



This is a digital copy of a book that was preserved for generations on library shelves before it was carefully scanned by Google as part of a project to make the world's books discoverable online.

It has survived long enough for the copyright to expire and the book to enter the public domain. A public domain book is one that was never subject to copyright or whose legal copyright term has expired. Whether a book is in the public domain may vary country to country. Public domain books are our gateways to the past, representing a wealth of history, culture and knowledge that's often difficult to discover.

Marks, notations and other marginalia present in the original volume will appear in this file - a reminder of this book's long journey from the publisher to a library and finally to you.

Usage guidelines

Google is proud to partner with libraries to digitize public domain materials and make them widely accessible. Public domain books belong to the public and we are merely their custodians. Nevertheless, this work is expensive, so in order to keep providing this resource, we have taken steps to prevent abuse by commercial parties, including placing technical restrictions on automated querying.

We also ask that you:

- + *Make non-commercial use of the files* We designed Google Book Search for use by individuals, and we request that you use these files for personal, non-commercial purposes.
- + *Refrain from automated querying* Do not send automated queries of any sort to Google's system: If you are conducting research on machine translation, optical character recognition or other areas where access to a large amount of text is helpful, please contact us. We encourage the use of public domain materials for these purposes and may be able to help.
- + *Maintain attribution* The Google "watermark" you see on each file is essential for informing people about this project and helping them find additional materials through Google Book Search. Please do not remove it.
- + *Keep it legal* Whatever your use, remember that you are responsible for ensuring that what you are doing is legal. Do not assume that just because we believe a book is in the public domain for users in the United States, that the work is also in the public domain for users in other countries. Whether a book is still in copyright varies from country to country, and we can't offer guidance on whether any specific use of any specific book is allowed. Please do not assume that a book's appearance in Google Book Search means it can be used in any manner anywhere in the world. Copyright infringement liability can be quite severe.

About Google Book Search

Google's mission is to organize the world's information and to make it universally accessible and useful. Google Book Search helps readers discover the world's books while helping authors and publishers reach new audiences. You can search through the full text of this book on the web at <http://books.google.com/>

Mus. 4.1 (15-16) * 15 Jan. 1861.



MUSIC LIBRARY

THIS BOOK IS FOR USE
WITHIN THE LIBRARY ONLY

D W I G H T ' S
JOURNAL OF MUSIC,

A Paper of Art and Literature.

JOHN S. DWIGHT, EDITOR.

VOLS. XV AND XVI.

BOSTON:
PUBLISHED BY OLIVER DITSON AND COMPANY, 277 WASHINGTON STREET.
1860.

Ms. 4.1 *

HARVARD COLLEGE LIBRARY

The Gift of the Publishers

MS-159
12

INDEX.

- Abel, Madame Louise. (Pianist.).....268, 286
 About Singing, Music and Vowel Sounds.....34
 A Church musical excitement.....253
 Adelina Patti.....381
 Adam, A. "Last recollections of a musician".....175
 Aesthetics, (From the German of Hegel).....73
 A few hints about Samson.....398
 Afternoon Programmes.....311
 A good choir story.....300
 Ambros, Dr. August Wilhelm.....321
 American Musical Fund Society.....383
 American Singers in Paris.....307
 A Morning with Rosa Bonheur.....205
 A Musical Cenacle.....137, 145
 A Musical Novel.....326
 A Musical Spree.....340
 A Musician's Jubilee.....156
 Andree, Mdle.....129
 An evening with the Virtuoso and his pupil.....353
 Anglo German Handel Society.....117
 A new pair of Singers.....259
 A Plea for the English finger marks.....19
 A private letter of the D.....195
 Are Birds worth their keeping?.....129
 Artemas Ward sees Piccolomini.....60
- Bach, J. S. Airs by.....206
 Bach, Sacred Melodies by.....302, 310, 318
 Bach and Handel.....53
 Bachiana.....156
 Balfe William.....191
 Ball, Thomas, Sculptor.....21
 Bassini's method of teaching Singing.....253
 Beethoven, Bettina's impressions of.....297
 Beethoven Commemoration.....6
 Beethoven's Fifth and Ninth Symphonies.....362
 Beethoven, Marx on.....53
 Beethoven, his Moonlight Sonata.....346
 Beethoven, his Ninth Symphony.....19
 Beethoven, Sketch of the life of. (G. A. Macfarren).....3, 11, 18
 Beethoven's Songs.....396
 Bendelari's Soiree.....55
 Berlioz H. "Les Grotesques de la Musique".....169, 177
 Bishop (Mad) and Mills the pianist.....253
 Bond Henry M. his music recorder.....55, 77
 Bosio, Angiolina. Death of, 46, 52; Sketch of, 50. Funeral of.....68
 Boston Academy of Music.....326, 334, 342, 350, 358, 366
 Boston, Festival of the Public Schools.....141, 150
 Boston Music Hall, Organ for.....143
 Boston Public Library.....285
 Boston, The programmes of the past musical season in.....94
 Brown Papers (Mons. Paul).....209
- Cambridge Chime, The.....332
 Carnival Balls at the French Opera.....28
 CHIT-CHAT.
 7, 15, 23, 31, 39, 47, 55, 63, 79, 87, 94, 103, 111, 119, 135, 141, 151, 158, 166, 175, 182, 190, 199, 215, 223, 23, 239, 247, 255, 263, 271, 279, 286, 295, 303, 31, 319, 335, 351, 367, 383, 390, 399, 407, 415.
 CONCERTS.
 A. Bendelari.....55
 Cambridge.....15
 Carl Zerrahn's Benefit.....14
 Complimentary, to Mr. C. R. Adams.....38
 Concerts by the Italian Opera troupe.....367
 Eichberg and Leonhard's.....278
 First Philhamonic, 294; second, 342; third, 374; last.....398
 Handel & Haydn, (David).....15, 47, 62
 Handel & Haydn Society.....285, 303, 319
 Madame Louise Abel.....268, 286
 Mendelssohn Quintette Club.....15, 279, 295, 311, 335, 390, 406
 Orchestral Union Afternoon Concerts.....15, 23, 38, 230, 238, 247, 255, 263, 286, 295, 303, 311, 335, 351, 367, 374, 383, 390, 406, 415
 Orpheus Glee Club.....414
 Otto Dressel, airée.....79
 Pierian Sodality of Harvard College.....87
 Senor Casera.....15
- Celebrated Names.....385
 Chimes, The.....244
 Chrystal Palace, The, as a place for Music.....134
 Church Music in Vienna.....269
 Congregational Music.....68
 Corelli Signor, death of.....167
 CORRESPONDENCE.
 Alabama.....397
 Albany (N. Y.).....184, 318
 Aurora (Ill.).....309, 342
 Batavia (Ill.).....192, 248
 Berlin.....8, 12, 36, 45, 64, 151, 381
 Brooklyn.....30
 Buffalo (N. Y.).....328
 Chicago (Ill.).....96, 310, 349
 Cincinnati.....5, 30, 55, 240, 309, 358
 Dover (N. H.).....368
 Farmington (Conn.).....247
 Hartford (Conn.).....5, 40, 64, 108, 117, 368, 391
 Havana.....13
 Haverhill (Mass.).....269
 Lawrence (Mass.).....29, 248
 Leipzig.....102, 144, 223
 Lisbon (Ill.).....310
 Lockport (N. Y.).....167
 London.....159, 168, 173
 Louisville (Ky.).....269
 New Haven.....22
 New Orleans.....327
 Newport (R. I.).....40
 New York.....6, 13, 21, 22, 29, 39, 45, 63, 71, 80, 87, 95, 108, 118, 144, 167, 184, 200, 207, 216, 223, 240, 247, 260, 277, 284, 301, 327, 328, 333, 341, 357, 368, 373, 398
 Northboro' (Mass.).....368
 Northampton (Mass.).....5
 Oswego (Ill.).....341
 Philadelphia.....95, 109, 278, 328, 335, 373, 391, 398
 Pittsfield (Mass.).....23, 336
 Port Hope (C. W.).....382
 St. Louis.....88, 216, 229
 Texas.....328
 Trappe (Pa.).....342
 Vienna.....245, 292, 317
 Worcester (Mass.).....101, 144, 336, 350
 Cortesi Adelaide Mad.....79, 215
 Cost of Eliza Cook's "Old Arm Chair".....179
 Criticism, the privileges of.....60
- David, Felicien, his new opera Herculaniun.....18
 Dehn's Counterpoint.....374, 382
 Dettingen Te Deum, The.....25
 Diapason, Report of French Commission.....17, 25, 35
 Diarist Abroad, The.....9, 33, 41, 57, 110, 116, 146, 153, 321, 362, 372, 380, 406, 410
 Domestic Music.....234
 Donizetti, the tomb of.....124
 Drayton's Parlor Operas.....239
- Elijah, performance of, in New York.....277
 Encore Swindle, The (Punch).....188
 English Composers.....191
 Faust (Gounod's).....221
 Fay, Miss Abby.....239
 Fay, Miss Mary, pianist.....398
 Ferrusac, Mad. la, debut of.....100
 Festival of the Schools.....141, 150
 Festival at Jones' Wood.....93
 Field and Clementi.....236
- FINE ARTS.
 Ary Scheffer.....172
 Billing's Plymouth Monument.....155
 Church's Heart of the Andes.....165, 229
 Domestic Art Gossip.....300
 Miss Hoemer's Zenobia.....228
 Page's Venus.....155, 228
 Rembrandt Peale's Lecture on Washington.....300
 Rosa Bonheur.....205, 207
 Ruskin.....190
 Sculpture, Palmer's "White Captive".....375
 The Artist's Receptions.....367
 The Athensum Exhibition.....21, 182
 Thomas Ball, sculptor.....21
 Fry on Freyschuets.....404
- German Musical Periodical.....182
 German Song Festival at Cleveland.....100
 German Singing Festivals, The lessons of.....118
 Gilmore's Band.....21
 Glasogw Musical Festival.....214
 Gloucester Musical Festival.....214, 238
 Gluck's Orpheus (revival of) in Paris.....390
 Gounod's Faust.....43
 Gipsies and their Music in Hungary.....211
- Handel and Bach.....53
 Handel College in London.....260
 Handel Commemoration Festival 58, 65, 129, 135, 138
 Handel's "Hercules".....364
 Handel's Susannah.....187
 Handel Studies reviewed.....164, 170, 181, 105
 Handel Monument in Halle.....148
 Handel's organ Music.....60
 Handel in an affair of honor.....220
 Handel and Haydn Society (Secretary's Report).....123
 Handel and Haydn Society (Samson).....285
 Harmony Misunderstood.....28
 Harvard College Chapel. New Organ for.....53
 Harvard Musical Association.....356, 359
 Hayter, Arthur, organist.....399
 Heine on Music and Musicians.....81, 89, 107, 113, 121
 Hints on Organ Playing.....236
 Hints on Purchasing Piano-fortes.....315
 Hints to opera goers (Boston Courier).....339
 Holmes, Edward, Death of.....235
 How Chorus parts ought to be printed.....174
 How the D— went pleasuring (A. W. T.) 161, 269, 305, 313.
 How to sell a Piano.....91
 How we spend Sunday.....218
 Imitation in the Fine Arts.....27
 Incondita Jacto.....49
 Inequality of tone in instruments.....323
 Inspiration in Art.....283
 Joachim and the Virtuosi.....115
 Joachim at Brussels.....59
- Kemble, Adelaide, First appearance in England.....83
 Keyser's, William, Concert.....263, 271
 Kittl, Johann Friedrich.....321
- Leipzig Gewandhaus Concerts (1840-41) reviewed by Robert Schumann, 225, 233, 241, 249, 257, 265
 Leipzig Journal about Music in America.....119
 Letters on Musical Subjects (G. A. Schmitt.) 362, 380, 388, 405.
 Lind, Jenny.....251
 Liszt criticised by an admirer.....102
 Luther's Hymn "Ein feste Burg".....282
 Luther's opinion of Music.....156
- Magic Flute, overture to (Oulibicheff).....266
 Mario fighting a duel.....298
 Marx on Beethoven.....53
 Mendelssohn, casting of colossal statue of.....324
 Mendelssohn's "Italian" Symphony.....253
 Meyerbeer and his new opera.....29, 42
 Milan Cathedral (Mrs. Stowe).....329
 Military Bands.....412
 Mills, Sebastian B., (the pianist).....253
 Modern Composers in Italy.....4
 Mohege, the flower of the desert.....242
 Monsieur Paul, (Brown papers).....196, 201, 209
 Montreal, new Music Hall in.....181
 Mozart—Child and Man.....67, 75, 116, 131, 139, 148, 171, 203, 212, 228, 237, 242, 274, 331, 348
 Mozart, The, of Oulibicheff and the Mozart of Jahn.....187
 Mozart's Magic Flute (Oulibicheff).....353, 361, 370, 379, 393, 402
- Music (Charles Kingsley).....74
 — New French Books on.....130
 — and Politics.....345
 — On the recognition of, among the Arts (Chorley).....82, 90
 — and its Position in Popular Life.....386, 395, 403
 — in New Orleans.....48
 — in Worcester, Mass.....29
 — in the Public Schools.....107, 110
 — Recorders.....99

MUSIC ABROAD.

Berlin	261, 264, 291, 312, 340, 375, 392, 399
Bremen	325
Cassel	325
Cologne	312, 325, 396, 416
Dublin	233, 244, 398
England	314, 321
Florence	408
Germany	45, 56, 77, 120, 141
Glasgow	61, 416
Halle	401
Hanover	18
Italy	32, 155
Königsberg	408
Leipzig	77, 325, 399
London	7, 16, 24, 31, 37, 56, 61, 66, 72, 77, 84, 94, 104, 111, 119, 127, 135, 141, 149, 159, 175, 183, 207, 237, 255, 256, 264, 280, 288, 304, 320, 325, 341, 357, 384
Madrid	56, 373, 394
Manchester (Eng.)	376
Milan	282, 373
Paris	15, 23, 37, 44, 63, 69, 85, 126, 141, 159, 166, 183, 199, 207, 416
Prague	407
St. Petersburg	66, 282, 312, 392
Vienne	32, 37, 56, 232, 288, 308, 341, 407, 416
Wetmar	408
Musical Critique (Knickerbocker)	84
— Extracts from a new novel	330, 337
MUSICAL INTELLIGENCE.	
Albany (N. Y.)	296
Baltimore	344
Bangor (Me.)	352
Brooklyn (N. Y.)	308, 352
Buffalo (N. Y.)	296
Cambridgeport (Mass.)	299
Chicago (Ill.)	308
Havana	296
Montreal	300
Nashville (Tenn.)	296
Newport (R. I.)	299
New Orleans	296, 298, 308, 315, 344, 357, 380, 395
New York	299, 352
Orangeburg (S. C.)	317
Philadelphia	296, 298, 307, 315, 344, 351, 380, 355
Pittsfield (Mass.)	317
Providence (R. I.)	299, 315, 351
Salem (Mass.)	305
Springfield (Mass.)	305
South Danvers	351
St. Louis (Mo.)	305
Worcester (Mass.)	317
MUSIC IN VOLUME XV.	
Beethoven.—Beckham at sea and prosperous voyage	Nos. 1-5
Don Giovanni	6-9
Salve Regina	10
Mendelssohn.—O be joyful	11-12
Don Giovanni	13-15
F. Ries.—Morning	16-18
Don Giovanni	19-21
Morning	22-28
Don Giovanni.—Morning	24
Don Giovanni	25-26
MUSIC IN VOLUME XVI.	
Don Giovanni (continued)	Nos. —1
Robert Franz.—Kyrie a Capella	—2
Don Giovanni	3-4
Kyrie a Capella	—5
Don Giovanni	6-10
Spohr.—As pants the heart	11-12
Spohr.—Blessed are the dead	—12
Mendelssohn.—Student's Song	—13
W. Sterndale Bennett.—The May Queen	14-26
Musical Notation	4
Napoleon, Arthur	264
Natali, The Misses	259, 278
Negro Minstrelsy in London	67
Neukomm's, David, in Philadelphia	60
New Music. The Modern Operas	277
New Orleans, Amusements in	268
New Orleans, Music in	140
New York Academy of Music, Reminiscences of	212
New York, Opera in	283
Novel musical project	61
On beauty of Tone (Sabilla Novello)	26
Opera The (Boston Courier)	333
Opera English at the Boston Museum	399
Opera Italian in Boston	76, 78, 87, 222, 230, 238, 326, 334, 342, 350, 358, 366

Opening of the York Organ	301
Opera loungers and Bohemians in New York	283
Operatic criticism	243
Operatic criticism. A new style of	259
Operatic "Romeos" (H. Berlioz)	347
Oratorio, The	304
Oratorio, The Christmas	319
Oratorios, Ditson's edition of	79
Organ The (H. W. Beecher)	74
Organ in a shoemaker's shop	189
Organ for St. Joseph Cathedral, Albany 182, 189, 198	
Organ Miseries	84
Organs	53
Organs, a tour among (S. P. T.)	1, 59, 65, 106
Ostinelli, Louis, Recollections of	20
Our Concert Societies	126
Our Symphony Concerts	111
Paine (J. S.) organist	000
Pardon de Ploermel	42, 49
Paris. Music in	253
Paris. The Autumn opera season in	258
Parisian Gossip	68
Patti, Adelina, her debut in New York	283, 381
Peeps at Italian papers (Trovatore)	66, 194, 208
Piano Forte, A course of practice for learners of	219, 227, 235, 243
Piccolomini Mdlle. her card to the public	39
Piccolomini Mdlle. eats a corn dodger	51
Piccolomini Mdlle. Artemas Ward sees	60
Piccolomini a patriot	340
POETRY:	
A Gloster mood. J. R. Lowell	369
A Fanny from the grave of Keats	129
A Remonstrance. Fanny Malone Raymond	243
Cradle Song. From the German. O. T. B.	118
Encecladus H. W. Longfellow	137
From "The Artists." From the German of Schiller. J. S.	252
Ganymede. Goethe	11
In our boat. Miss Muloch	353
In the Forest. Fanny Malone Raymond	156
King Arthur. From the German of A. Gruen. O. T. B.	249
Life's Autumn. J. R. Lowell	229
Lord Thou art great. German of Seidl	241
Midnight Wind. C. P. U.	273
Midsummer. O. W. Holmes	178
November Trees. C. P. U.	273
On the Bridge. Fanny Malone Raymond	49
Over the Hills. George Meredith	259
Pearls and Songs. German of Fruts	277
Remembered Music. Fanny M. Raymond	379
Remembrance, 1857. From the German of Gruen. O. T. B.	257
Spring Tokens. J. S. Adams	9
Spring. Tennyson	11
Spring Feast of all Souls. From the German of Gruen	249
O. T. B.	297
Sunny side. H. T. T.	1
The Last Rehearsal. J.	1
The Music World. C. P. U.	265
The Opera of Der Freischütz. C. G. Leland	372
The Over Heart. J. G. Whittier	30
The Past. Jones Very	239
The Snow Storm	321
The Treasure Seeker. Goethe	169
To Music. Fanny Malone Raymond	106
To the Mocking Bird	153
To the Muse. J. R. Lowell	384
Words adapted to a Spanish Melody. Geo. P. Morris	130
Popular Music of the Olden time	339
Portuguese Hymn, The	61
Practical Answers to practical questions	283
Professor	229
Proscenium Papers, The (Phil. Eve. Bulletin)	307
Public Behavior	4
Raphael's St. Cecilia (Schlegel)	269
Regina Mingotti	97
Reissiger, Carl	324
Reissiger, death of	298
REVIEW:	
Tuckerman's Cathedral Chants	7
Florence, nine songs by E. Boott	47
Cantica Ecclesiastica G. J. Webb	47
Richardson's New Method	190
Richardson, Nathan, death of	303
Richardson's new method for the Piano	190
Roger the French Tenor	189
Rosa Bonheur	205, 207
Rossini on the War question	77
Rossini, anecdotes of	405
Rue Chabannais. No. 6	369
Schebek, Dr. Edmund	321
Schiller Festival in Boston	254
Schiller Centennial Festivals in Europe	266, 270
Schiller Centenary (The)	275, 297
Schubert	149
Schumann, Mad. Clara Wieck	112, 283
Serenading a young lady	324
Shakespeare's Tempest	286
Shindler's Life of Beethoven	293
Siebert, F. His Jubilee in Breslau	156
Singing, for drawing room singers	220
Songs of the Blacks	179
Sobolewski, Musical Drama by	242
Spohr, Death of 269, 282; Memoir of	281, 289
Stabat Mater. The Composers of the	273
St Paul's Cathedral	4
Staying over Monday	121
Stoltz, Madame	181
Straining the Pitch	134
Sunken Stars	393
Teachers and Methods of Teaching	113
Teasing to Sing	180
Thayer, Alex. W.	400
The Beginning of the End	401, 411
The Blind Negro Boy Pianist	364
The Cousins; or who chose best	155
The Mysterious Piano	117
The Opera Humbug	93
The seven gifts of Froebel	289
The twaddle of business	155
The Treble Forte stop	109
The Two Brothers	377
Too much at once	356
Traviata La	217
Ullman's Opera Troupe	30
Uniform musical pitch	116, 125, 132, 150
Unwarrantable criticism of a Nobleman	165
Vauxhall, The last of	178
Vauxhall, The Vision of	179
Verdi, the Composer	340
Verdi and his later operas (Scudo)	185, 193, 217
Verdi's Macbeth	52
Verdi's Sicilian Vespers at the N. Y. Academy	260
Verdi's Traviata	217
Vowel Sounds	4
Violin The	276
Wagner, Richard	214, 222, 246, 262
Wagner and Liszt	252
Wagner and the School of Liszt	329
Wagner's Tannhäuser in Vienna	412
Wagner's Tannhäuser at the Stadt Theatre N. Y.	27
Wagner's Tristan and Isolde	250, 258, 268
War Songs and War Music	92
Ward, Miss, the prima donna	61
Weber's Euryanthe	213
What some people will call a Disturbance	181
What the Leipzig Journal thinks of Music in America	85
What the winter has done for us musically in Boston	23, 31, 38
When Greek meets Greek &c. (Handel Studies)	157
Who writes our Songs?	51
Wild, Franz	407
Zimmermann, Madame	406

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 365.

BOSTON, SATURDAY, APRIL 2, 1859.

VOL. XV. No. 1.

Dwight's Journal of Music,
PUBLISHED EVERY SATURDAY,
BY
OLIVER DITSON & CO.
277 Washington St., Boston.
JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.
To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$5. Ten copies, \$15. Twenty copies, \$25.

TO ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers. Advertisements will be inserted at the following rates:
Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200; One Year, \$600.
One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.
One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125.
One-fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75.
One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.
Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.
Special Notices, headed and following Editorial, each insertion, per line, 25 cents.
Business Cards, six lines, Nonpareil, per annum, \$20.
Teachers' Cards, two lines, Nonpareil, per annum, \$5.
Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

BOSTON MUSIC HALL.

**BENEFIT CONCERT FOR
CARL ZERRAHN.**
ON SATURDAY EVENING, April 2, 1859.
PROGRAMME.

1. Grand Symphony (No. 9) Beethoven.
With Solo by Mrs. Harwood, Miss Twichell, Mr. Adams, Mr. Powers, and a Grand Chorus from the
HANDEL AND HAYDN SOCIETY.
2. Overture—"The Huguenots" Meyerbeer.
3. Concerto for Violin. Beethoven.
Mr. J. KICHBERG.
4. Scene and Aria from Roberto Devereux. Deniseti.
Mrs. HARWOOD.
5. Allegretto Scherzando, from the 3d Symphony, Beethoven.
6. Overture—"Martha." Flotow.

Tickets FIFTY CENTS only.

To be had at the Music Stores and at the door on the evening of performance.

Doors open at 6 1-2; Concert to commence at 7 1-2 o'clock.
SPECIAL NOTICE.

An extra train will leave for Brookline on Saturday evening, at 1-4 past 10 o'clock.

SEÑOR LOUIS G. CASSERES,
(Pianist), will give a

Vocal & Instrumental Concert
At Mercantile Hall, Summer Street,
ON MONDAY EVENING, APRIL 4TH,
Assisted by the following artists:

Mrs. J. H. LONG, (Soprano.)
Mr. C. R. ADAMS, (Tenor.)
Mr. G. GOVE, (Baritone.)
Mr. LOUIS OENEN, (Violinist.)

Tickets 50 cents each, at the music stores and the piano-forte rooms of Messrs. Chickering & Sons.
Concert commences at 8 o'clock. 2t—364

Music Books Recently Issued.

- The Messiah. An Oratorio by Handel. Elegant Octavo Edition. In Cloth, Embossed, \$1.25. Paper..... 75
Cantica Ecclesiastica. A new book of Anthems. Edited by G. J. Webb..... 1 50
Bassini's Method of Singing. Abridged Edition..... 3 50
The Home Melodist. A Collection of Songs and Ballads, for voice only..... 25
One Hundred Songs of Ireland..... 50
Masonic Harp and Monitor. An enlarged Edition of "Masonic Harp."..... 1 00
Song Book for Primary and Advanced Schools. From the German..... 25
Bertini's Self-Teaching Catechism of Music. 25
[?] Copies sent by Mail, post-paid, at the above prices.
Published by Oliver Ditson & Co., Boston.

JUST PUBLISHED.

Sixty Choice Songs for Twenty-five Cts.

THE HOME MELODIST;
A COLLECTION OF SONGS AND BALLADS FOR THE VOICE ONLY.

CONTENTS:

Ah, I have sighed thee to rest. Johnny Sands.
Annie Laurie. Juanna.
Annie Li la. Kitty Tyrrell.
Bime, Bime, Bell, (Round.) Last greeting.
Blanche Alpen. Lilly Dale.
Bobbie around. Lone starry hours.
Bonnie Dundee. Lulu is our darling pride.
Cheer! boys, cheer. Medical student.
Child's wish. Nellie Gray.
Dearest spot of earth to me is. Not for gold or precious stones.
Devotion. Oh! whisper what thou feelest.
Do they miss me at home. Over the summer sea.
Erin in my home. Prison song.—Trovatore.
Ever of thee. Rest, troubled heart.—Pestal.
Female auctioneer. Scenes that are brightest.
Gentle Hallie. Shells of ocean.
Gentle Nettie Moore. Strike the light guitar, (Round).
Golden hill. Switzer's farewell.
Grave of Bonaparte. The serenade.
Grandmother's lesson. Then you'll remember me.
Hearts and homes. Thou hast learned to love.
Here's a health to thee. Valley of Chamouni.
Heart bowed down. Villikins and his Dinah.
Home again. We met by chance.
I wandered by the brookside. Where are the friends of my.
I'd offer thee this hand of mine. Widow Macree.
I'll pray for thee. Willie's on the dark blue sea.
Indian's prayer. Work! work!
I'm leaving thee in sorrow. Yes, the die is cast.
Jamie's on the stormy sea. Young recruit.
Jane O'Malley.

Handsomely bound in Muslin. A unique and charming little volume. Price only 25 cents. Sent by mail, free of postage.

Published by OLIVER DITSON & CO.
277 Washington Street.

CONGREGATIONAL SINGING.

MASON'S CONGREGATIONAL SINGING BOOK, — the New CARMINA SACRA, — the most suitable work published, for this purpose, for sale by OLIVER DITSON & CO., and J. R. MILLER. 384—387

Cherry Valley Female Academy.

CHERRY VALLEY, N. Y.
Located in one of the most beautiful valleys of the State. 12 Instructors employed in the different departments. MUSICAL department under the personal supervision of Mr. J. A. FOWLER. 20 Pianos for practice. Every facility for a thorough and polite Education. Next Session will commence May 5th, 1859. Address, C. G. HAZELTINE, or J. A. FOWLER, Principals. 384—389

Hermann Baum,

Residence,.....No. 47 Hancock Street.

AFTERNOON CONCERTS.

THE ORCHESTRAL UNION

Respectfully announce a series of Afternoon Concerts, at the Music Hall, every Wednesday.

CARL ZERRAHN, Conductor.

Packages of Six tickets, \$1; to be had at the Music stores, and at the door. Single tickets 25 cts., to be had at the door only. Doors open at 2 o'clock. Concert commences at 3.

TO YOUNG ORGANISTS.

Mr. JOHN ZUNDEL, Organist of Plymouth Church, having returned from Germany, intends to establish a permanent School for Organists, after the plan of his former master, Cn. F. RINK. Pupils are to have each day, alternately, a lesson on the Organ and in Thorough Base. Saturday will be devoted to learning how to tune and to repair the most frequent derangements in the action of Organs. Besides the use of Plymouth Church Organ, Mr. Z. has a Pedal Organ and a Melodeon at his residence, for the practice of such of his pupils (ladies or gentlemen) as may choose to board with his family.

TERMS:

For full board, instruction and use of instruments, \$50 per month; for daily instruction, only \$35 per month; for a quarter, (weekly two lessons,) \$40.

First course to commence May 2d. No pupil will be taken for less time than one month.

REFERENCES.

Rev. Dr. TYNG, Rev. HENRY WARD BEECHER, Dr. LOWELL MASON.

For further information, address

MR. JOHN ZUNDEL,

364—365

Brooklyn, N. Y.

The Polylingual Journal.

A QUARTERLY MAGAZINE IN FIVE LANGUAGES, affords great facilities for learning French, Spanish, Italian and German. The First Series, containing the same text in different languages, is now complete. In the Second Series the Reading matter is different in each language, and is selected from the best productions of the leading writers of France, Spain, Italy, and Germany. Terms, \$2 per annum in advance. The French Part in a separate Magazine, 75 cents a year. Address,

HIRAM C. SPARKS,
385 Broadway, New York.

364

FLORENCE:

A COLLECTION OF SONGS,

The Poetry by

Longfellow, Tennyson and others.

MUSIC BY F. BOOTT.

FIRST SERIES.

- | | | |
|--------------------------------------|----------------|----|
| I am weary with rowing..... | W. S. S. | 25 |
| Battle of the Baltic..... | Campbell. | 25 |
| From the close shut window..... | Lowell. | 25 |
| The Lands o' Dee..... | "Alton Locke." | 25 |
| The Night is calm and cloudless..... | Longfellow. | 25 |
| Stars of the Summer Night..... | " | 25 |
| The New Year's Bells..... | Tennyson. | 25 |
| O, Well for the Fisherman's Boy..... | " | 25 |

SECOND SERIES.

- | | | |
|---|----------------|----|
| Bring the Bowl which you boast..... | Scott. | 25 |
| Good Bye..... | Goodrich. | 25 |
| Three fishers went sailing out into the West..... | Kingsley. | 25 |
| The Mahogany Tree..... | Thackeray. | 25 |
| How freshly flow..... | Owen Meredith. | 25 |
| The Black Friar. (For Bass Voice.)..... | Byron. | 25 |

Published by Oliver Ditson & Co.
277 Washington Street, Boston.

The Home Melodist.

CONTAINING Sixty of the most popular Songs and Ballads. For the voice only. Neatly bound in muslin. Price 25 cts.
Published by Oliver Ditson & Co., Boston.

Bassini's Art of Singing.

AN Analytical, Physiological and Practical system for the thorough cultivation of the voice. Price, Complete, \$4.00. Abridged, \$2.50.
Published by Oliver Ditson & Co., Boston.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of *SHAWM*, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best work. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfeppios, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING, BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "*Mason's Vocalizing Exercises and Solfeppios*." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "*Russell's Elements of Musical Articulation*." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "*Anthem Edition*."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. R. GRAY,

" " J. H. HIDELEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Bolton, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—RICKY, MALLORY & CO.

" " APPLIGATE & CO.

Chicago, Ill.—S. C. GRIGGS & CO.

" " W. B. KEEN.

" " HIGGINS BROTHERS.

" " D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" " J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCIS RAYMOND.

" " M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Indianapolis, Ind.—STEWART & BOWEN.

Janesville, Wis.—J. SUTHERLAND & CO.

" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Manassas, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" " A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOR.

" " H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

" " E. DARROW & BROTHER.

St. Louis, Mo.—KEITH & WOOD.

" " L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" " PECK & RUDD.

Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarionets, Flutes, &c for Bands, made to order, and warranted. BUSBONS' CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet-Saxhorn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to.

316

O. B. BROWN,

TEACHER OF PIANO & ORGAN,

Address, 277 or 291 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing-ROOM, BOWDOIN STREET CHURCH.



HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,

Piano-Forte and Music Warehouse,

(Established, 1819.)

KING STREET, CHARLESTON, S. C.

BALMER & WEBER,

PUBLISHERS OF MUSIC,

ST. LOUIS, MO.

JOSEPH P. SHAW,

Sheet Music Musical Instruments, &c.

ROCHESTER, N. Y.

J. C. D. PARKER,

Instructor of the Piano-Forte, Organ & Harmony,

8 HAYWARD PLACE.

H. H. HAWLEY,

DEALER IN

Music, Piano-Fortes, Melodeons, &c.

BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,

SPRINGFIELD, MASS.

W. H. DUTTON,

MUSIC PUBLISHER,

And Dealer in Musical Instruments.

UTICA, N. Y.

C. O. CLAPP & CO.

DEALER IN

SHEET MUSIC, MUSIC BOOKS,

Musical Instruments & Merchandise,

69 Court Street, corner of Cornhill, Boston.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,

844—tr 8 Temple Place.

WILLIAM SCHULTZE

GIVES Instruction on the VIOLIN, the PIANO-FORTE, and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

MRS. GEO. B. FOSTER, (late Fannie Fraser,) Teacher of Singing and Piano-forte, 26 Oxford Street, Boston.

SIGNOR AUGUSTO BENDELARI

Gives Instruction in Singing.

Residence Tremont House.

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

(Agents of J. André, Offenbach.)

1104 CHESTNUT STREET, PHILADELPHIA.

HARPS.

J. F. BROWNE & CO., MAKERS,

WAREHOUSES, 295 BROADWAY, NEW YORK.

Prices and Descriptions forwarded by mail.

Strings, Music and every requisite for the Harp.

J. H. HIDELEY,

MUSIC PUBLISHER,

And Wholesale and Retail Dealer in

Pianos, Melodeons, and Musical Instruments,

519 Broadway, Albany, N. Y.

B. A. BURDITT,

COMPOSER AND ARRANGER OF

Military, Orchestral and Quadrille Music,

69 COURT STREET, BOSTON.

Dwight's Journal of Music.

WHOLE No. 365.

BOSTON, SATURDAY, APRIL 2, 1859.

VOL. XV. No. 1.

For Dwight's Journal of Music.

The last Rehearsal.

Our clamorous call, "Come, gentle Spring,"
By that season soft has at length been heeded:
The sway of Winter, the cruel king,
By a milder reign once more succeeded.
And we are again reminded how,
To a quickstep ceaseless and universal,
All pleasant moments move on, for now
We have sung at our last Rehearsal.

Week by week we have met in the hall
Ever cheerful and ever inviting,
At the skilful piano call
Our hundred voices in song uniting:
Week with week in continual chase
Into the Past has been retreating:
Movements of time whose steady pace
You can retard by no *baton's* beating.

And now no more shall I watch to see
The groups of sweet alto and treble faces:
No more shall we tenors ring out high G,
Or wait for the tread of the ponderous basses:
The kindly conductor shall no more
Urge along the shrinking sopranos;
Nor hurriedly raise his eyes from his score,
To hush us down into softer *pianos*.

If we pass the hall on the wonted night,
No sound of music shall we discover:
The windows shall gleam with the welcoming light
No more, for the musical season is over.
Number Twenty and Thirty-three
And Eleven, and many another number,
Duet and solo, choral and glee,
Within their covers at length may slumber.

And shall not we who so oft in this hall
From the composer's inspiration
Have felt new life in the words of Paul,
Words of praise and of trust and of resignation,
One moment ponder ere we depart,
(And let it not dull this hour of pleasure)
How the singer his consecrated art
As a heaven-sent gift should forever treasure?

Oh little know they who who, gathered here
But twice or thrice in the seats before us,
Listen with all untutored ear,—
The joys of us who can join in the chorus:
For the singer breathes a charmed air;
Melodies sweet his soul enchanting,
In his walk, at his toil, and everywhere,
Perpetual beauty his life is haunting.

We who the power of song have known,
We to whom that rich boon is given,—
Say, walk we not in a world of our own?
Have we not here foregleams of Heaven?
Oh were Music the only gift
By which a Father his love had showed,
Might we not still that song uplift,
"See what love hath the Father bestowed?"

Music, that in the day of care
The burdens of the heart can lighten,
Music, that in the hour of prayer
Devotion's fervent glow can heighten,
Music, that cannot stain nor wound,
Born of harmonious air's vibrations,
No pain, no grief in thy train is found,
Nought but delights and consolations.

Oh sweetest angel since time began
That ever to struggling Earth descended,
Still soften and thrill the heart of man,
Till all the discords of life be ended.
Thy hand as a sister's here we take:
The blest companionship still keeping.
We know we shall see thee when we wake
Upon a morn that hath no sleeping.

Now go we forth on our various ways,
Only a higher Power knows whether,
At the end of the far-off Autumn days,
We shall again be met together.

That Power so enrich us year by year
To an ever higher life progressing,
That the sweet Art we have cherished here
Shall seem but a slight, an inferior blessing.

March 22.

J.

For Dwight's Journal of Music.

A Tour among the Organs.

No. I.

FLORENCE, FEB. 20, 1859.

Mr. Editor, — At the suggestion of a friend, I send you a plain narrative of my recent organ tour through Southern Germany and Switzerland, with the hope that the untravelled portion of your readers may care to hear something of the famous organs and organ-builders of these countries. It may be well to state that my principal object in visiting Germany was, that I might have an opportunity of seeing the celebrated factory of Herr Walcker at Ludwigsberg. This well known builder of the great organ in Ulm Cathedral, is now engaged in the construction of the new organ for our Boston Music Hall, and, as I believe that both you and your readers feel considerable interest in this matter, it has occurred to me that you would not object to see a record of my impressions in the columns of your Journal.

My first stopping place, after leaving Paris, was Strasbourg, a city containing a population of about 70,000 inhabitants. It is famous for its cathedral, a very imposing structure, some four hundred years in building, and finished about the middle of the eleventh century. The two western towers are very lofty, and one of them is surmounted by an elegant spire, wrought in open stone work, of very elaborate workmanship, and rising to the height of 470 feet; its companion, designed to correspond with it in all respects, is yet unfinished.

The two principal objects of interest within the church are the mechanical clock, constructed by Erwin, of Steinbach, and the famous organ, by Silbermann. The clock has been recently repaired and greatly improved, and its daily performances usually attract a large concourse of visitors. At twelve o'clock each day, an automatical figure of death comes forth from a recess within the clock, and strikes the hour; then the twelve Apostles pass in review before the spectator, and a large cock, perched on a pinnacle, crows three times; a figure, representing a beadle, then follows, who strikes the flags three times, which is a signal that the exhibition is over, and that the audience must disperse.

On the day following my arrival I obtained an introduction to the organist of the church, and, to my surprise, I found this office filled by a woman, a circumstance by no means uncommon with us, but of very rare occurrence in Europe. I soon made known my desire to see the organ, and the good woman expressed her entire willingness to gratify me. We then proceeded to the church, entered a side door, which my guide carefully locked, and then, *all in the dark*, she offered me me her *hand*; this quite unlooked for incident

rather startled me at first, and under ordinary circumstances, I should have declined the proposal; but the Cimmerian darkness of the place rendered a helping hand necessary, and, therefore, without more ado, I accepted her kind offer, and was speedily dragged, rather than guided, through the long dark passage way, and up the winding stairs to the organ gallery. Soon after our arrival the morning services commenced. A choir of priests and boys placed at the extreme eastern end of the church, chanted the psalms to the eighth Gregorian Tone, accompanied by the organ, and I was particularly impressed with the good taste, as well as the remarkable skill, displayed by the organist in her varied accompaniments to the unisonous singing of the choir. The services concluded with a voluntary upon the Full Organ, the music consisting of an introduction and well wrought fugue by Müller, of Wolfenbüttel; and I was particularly struck during the performance by the skilful pedal playing of our lady organist; and it was the more remarkable, from the fact that the entire pedal keyboard was completely shrouded from her view by the ample folds of many a yard of the various fabrics, such as are usually supposed to belong to the costume of her sex, but which need not be more particularly referred to. At the conclusion of the voluntary the organist resigned her seat to me, giving directions to the blowers to remain at their posts; and, forthwith, I commenced a general examination of this fine organ, considered by good judges to be the master-piece of the most famous of all the old European builders. On one of the front panels is an inscription stating that this instrument was built by Silbermann, in the year 1714. About thirty years since, some modern improvements were added, consisting of two octaves of pedal pipes from the sixteen feet C, and two coupling movements, connecting the pedal keys with the great and choir organs. There are three manuals, viz., choir, great, and echo, this latter being usually found in all the old German organs, and it may be considered as the immediate predecessor of our modern, and still more effective *swell* organ. The most striking characteristics of this instrument are the exquisite voicing of the pipes (especially the flue work), the remarkable blending character of the different registers, whether used separately, or in combinations, and the silvery bell-like tone of the mixtures; in these important particulars I consider Silbermann to be, by far, the greatest organ builder that has ever lived, and as his immediate successors fell far below him, in the general quality of their work, we may suppose that he possessed certain secrets in his art, which he did not impart to others, and which died with him. The reeds in the Strasbourg organ are not to my liking; in quality of tone, they are what would be technically termed *hard* and *scratchy*; and in this department of pipe work I consider the Germans (with the exception of Schulze) very inferior to the best French, English and American builders. Just before leaving the organ gallery, my lady

friend recommended me to visit the Church of St. Thomas, which contains, among other objects of interest, a large and fine organ, by Silbermann, and considered in some respects superior to that in the Cathedral, but upon reaching the church, I found, to my regret, that the organist was absent from town, and so was compelled to defer the pleasure anticipated, until a more fitting opportunity presented itself. On the following day I took my departure from Strasbourg, and arrived in Stuttgart early the same evening. This, in some respects, rather handsome looking town is the capital of the kingdom of Wurtemberg, and contains the principal residence of the king. The town is large, but the houses in general are low, and extremely ugly in appearance, and the streets frightfully dirty, and reeking with the vilest odors. The king's palace is situated in one of the cleanest portions of the town, and far away from the filthy neighborhood I have just described; therefore we may conclude that the royal noses (some five or six in number, and of various sizes and degrees of sensitiveness) are rarely, if ever, offended as mine was.

Among the objects of interest in this town, deserving of especial notice, are the royal gallery of pictures, a rare and very valuable collection of bibles, and the extensive park and gardens attached to the King's palace, which contain many delightful drives and walks, and are always open to the public. The principal Lutheran church is the Stiftskirche, a large and rather ponderous looking building; but neither in its exterior nor interior architecture does it present anything very pleasing or attractive to the eye. Within the church is a royal closet or pew, which is occupied by the king and his family, when attending divine service, and I was told that his majesty was not only a very firm supporter of protestant doctrine, but remarkably devout in the observance of all religious exercises in his church. The only other object of interest is the organ, a large, powerful, and in many respects, an exceedingly effective instrument; it was not originally built by Walcker, but it is now claimed as his, from the complete renovation it has undergone at his hands, and from the improvements and additions he has made to it, within the past few years. On the Sunday following my arrival in Stuttgart, I attended morning service at the Stiftskirche. The exercises commenced with the singing of a Choral by the congregation, the tune being first given out on the organ, in a very plain but appropriate manner. There was no choir to lead or aid in the performance, the congregation appearing to rely solely on the ponderous tones of the organ to support and carry them safely through. The singing of the first two verses of the hymn seemed to me both weak and spiritless, whether viewed as a mere performance, or as a religious exercise; and even the powerful support of the organ failed to bring forth that mighty mass of unisonous sound that one would naturally expect to hear from a congregation of nearly *three thousand* persons. The last verse of the hymn contained an ascription of praise to the Trinity, and the general musical effect was certainly greatly enhanced by the addition of four trombones to the organ accompaniment; but, even with this additional incentive for the congregational choir to lift up their voices, there was an entire absence of strength and vitality in the performance, and in the same weak and listless manner they hum-

med through, rather than sung, the remainder of the hymn.

I was not a little disappointed with this very unsatisfactory specimen of German congregational singing, and the more so, because I had been led to suppose, that in this matter the Germans excelled all other nations; but I have yet to visit northern Germany, and doubtless in the churches of Berlin or Leipsic I shall hear better and more effective congregational singing, and a nearer realization of the anticipations I had formed of it. After service I made my way to the organ gallery, and at the conclusion of the voluntary, went forward and introduced myself to the organist. The good old man received me in a very cordial manner, and fortunately understood English well enough to reply to all my questions. He mentioned Dr. Upham's visit to Stuttgart, and seems to remember it with evident pleasure, and then said: "Your countrymen (I have reason to believe) will be proud of the grand organ, now building for them, by Walcker."

On the following day I met the organist at the church by appointment, and had every facility afforded me for examining the organ at my leisure. This noble instrument has eighty stops, four manuals, each of the eight feet C compass, and two sets of pedal keys. There are also coupling movements to connect the different manuals with each other, but none to unite the *pedal* keyboards with the manuals. The German plan with regard to the arrangement of the registers, and the disposition of the manuals, differs materially from the English and American system. In the Stuttgart organ (which resembles in its general plan other German organs) there are four manuals, the first of which answers to our Great Organ, as it contains not only the greatest number of pipes, but they are also of a larger scale than those belonging to the other manuals, and voiced on a stronger wind. The second manual may be considered as another Great organ, but on a smaller scale, the pipes being more delicately voiced, and fewer in number. The third manual, in its general arrangement and effect, resembles our Choir Organ. The fourth manual is the Echo organ, so called because the pipes are enclosed in a box, and placed up some distance from the performer, thereby producing a subdued and delicate quality of tone, resembling a distant response to the third manual. The two Pedal organs are called respectively the *great* and *little*; both are of the same compass, and, of course, each of them is acted upon by a separate key-board. The former contains the largest number of registers, and is in fact the *principal* pedal organ. The *little* pedal is placed just above the *short* keys of its neighbor; it usually has from two to six registers belonging to it, such as Dulcianas, or Double Diapasons, of sixteen feet tone; and, sometimes, one or two eight feet stops; the pipes are invariably of small scale, and delicately voiced, as this pedal is only designed to be used with soft combinations such as are found in the Choir and Echo manuals.

The Stuttgart organ contains a remarkably fine and effective thirty-two feet Open Diapason, in the *great* pedal; every pipe throughout the entire compass has a real and decided sound; and, although voiced up to the full extent of its scale, its tones are neither rough nor windy, but, on the contrary, it possesses that soft yet pervading quality so rarely met with, and which may be described as a tone which we *feel* rather than

hear. The scale is quite small, the C C C C pipe measuring only one foot and eight inches across the mouth. The thirty-two feet pedal reed in this organ was very unsatisfactory to my ear; it was hard and coarse in tone and very unequal in its voicing, and these defects stood out in a painfully prominent manner, even when this register was used with the combined power of *all* the manuals.

And now let me say a few words in regard to the German Echo Organ, and also something in praise of its immediate rival and successor, our well known Swell Organ. It will be remembered that I have already remarked that the echo organ was undoubtedly the immediate precursor of our present swell, but the latter has received such extensive improvements within the last thirty years, that we can no longer consider there is much resemblance between them. The pipes belonging to the echo organ are placed in a wooden box, and covered in on all sides; therefore the tones appear subdued and remote; this is the only effect it produces, and so far it may be compared with our swell, when the blinds are closed. The swell organ, although of German invention, seems to be indebted solely to English and American skill and ingenuity for its present excellence and effectiveness; and without doubt, the most valuable improvements that have yet been made in this department of organ building, originated with our well known Dr. Hodges, who, some thirty years since, planned the magnificent swell in the organ in St. James's Church, Bristol, England, and some years later, the almost equally celebrated swell organs, in Trinity Church and St. John's Chapel, New York: and notwithstanding the great progress that has been made in organ building, both in Europe and America, the swells which have been constructed from Dr. Hodges plans are still considered as altogether the best and the most effective that have yet been made. These important improvements would, no doubt, be in more general use, both in America and Europe, were it not for the fact that the construction of these swells involves a much larger outlay of money than purchasers are usually willing to bestow upon this department of organ building, and this is perhaps the only reason why these valuable improvements have not been more generally adopted.

We know that the organs in the cathedrals and churches of England and America are invariably provided with swells, and a church organ would be considered *incomplete*, if it was deficient in this department. In both countries the swell organ is considered *indispensable*, and whether it is used as an accompaniment to the voices, in the *giving out* of the chant or the psalm tune, in the voluntaries and interludes, or in the introduction to the anthem, its great effectiveness is always felt, and its usefulness for these purposes fully recognized. In Germany, the organ builders (with perhaps the single exception of Schulze) seem to have studiously avoided the introduction of swells into their organs, but this fact will not appear so strange when we remember that in all the German Lutheran churches the singing is performed by the *congregation*, and without the aid of a choir, therefore there seems a direct necessity that the organ accompaniment should be loud, and of an uniform strength of tone, so that the comparatively untrained voices of the congregation may receive firm and adequate support,

but this they would not get from our modern swell, with its delicate shades of expression and its alternate diminuendos and crescendos, and though admirable in producing grand effects with a trained choir of voices, it must be deemed unsuitable as an accompaniment to a congregation, and when used for such a purpose, the voices would be likely to fall away from the proper pitch, and other disastrous results would be sure to follow. Still I do not see that, for this reason alone, the swell should be excluded from German organs; surely there are occasions when it might be used to great purpose and advantage, and I feel sure that if this really valuable and important feature in organ building could once obtain a foothold in Germany, so that its merits might be fairly observed and tested, it would ere long become of universal adoption.

My next letter shall contain an account of my visit to Walcker's organ factory, at Ludwigsberg, and also some interesting details in regard to the famous organs at Ulm, Weingarten, Berne and Fribourg. S. P. T.

Sketch of the Life of Beethoven.

BY G. A. MACFARREN.

(Continued from volume 14, page 413.)

In 1808, the composition of the pianoforte concerto in G, introduced another novelty in construction, which, apparently trifling in itself, has led to important results in the design of subsequent productions. This is, the announcing at once the character of the work by opening the composition with a solo for the pianoforte, instead of, as had previously been the accepted custom, proceeding the entry of the principal instrument by the long *tutti* which is a complete epitome of the first movement. Four years later, a further modification of the conventional form of this class of composition was made in the Concerto in E flat, where, for the first time, the universally customary pause for the player's cadence is omitted; and the direction "*Senza cadenza*" definitely prohibits the executant from indulging in such manifestation of invention or the want of it, as is allowed, nay, exacted of him in all antecedent concertos.

In 1809, Beethoven was offered the appointment at Cassel of Kapellmeister to Jerome Bonaparte, King of Westphalia, with a salary of 600 ducats, and an equipage. Such an engagement, with the independence it was to secure, and the opportunities it was to open, was most desirable to the already world-acknowledged artist; but so highly was his merit prized, and so cordial was the feeling in his interest, that the Archduke Rudolf, Prince Lobkowitz, and Prince Kinsky—perpetual honour be to them for their illustrious liberality—subscribed together to pay him an annual pension of 4000 florins with the condition, which he accepted, that he should not hold an office out of the Austrian dominions: and the composer was thus placed in a position to be indifferent to every consideration in his works but the advancement of his art.

A circumstance connected with this incident strongly exemplifies Beethoven's suspicious character, his readiness to take offence, and his generous zeal to atone for it. Young Ries, to whom he had given a thousand proofs of friendship, on being told that his master had refused the appointment at Cassel, wrote to ask his permission to apply for it for himself. His repeated letters to this effect received no reply; equally in vain he sought to speak to him, until an accidental meeting gave him an opportunity, when Beethoven disdainfully retorted—"Do you presume to think that you could fill an office that has been offered to me?" Stung to the quick by this repulse, Ries forced him to an explanation, when he owned that he had supposed his pupil to be trying against him for the engagement, and that his conduct was in resentment of the fancied opposition; but being now convinced that he had supposed falsely, he exerted himself with far more energy to obtain the post for Ries than he had done to secure it for himself. The exertion was, however, to no effect, for during the delay the appointment had been given to Blangini, a composer, whose romances and nocturnes (the only pieces of his production that have overlived him), show how very different a quality of musicianship from that of the great master, was adequate to the discharge of the duties which Beethoven had declined.

Other anecdotes of Beethoven's relationship with Ries equally illustrate his wayward, wilful, and impetuous temper; and, as much as the touching incident, already related, of the composer's recollection of an old kindness of his pupil's father, when he first received the son in Vienna, these, which show a less kindly, though scarcely a less genial phase of his character, serve to vitalise our idea of his personality, and are therefore worth narrating. For instance; when the proof-sheets of the three Sonatas (Op. 29) arrived from the publishers, Beethoven, who was engaged at his desk, desired Ries to play the Sonata in G: he complied, of course, and proceeded without interruption, till that place in the last page of the first movement where the composition had been tampered with by the introduction of two bars; the player having no authority but the copy before him, went on innocently with his performance, when the composer, infuriated at the interpolation, resented upon the hapless executant the effrontery of the publisher, by rushing across the room, and knocking Ries from his seat at the pianoforte, to the floor. It was easy to convince him that Ries was blameless in the matter, but the master was so incensed with the liberty taken with his work by the publisher, that he withdrew the copyright of the three Sonatas, and assigned it to another house. Again; when Clementi visited Vienna, some one indiscreetly suggested to Beethoven that, in consideration of his high standing, this famous artist ought to pay him the courtesy of waiting on him to pay his respects; Clementi, on the other hand, fancied that, being a stranger, the ceremony of the first visit was due to himself; the result was, that each took offence as the other, offence so deep, that, though chance occasionally led them to sit face to face at the same table in a public dining-room, neither would speak to his opposite neighbour; and Ries who was always his master's companion, was so far involved in the affront, that he dared not, at the risk of Beethoven's friendship, exchange greetings with his own familiar Klingl who was studying with Clementi, and was his associate at the dinner-table. One further and far more striking example; the Andante in F (separately published as Op. 35) was designed for the second movement of the Sonata in C, Op. 53, but replaced by the single page of *largo* preceding the *finale*, on account of the great length of the entire composition. Beethoven played this exquisite movement to his pupil immediately he had written it, and Ries, meeting Prince Lichnowsky the same evening, delighted him with a vivid reminiscence of the newest emanation of his master's genius. The Prince, whose memory was not less retentive, went the next day to Beethoven, and, for jest's sake, offered to play him something he pretended to have just composed: with the master's consent, his noble patron accordingly played a second-hand recollection of Ries's reminiscence. Beethoven with a singularly childlike simplicity, had no apprehension of the jest, and, more vexed than surprised at what he supposed to be an unlucky coincidence proposed to cancel his movement. When the Prince's trick of memory was explained, the impulsive composer broke forth in a torrent of anger against poor Ries, and interpreting what any one else would esteem a graceful compliment, as a treacherous betrayal of his confidence, swore he would never again play to his pupil an unpublished composition—a vow which he kept so implacably that no reasoning, persuasion, entreating, nor even the tears of the victim of his unjust suspicion, could at any time induce him to retract it.

To return from this retrogression. In 1810 the Mass in C was brought out, its first performance being in the chapel of Prince Esterhazy, of which Hummel was master; and it was from the misinterpretation of a look of that distinguished musician on this occasion, that the susceptible Beethoven assumed an offence which separated the two for many years. Allusion has been made to the freedom of the composer's religious sentiments, recurrence to which is not untimely in reference to this remarkable ecclesiastical work—remarkable for the poetical conception of the text it embodies—equally remarkable for the infinite beauty of the technical means by which this is rendered. Beethoven's life-long habits had fully familiarised him with everything that was conventional in the subject; but the impersonal aspect in which his personal feelings led him to regard it, induced the new and profound readings, which, with all their ideality, and with all their impressiveness, might scarcely have proceeded from an entirely orthodox thinker. What has been ventured in criticism upon Beethoven's fugal writing, applies more pertinently to nothing than to the examples in this composition, which are the isolated passages throughout the work that admit a question of their consummate beauty.

In this year, Bettine von Arnim introduced herself to Beethoven, who, always yearning for companionship with the other sex, was enraptured to find in this

celebrated lady one with whom he could converse upon the subject of his art, and thus unfold his deepest meditations. Her description of him to Goethe is perhaps an idealism; but if it divests the artist of his mere humanities, it presents, the more clearly for this, that spiritual nature, the working of which in his music, confirms her portraiture. In his mere humanities, however, Beethoven was not an ordinary being, and whoever denies a licence to his eccentricities on the grounds of his greatness, cannot but concede it on the score of his infirmity. Certain it is, that when he went his daily walk round the city, through all weathers, and in all seasons, at the extreme of speed, fulfilling in his wild appearance all that can be imagined of a state of inspiration, the people knew him, and the lowest of them stood aside in reverence of a greatness they appreciated, though they might not understand.

Bettine was the medium of his first communication with Goethe, for whose calling as a poet, and for himself, as its most worthy representative, he had the highest veneration. It was almost as a tribute to the greatness of the author, and certainly as an acknowledgment of the greatness of the play, that he now wrote the music for *Egmont*, in which the world received a new and one of the greatest proofs of the abstract power of musical expression. Whatever spiritual affinity there may have been between the musician and the poet, there was no personal congeniality; and thus, though they became acquainted, they did not, as they could not, become friends.

The opposite character of these two men, alike important in their respective arts, was whimsically exemplified on an occasion when, walking together, they met the imperial cavalcade, including the musician's warm admirer, munificent patron, and personal friend, the Archduke Rudolf. Goethe, the courtier, a man of the world, stepped into the ditch to make way for the cortege, and, baring his head, bowed to salute them; Beethoven, the republican, the man of prejudice, set his hat firmly on his head, crossed his arms upon his breast, and walked proudly—may one not say ostentatiously—through the midst of the party, of whom some of the riders were more or less inconvenienced to avoid injuring him. Was Beethoven right in supposing that he thus asserted the nobility of his art?

In 1812, Beethoven wrote music for Kotzebue's masque, *The Ruins of Athens*, to inaugurate a new theatre in Pesth; but how much besides the overture of this very unequal work belongs to the present occasion, how much to that of its reproduction with a new text in October, 1822, seems to be unknown. *King Stephen*, a work of the same class, may, from the nature of its subject, and the style of its music (excepting always the march, the duet, and the derisive chorus of the former piece), perhaps be attributed to the same date.

Mälzel, the inventor of the metronome, who had a scientific knowledge of mechanics, and who was an intimate friend of Beethoven, attempted the construction of an instrument that should assist the master's hearing. No price would have been too great for the accomplishment of such a service, which would have restored the artist socially to the world, and opened to him anew the external effects of music! and the sufferer deemed it but small compensation to compose a piece for the display of an extensive barrel organ of the mechanist's invention, and he wrote accordingly the *Battle Symphony*.

The idea of this work, the manner in which it was to be carried out, and even the means to be employed, down to the minutest detail, were suggested by Mälzel; and with this account of its purpose and its origin, all that is unaccountable in the emanation of such a production from Beethoven is explained. Mälzel afterwards persuaded him to adapt it for the orchestra; and in this shape it was first performed at a concert given in December, 1813, for the benefit of the Austrian soldiers who had been wounded at the battle of Hanau, in which all the most distinguished musicians of the time, regardless of professional precedence co-operated. The instrument from which Beethoven expected the revival of his happiness, proved a failure; but its constructor still esteemed himself the proprietor of the "*Battle Symphony*," and obtaining, since the author refused him one, a surreptitious and imperfect copy of the score, had the work performed in different places for his own emolument. Beethoven was not more disgusted at this nefarious proceeding than at the neglect, by our Prince Regent, of the same composition, of which, though it was dedicated to him, though a copy was sent him; and though the author used every means to urge him on the subject, he never made any acknowledgment.

(To be continued.)

Public Behavior.

Harper's *Lounger* has been in Boston, was present at the Tronkle Concert—that is, his *alter ego* was—and thus writes to himself about it.

"My dear Mr. Lounger,—I observe that you have a word to say now and then about the conduct of grown-up people in various situations, and I make bold, therefore, to tell you of the difference which I lately remarked between the behavior of an audience in New York and one in Boston. Nobody need fly into a passion in advance, and say that he doesn't wish to hear what a stuck-up Athenian has to say, because I am not an Athenian; I am a plain Knickerbocker, thank Heaven! and eat my krollers, and drink my beer, and smoke my pipe upon the stoop, and scoff at the Boston State House, and have my own opinion of the Frog Pond.

"But that is neither here nor there (I mean my opinion, not the Frog Pond: which, as you know, and all men know, is very much *there* indeed); the point is the conduct of the public of the two cities.

"On a certain Friday morning, not a hundred years ago, I went to the Exhibition of Declamation by the students of Columbia College. The exercises were held in Niblo's Saloon, which was crowded by a throng of ladies and gentlemen (at least they seemed to be such). But when the speaking began on the platform it began throughout the house. I, who had come to listen (not that any of my children took part, but as a friend of education and of youth) was appalled at the loud murmur around me.

"My young friend, Mr. Emerson, was indeed listened to, as he deserved to be. But he had the good luck to come first on the programme; and so my other young friends, Mr. Laurence, Mr. Post, Mr. Greenwood, and Mr. Pell were vociferously applauded—but not much heard. In fact, it was Babel; and I was glad to hear President King censure the indecency of the incessant talking among the audience.

"But it did no good. They talked on louder than ever. When they applauded, it was done with such stamping and shouting that there is not a circus in the world that would not have been disgraced by it; and the President, with just severity, cried indignantly, 'I call upon the students of the college to separate themselves from those who come here to make a ruffian noise!'

"The whole thing was a noisy row. The applause indicated no intelligence and no appreciation, but simply a foolish determination to make as much confusion as possible. It was an immense audience of apparently respectable people; and if the offenders were only a few among them, they should have been removed by the police.

"The next morning business (W. I. goods) took me to Boston. I arrived at evening, because I had arranged to see a dealer at Hartford and one at Worcester; and so had to give the day to travel. Looking around to see how I should amuse myself, I observed a notice of a concert at the Music Hall, and thither I went.

"'Tis a noble hall, and at least three thousand people were packed into it. The music was entirely German, of which I was glad enough, for I have long wanted to have the taste of *Troutatore* taken out of my mouth. [Note to the indignant reader: You are a great lover of *Troutatore*, and think me a barbarian. Well, think so. A man who would be sensitive about the *Troutatore* would have just wit enough to abuse me for liking an entirely German concert. I prefer a flowing beaker of Burgundy to your thin, sweet wine-whey, and gooseberry wine at that. No—thank you! I take Clos de Vougeot; wish you much pleasure with your sweet slops. Day! day!]

"The thing is that the audience was magnificent in numbers and in conduct. The performance was admirable. There was an arrangement for eight hands of Weber's *Invitation to the Waltz*. It was by Otto Dresel—a pianist whom New York lost; and, losing, lost the most passionate and poetic player in the country. Dresel played with three friends, Mr. J. C. D. Parker among them. The first time it went splendidly. The next, obeying a determined encore, it fell out of time a little. But, on the whole it was an exquisite concert. There was no piece too long, nor were there too many pieces; and when the three thousand applauded, they did not bang their heels and sticks and umbrellas against the floor—they did not yelp and shout *Hi! hi!*—they did not whistle and roar—but a solid clapping of hands, uninterrupted by a single heel, not only made the best applause, but showed that it was the applause of people worth the pleasing.

"I take the liberty to prefer that kind of audience gathered to hear music, to the one I encountered in my native city which came to hear oratory. The Athenians behaved with dignity and self-respect, and a profoundly intelligent and appreciative enjoyment.

The Knickerbockers behaved like circus riders, rowdies, and children. I know what Boston has to struggle with. I have actually seen that yellow State House—yellow enough to give all Massachusetts the jaundice. I am fully aware of the Frog Pond, and the other difficulties. I reflect with pardonable pride upon our nine millions tax, and smile with sympathy upon a little city so handy that a man needs less than an hour to reach his home from his office.

"But I must acknowledge that little Boston bears up bravely under its airy and shady Common, its clean streets, and its conveniences. I grant that it has grown somewhat sober in the effort to sit upon three hills at once; and I see that stretching, with the mere fatigue of growth it has already laid its head in Roxbury, and its finger tips on Cambridge and Charlestown. But I am not yet prepared to believe what I lately saw in the *Springfield Republican*, that the Atlantic Ocean rises in Boston harbor and flows eastward.

"These are things that naturally make a wise man—[Note to the indignant reader: Meaning me!—ponder. But, settle them how he will, he cannot deny that the behavior of a Boston audience is superior to that of Hi-hi-ing Yorkers.

"Yours respectfully, Mr. Lounger,
"HANS VAN TROMP."

For Dwight's Journal of Music.

The Vowel Sounds.

MY DEAR MR. DWIGHT:—Your friend "A. W. T.," writes to you: "The sounds *ah, o, e, i, oo, &c.*, are the same in all languages;" and "any competent teacher, whether in London, St. Petersburg, Berlin, Rome, Paris, New York or Boston, will exercise his pupil in delivering his voice to the vowel sounds in all the languages of these respective capitals, in precisely the same manner;" and "the point then is to be taught *well*—not to learn of any particular person."

I presume that there may be found identical sounds in most of the European languages, as they spring from the same original root; but does this prove that they are at all similar in their musical properties. Is it not the pervading spit of a language which renders it best adapted to music, and is not that method, which brings out the best sounds in the most harmonious way, the best method? It is not a fact that those vowel sounds are the same in all languages. O, one of the best musical letters, is entirely different in Italian and English. There is no equivalent in English for the Italian *o*, and very few equivalents for the *e*, two vowels constantly occurring in almost every word. How then can the teachers in the cities named, all teach precisely alike, (without they all have learned one method) if they teach, particularly, their own languages. It is idle to maintain that the German, French, English and Italian languages, spoken or sung in their national purity, have any sort of real similarity in their mode of utterance even in the simple vowel sounds. Only the most insane national partiality can maintain that a method of music which shall enunciate the vowel sounds as they are given in the pure German, French, or English oratory, is comparable to that which constantly exercises the pupil on the sonorous open Italian. What is method? Is it not simply the manner in which musical sounds are uttered? their production from that part of the throat best adapted to their effective emission? Because there are certain individual sounds common to European tongues, does it prove that there is not a vast difference in the prevalence of musical sounds; and is not a singer's method very much influenced by the greater or less frequency of the musical sounds in his language? "A. W. T.," as I understand him, means that we need not go to Italy for a method of singing, as any good teacher of music in any country can, or does teach, just the same thing, the vowel sounds being all the same. It is a common remark, that one sings with a French or a German method. What does this mean? It is said of fine vocalists. It simply means that the singer has infused into the enunciation of the music the spirit of a national language, and has employed a national idiosyncrasy of voice almost as peculiar as

the idiom itself. Now, no one will deny that the Italian method is the best for music. It leads the singer to produce round, open, sonorous tones, instead of close, pinched, guttural ones. It is the best for those who are about to sing other languages; for the spirit of the open Italian may rule in all those places where there is an identity of sound, and where peculiar national sounds do not occur. I mean that Germans, or French or English, will be better singers after they have studied under the best Italian teachers. If their own countrymen teach in the same way as Italians, then the same result may occur. But if the teacher be purely a teacher of his own national language, the pupil may suffer from being confined to an unmusical dialect, and his voice may never be educated for its best or most musical effects.

Paris and London may at least be ranked with Berlin and Vienna, and the very generally acknowledged superiority of the Italian vocal school everywhere cannot be set aside. C.

MUSICAL NOTATION.—Mr. Cornelius Mahoney, the teacher of Music in the Institute for the Blind, in New York, has invented, says a cotemporary, the *Scientific American*, an entirely new system of notation. He has the name of the note cut in the note itself, showing white in the black notes and black in the white ones, so that at a glance the name of the note can be seen. This is more practical and far less expensive than the other system. We do not suppose, however, that either will come into general use.

Mr. Mahony is also the inventor of embossed music for the blind, by which any blind person can read the music by touch, and will not require a second person to read them, as was formerly the case: "thus placing this charming solace and divine consoler, sweet melody, within the reach of that class who need it most—the blind." It is much to have done anything toward facilitating the acquisition of art; how much more when this is done for the sake of those to whom the enjoyment of more than one art is almost out of the question. — *Philadelphia Evening Bulletin*.

ST PAUL'S CATHEDRAL.—Bishop DeLancey, in a recent letter from England, thus describes the evening service at St. Paul's Cathedral:

"It was a most impressive service; more than three thousand present, notwithstanding the rain. A choir of more than five hundred *volunteer* singers chanted and sung. The sermon was by the Rev. Dr. Hook—extemporaneous, animated and impressive, and fixed the attention of the great multitude for forty minutes. The voices of the people almost overpowered the immense organ. It was a majestic sound. Such an amen I never heard. It was the Falls of Niagara reverberating the praises of God. It carried me forward to what St. John says: 'A voice came out of the Throne, saying, Praise our God, all ye His servants, and ye that fear Him, both small and great; and I heard as it were, the voice of a great multitude, as the voice of many waters, and as the voice of mighty thunderings, saying, Alleluia! for the Lord God Omnipotent reigneth.'

All about us, so far as we could see or hear, responded and sung, but no individual voice, male or female, could be distinguished in the overpowering and harmonious mass of sound. There were no long preludes or interludes by the organ.

When the hymn after the sermon was finished, all bent down and the preacher pronounced the benediction, to which the organ, choir and congregation responded a most solemn and impressive *amen*; and all was silent as the grave, for private prayer to God for his blessing on the service—a silence overpowering—silence that could be felt. The immense flock then quietly dispersed."

The *London News*, speaking of the choir referred to in the foregoing extracts, says: "The choir of five hundred voices give their services without remuneration, and are all persons to whom music is simply a pleasing recreation. Many of them are in circumstances of ease and affluence, some being members of one or the other of the learned professions."

MODERN COMPOSERS IN ITALY.—The following statistics show the relative popularity of the Italian composers in their own country: There will be opened this season in Italy ninety-three lyric theatres, thirty-eight of which give on the opening night one of Verdi's operas. In twelve cities, (including Naples, Florence, Venice and Trieste,) *Troutatore*, is the opening opera;

in nine it is *Traviata*; in three *Lombardi*; in four *Ernani*; while his other operas of *Rigoletto*, *Nabuco*, *Attila*, *Aroldo*, *Due Foscari*, *Luisa Miller*, *Joan of Arc* and *Giovanni di Guzman* will be produced in different towns. Fifteen of the remaining theatres open with Donizetti's works, of which *Linda* appears to be the most popular. Pacini inaugurates the season at four theatres, while Rossini—the great Rossini—will be heard in only three. Meyerbeer can only be listened to at Bologna and Turin, while at the other theatres various experimental works of young composers yet to fortune and to fame unknown are to be tried. These statistics, however, refer only to the opening night in each theatre.

Musical Correspondence.

NORTHAMPTON, MASS., MARCH 28.—Do you know that you need a correspondent "up in the country"—even as far back in the woods as is Northampton? For have we not something that even you in Boston cannot boast of—a resident opera company! An opera company, too, the names of whose members you will not find ending in *i*, *ch*, or *ski*, as evidence of foreign birth or education, but having an unmistakably native look, as you will see by glancing at the accompanying programme. We do not mean to claim as Northamptonians all the great musicians, singers, or musical critics who have, at various times, made our village their place of abode. We will say nothing about Jenny Lind, or Formes, or the Editor of Dwight's Journal, for they are gone, not without taking, we trust, and leaving, we know, pleasant recollections. Have not "Brown" himself and "t—" sought inspiration beneath our umbrageous elms; and didn't the latter gently snub us, in one of his or her (we will not lift even so much as a corner of the veil of mystery in which your New York correspondent envelopes him or herself) communications to the Journal of Music? But stop—we are getting farther and farther from our subject, and shall be pitched into the waste-basket if we don't come to a focus presently.

Place aux dames! Here is a paper tucked under my portfolio, evidently in a lady's hand-writing, which looks as if it was intended to do me out of the place of "own correspondent" to the Journal. Let us be magnanimous and forward it, even at the risk of having all the honors and emoluments of the post transferred to another. Here it is.

You can doubtless well imagine the appearance of this old abiding-place of yours, during this month of blue birds, blue noses, and "blues" generally. Nature is literally washing in her colors, and until she brings them out, by and by, with her sunbeam pencils, I will not hold up her handiwork for your recognition. But the blossoming time of Art is dependent only on human will and ability; and, in the form of Lyrical Drama, it bloomed out beautifully in this virgin soil, on Thursday night last, despite a pouring rain, fit to drown out any exotic plant, had it not been thoroughly naturalized by the zeal of its cultivators. In plain prose, then, *Il Trovatore*, in the English version, was brought out at the Town Hall last week, by the "Northampton Amateur Opera Company," with "appropriate scenery and costumes," as the programme truthfully promised. From the prima donna to the scene-shifter, the "talent" was all "native," and the results satisfactory in every department. To Dr. MEEKINS is due the credit of having originated and carried out to a successful consummation an undertaking of so much magnitude. This gentleman combines with æsthetic tastes, that Yankee "faculty," as Mrs. Stowe has it, which enables him to make them a benefit to his friends. The singing was excellent; Mrs. MEEKINS' pure, flexible, and high soprano was fully equal to the difficulties of Verdi's music, while her lady-like grace won all sympathies. Miss JULIA SHEPARD, with her rich contralto voice, made the dreary part of *Azucena* more acceptable than it often is on a real

stage, if the phrase is allowable. This young lady had never seen an operatic performance; but her tact and intelligence made up for want of experience. Mr. WILLIAM CLARKE looked the Troubadour well, while his sweet tenor was particularly effective in the "Serenade" and the "Prison Song." The parts of Ferrando and the Count di Luna were well sustained by Mr. C. CLARKE and Dr. MEEKINS. The chorus, young ladies and gentlemen of this town, sang with spirit and precision, and the whole performance went off without a single hitch,—careful study and perfect rehearsals having entirely done away with the necessity of a prompter, usually the most conspicuous character on such occasions. The orchestra, under the direction of Mr. FITZHUGH, of Springfield, did fairly, although exhibiting a most un-Verdi-ish lack of brass, and rather feeling the want of a little more help in the string department.

The town hall was crowded with eager listeners; and, between the acts, the lively stir and hum of an audience, usually most seriously inclined, showed the appreciation of a new pleasure. It was pleasant to see so many people receiving their first impressions of an opera in so agreeable a manner. As regards the acting, the good taste of the performers enabled them to preserve a happy medium; there was no over-doing or exaggeration, and yet the music was not allowed to suffer for want of appropriate action and expression.

Another performance is advertised for Thursday next, and another crowded house is expected. We hope that, encouraged by success, the "Northampton Amateur Opera Company" may give us, next year, an opera of more sterling merit than the *Trovatore*—one the performance of which may be musically instructive as well as amusing to actors and audience.

Besides the opera company, there is a club of classicists here, who have "nothing to do with the opera establishment on the other side of the way." There are some fine voices belonging to this club, and good musical taste and education. They gave a concert last summer, and performed, among other things, Mendelssohn's "Hear my Prayer," which you have printed in the Journal. Mrs. DELANO is the prima donna of this institution.

HARTFORD, CONN., MARCH 28.—The "BEETHOVEN SOCIETY" has given a second concert since I last wrote, which was in some respects better than the first; although the church was not so well filled, in fact, quite thinly attended,—which may account in a degree for the lack of enthusiasm which was noticeable in some of the pieces. Mrs. STRICKLAND greatly disappointed her friends in not being able to be present through illness; although some of her solos were most admirably sung by Mrs. PRESTON, (Clare Hoyt,) who also sustained her well-earned reputation in that beautiful piece of inspiration of Mendelssohn,— "Hear my prayer," lately published in "Dwight,"—the whole of it, choruses and all, being splendidly performed. Nor must I forget to give due praise to Mr. MAHLER for his violin accompaniment to the first solo—so full of expression and artistic finish. Mr. WANDER acquitted himself on this occasion in a most satisfactory manner in his tenor solo, "*Cujus Animam*," though somewhat poorly sustained in the accompaniment. Mr. FOLEY sung much better than he did before.

The society are now at work upon Haydn's "Passion," or the "Seven last words upon the Cross," which they intend to perform sometime during Lent.

Last evening I had the pleasure of listening to a portion of "Stradella," performed by a German Association in this city, which was highly creditable,—with stage scenery, full costumes, &c. The accompaniments, to be sure, were played upon a piano-forte, but the acting and singing of those who took part, were worthy of high commendation. The "Prayer of Stradella" was beautifully sung, as were the

other solos, trios, &c. I trust this is a germ of a fuller cast, and that bye and bye we shall have operas of our own, on a large scale.

In a late number of your paper I read something from the "London Athenæum" of the character of Mendelssohn, which has prompted me to give you the following anecdote, that I heard through a third person, while in Germany, and which, I believe, has never before appeared in print.

During Mendelssohn's sojourn in London he was invited by the Queen and Prince Albert to a *matinée* at Buckingham Palace—or rather an informal, private *tête-à-tête*, where all court ceremony was to be thrown aside, and where he was to meet them on full, social equality. Of course, Mendelssohn accepted the flattering invitation, and was duly received with the warmest expressions of respect and appreciation by his royal hosts. The hours were pleasantly passed in free conversation upon various musical topics, and in the listening to one and another's performances or illustrations upon the piano-forte,—Mendelssohn, with his exquisitely shaped hand and long, tapering fingers, charming his attentive hearers by his wonderful improvisations,—now relieved by one or two modest *morceaux*, by the Prince, who, as may be well known, is a finished performer and composer. Thus did these three distinguished persons, shut out from the rest of the world, enjoy themselves—influenced, by the charm of Music, to a general level with one another,—(excepting that the one loomed far up above the two by his mighty genius—leaving royalty at his feet, and actually forcing it to acknowledge its inferiority in comparison with him,)—until the time came for his departure; when the noble Queen, with a soul running over with delight and admiration, begged of Mendelssohn that he should state some favor or gift which she might bestow upon him,—some high order, perhaps; or, it may have been, her royal patronage to some concert which he might propose to give; or more than this, her signet-ring; or anything, whereby she could show to himself and the world the deep reverence she possessed for his lofty genius and his art! What a glittering opportunity for a man, thirsting for worldly renown, to grasp! Not so with Mendelssohn; but turning to the Queen, with that gentleness of manner, which ever characterized the beloved musician, he said:—"May it please your Majesty, there is one request that I would make, which, if granted, will be all that I can ask!" Of course he was eagerly besought by the Queen to name it. "That I may be allowed to enter the nursery!" was the simple and touching reply of Mendelssohn! One may well imagine the surprise of the royal mother as she heard this innocent and unlooked-for wish,—which must have filled her with deeper admiration for the great man than ever! Most gladly did she accede to his desire; and there, for an hour, with England's gracious sovereign and her "lord" for an audience, did the immortal composer of "Elijah," in child-like simplicity, fondle and play with those dear children to his heart's content! H.

CINCINNATI, MARCH 17.—The concert given by the Cecilia Society on the 3d inst. merits a report from a more experienced and critical pen than my own; an Italian proverb says, "When roses can not be had, gilliflowers come not amiss"; and probably in the present case—the production of an original oratorio—any report is better than no report.

On the occasion referred to, the programme presented "Selections from the Oratorio of Pensacola, composed by F. L. RITTER (director of the Society) words by Fanny M. Raymond." Of the ensemble of this work, the connection of parts with the whole, it is difficult to speak, as even the selections presented, were, in several cases, displaced from their original position, to suit the exigencies of the concert.

The first chorus, "Spirit of beauty," with its frequently original modulations, and boldly conducted fugue, formed an excellent introduction. The soprano arioso, "Come, maidens," a graceful and elegant melody, was followed by a chorus for women's voices alone, somewhat colorless and characterless, but throwing into bold relief the tenor solo and chorus of warriors; the latter, in particular, with its spirited melody, and strongly marked rhythm, is full of energy and fire. The chorus, "Let us dance and sing," is distinguished by a striking and lively melody, and some novelty in rhythm; the quartet andante, which it enframes, adds to it all the charm of contrast.

The soprano aria in the second part is scarcely so melodious as the subject requires, but the succeeding air for alto, "Fear not," is a most successful effort in the style familiarly called "sacred." Far removed in its clear melody from the milk-and-water of the sentimental-religious school, rich in harmony, not devoid of originality in its modulations, and permeated with the warmth of courageous faith, this is a truly admirable piece of writing. The duet for alto and baritone is also highly effective. The chorus "Our faith is shaken," is a fine conception, finely carried out.

The recitatives throughout, are remarkable for grace and expression; Mr. Ritter has attained, in this difficult province of composition, a decided success.

Of three ballads, introduced between the parts, and by the same composer, one claims remark, "*Elfenliebe*," from its beauty. The fairy lightness of the opening and concluding movements, the dramatic force of the middle movement (in B minor), and the perfect fitness of the whole to Grün's charming words, combine to render this song a "gem of purest ray serene."

As for "Pensacola," it is to be hoped that this oratorio will be produced entire, with all the accessories of a complete chorus and orchestra. In the face of those obstacles that oppose the conscientious composer,—and "out west" more inevitably than elsewhere on this continent—misappreciation and timidity in the expression of opinion on the part of the public, deficiency of competent criticism, &c., he who has enthusiasm enough (even setting aside the question of talent), to conceive, work out, and present a work of this kind, deserves,—and it is to be hoped Mr. Ritter will receive,—the sympathy of his fellow-artists, and the support of his fellow-citizens.

EE.

NEW YORK, MARCH 27. — The Philharmonic concert last Saturday offered us two novelties; namely, a new native Symphony, and a new pianist. The former was the composition of Mr. GEO. F. BRISTOW, and was a vast improvement upon his former work of like character, which the Philharmonic Society played a few years ago. The instrumentation is uncommonly fine, and though there is still some tendency to dance-measure in the themes, some of them are beautiful. I was most pleased with the Scherzo and the Andante, or Notturmo, as the composer calls it. The former, particularly, is exceedingly fresh and lively, and finely worked up. The *motif* of the first part, it is true, partakes somewhat of the nature of a polka and a jig, but the melody of the Trio is lovely and flowing and caressing enough to reconcile me to anything. This movement was encored, and at the end, the composer was called forth with vehement applause. His work has the happy quality of being popular enough to please the multitude, and yet possessing sufficient depth and intrinsic worth to preserve it from being trivial. The programme gave us what seemed intended for an analysis of this Symphony in the shape of poetic mottoes to each part, but I must confess that I could neither find any connection of ideas between them, nor discover their interpretation in the music, so I preferred to listen to the latter only for itself.

Beethoven's glorious "Leonora," and the Overture to the "Vampyre" by Marschner (a well instrumented but commonplace affair) were the remaining orchestral pieces; and were played, as was also the Symphony, exceedingly well. Mr. PHILIP MAYER sang

the bass song from "Jessonda," *Der Kriegerlust ergeben*, which is always welcome, and a rather sentimental sing-song of Lachner, which was, however, encored. Mr. Mayer was evidently laboring under a cold, and did not let out his fine voice to its full power; a rare case with this artist.

Like children, with their cakes and sweetmeats, I have left the best to the last; and must now tell you of the young pianist who has taken the New York public by storm, and proved the fallacy of the assertion, that the latter will not appreciate any artist who has not been vigorously puffed previous to his *début*. Mr. S. B. MILLS arrived in this country about six or eight weeks ago, direct from the Conservatory at Leipzig, where, though an Englishman, he has received his musical education. You observe, therefore, that, one of these days, when he has achieved a world-wide reputation, as he *must*, America, and particularly we New Yorkers, will have the satisfaction of feeling that he laid the foundation for it among us. He is but twenty-one years old, yet he surpasses even the greatest pianists we have had in this country. His execution, his precision, are wonderful; his touch indescribably beautiful, and, without the slightest apparent effort, he displays a degree of force which I have rarely heard equalled. These however, are all mechanical qualities; perfect as he is in these, they are nothing to the higher worth which pervades his performance. His conception of the music he plays, his rare power of bringing out all the chief points of interest and beauty, his artistic truthfulness — taking nothing from, nor adding anything to the meaning of the composer, giving every note its full value and vocal beauty, (for he does make the piano ring) — all these combine to impress you with the conviction that you are listening to an artist in the highest sense of the word.

His very choice of his chief piece showed this too; it was Schumann's Concerto in A minor, op. 54 — a composition not at all calculated to please the general public, but one that delights all true lovers of music. It offers no opportunity for display — yet such was the exquisite beauty of his rendering, that the whole audience were completely carried away. He made every one *feel* what he was playing; he did not astonish in the least, but he imbued the listener with a feeling of serene satisfaction. In his next piece, however, he *did* astonish every one. It was a Paraphrase, by Liszt, of the Wedding March and Fairy Dance, from "Midsummer Night's Dream," which required, like many of the great master's similar transcriptions, an almost unheard-of facility of execution. I never heard anything like it. This reproduction of the violin passage in the fairy dance, (the same which occurs in the beginning of the Overture) was truly amazing. Such rapidity of fingering is almost incredible. So, too, were his octave passages, and a trill, in ninths, at the end of the march. This performance drew down a tempest of applause, never before equalled at one of these concerts; in answer to a vehement encore, he gave us, most exquisitely, Chopin's grand Polonaise.

—t—

Dwight's Journal of Music.

BOSTON, APRIL 2, 1859.

MUSIC IN THIS NUMBER. — We commence to-day a piece of rare interest, for chorus of mixed voices, by BEETHOVEN, one of his later works, composed to a little poem of Goethe's called "*Meeres-Stille und Glückliche Fahrt*," (Becalmed at Sea, and Prosperous Voyage). Mendelssohn wrote a descriptive Overture on the same subject. The chorus will occupy about sixteen pages, and is in two parts. The first portrays a calm at sea — a slow, mysterious movement, which must be exceedingly impressive. Then the winds rise, the tempo changes, and on bounds the good ship before the breeze, and the whole ends with the cheerful cry of Land!

The Beethoven Commemoration.

Mr. ZERRAHN's noble efforts were rewarded last Saturday evening with an almost unqualified success. As a whole this last of his series of Philharmonic

Concerts was one of the most admirable and well appreciated events that have ever yet occurred here in our corner of the world of Art. The Music Hall was filled to overflowing, with the most eager, well-behaved, attentive audience. There is a high moral significance, a touching beauty in the very spectacle of such a crowd, so listening, with such interest, for nearly three hours to music purely and entirely of the loftiest kind, the kind that taxes the attention to the utmost. The enthusiasm with which the whole had been prepared was evident, not only in the fine mood and temper of the orchestra, chorus and conductor, but in the tasteful and fond reverence with which Crawford's statue of the Master had been decorated, (for which, we understand, we are indebted chiefly to the skill of Mr. ROTH). Relieved upon a background of well arranged dark drapery, depending from a golden lyre, Beethoven stood, the score of the finished Choral Symphony in hand, his grand head laurel-crowned, embowered in evergreen brightened with artificial roses, and with a whole garden of superb lilies and other live flowers at his feet. The conductor's desk, too, was wreathed with floral honors; and when the stage was filled with the orchestra of fifty in front of the statue, the solo singers in front of them, and the Handel and Haydn chorus singers rising to the wall on either side, it was a sight to raise high expectation.

This was not disappointed in the music — not if we truly caught the tone of the great mass of the audience — sceptics of course there were, and individuals deaf to higher harmonies — deaf in the inward sense as was Beethoven in the outward — or of that hopelessly small critical kind of smartness, who take more notice of a few defective details in the rendering, than of the whole scope and tendency and spirit of a great work — (see newspapers, where these speak for themselves and a few besides) — but if ever the average intelligence of a great audience was interested and delighted to the end, in Boston, by a great connected musical work, that thing was realized on Saturday evening.

The only serious drawback occurred in the first and least part of the programme. The "Egmont" music was in itself exquisite; but Mrs. BARROW's reading of scenes from the play was anything but satisfactory. It was coarse, inflated, over-loud, and after all not clear. Nothing could be in greater contrast than those two interpretations of the "Egmont": the reader's, and Beethoven's, through most delicate, refined, profoundly touching and impressive bits of thoroughly characteristic music. The overture made a great impression, so intense and concentrated is its summing up and reproduction of the spirit of the play. Clara's little song: "The drum is resounding," so very simple, and so wild and sad, (and in this true to the whole tone of the tragedy), as well as rapturous in praise of her warlike hero lover, was charmingly sung by Mrs. HARWOOD; there was a maidenly freshness in her voice just suited to it. It is easy to dismiss such a song as a small trifle; but it has a poetic truth and imaginativeness such as we find in some of Shakespeare's little songs; and simple in the extreme it should be, or it would be false. So too, of the other song: *Freudvoll und leidvoll*, in which the shifting major and minor moods of love's unrest chase each other like clouds and sunshine. A beautiful song, but the transition on a high note into the exulting strain: *Glücklich allein ist die Seele die LIEBT* (Happy alone is the soul that LOVES!) was not quite perfect in the rendering.

The orchestral pieces were nicely rendered. The first entr'acte seemed truly to prolong the sad impression of poor Brackenburg's unhappy love for Clara, in the Andante; and then in its *Allegro agitato* you felt the discontent and gloom and terror that hung over Brussels before stern Alva's advent. Simple, yet most effective historical tone-painting. The piece following the second act, Egmont's interview with Orange, gives utterance to serious warning, and noble

sunshiny, free-hearted confidence. It is a warm, rich composition. No. 5, after the exquisite scene of Egmont's visit to Clara, is delicious; an after-vibration of the *Freudvoll und leidvoll* song rings through it; and then suddenly a majestic quick march, in which you hear the bodeful tramp of Alva's army. No. 6, after the fourth act, is perhaps the most beautiful of all. It is Clara in the street vainly trying to excite the people to the rescue of her lover and their hero. But how quiet the music! It enters into the subdued and holier mood of the maiden's character, when in mute despair, relieved by perfect love and faith, she goes home resolved to die and meet him in a better world. This strain leads, too, naturally into that most impressive one suggesting Clara's death; how palpable the stillness of those moments ere the light goes out! Egmont's vision of the goddess of Liberty, in his prison, is accompanied with rare visionary music, such as only Beethoven might conceive; and the triumphant closing symphony, repeated from the overture, grandly completes the unity of the whole.

Now of the "Choral Symphony" we shall not write an essay, after all that has been said of it beforehand in these columns. Enough that the performance was, as a whole, far more successful than it was reasonable under all the circumstances to anticipate. Mr. Zerrahn had labored, with all the faculties of soul and body, in the drilling of his orchestra to render this great work; and, as he came through the task so happily, he must have grown by it; it must have added to his stature, moral and artistic. It was a victory to strengthen one through life. The orchestra did their part admirably; to note some slight blur in a horn part here, or a trumpet there, would be mean criticism, when, as a whole, the complicated and immensely difficult work came out so clear. And more than this, it was played with real fervor. The heavenly Adagio won the warmest applause of any of the movements; but you would find a strong party equally eager to assert the transcendent power and beauty of the Allegro and of the Scherzo.

The fourth movement also opened clearly. The basses were eloquent in their grand recitative complaints and yearnings; and the suggestions of the orchestra were unmistakable. The "Joy" tune, so plain and simple, yet so pregnant, was hummed over by the basses, and played around with fanciful and happy humor by the reeds, &c. (like troops of garlanded children frolics in front of a festival procession), and then rung out with all the thrilling energy of the whole orchestra, with more and more exciting interest. The difficulty of course came where the great point was reached, of human utterance. It needed the greatest of basses to strike the magic blow at the right moment in that first immensely difficult recitative, and so break the back of the vocal difficulty once for all, as the double-basses had done in the instrumental. Mr. Power succeeded to a degree highly creditable to himself, if not fully adequate to the intention of Beethoven. The whole of the quartet of solos indeed deserve praise; their parts were extremely difficult, and the complete achievement thereof could only be expected of a quartet of the Jenny Lind and Formes calibre. Mrs. HARWOOD, especially, as the leading soprano, won the thanks and the respect of true Art-lovers by the self-forgetting spirit with which she made her fine voice help towards the complete production of a grand artistic whole: much of it she sang admirably, and we know not the singer among us who could have come through such a trial better or as well. Mr. ADAMS, tenor, and Miss TWICHELL, contralto, added to their reputation with all intelligent and reasonable listeners.

To-night the Choral Symphony will be repeated for Zerrahn's benefit, and will be played *first*. We are sure it will sound even better than before, and be better understood. The second part will be miscellaneous, and will include some fine things, especially Beethoven's Violin Concerto, which will be played by JULIUS EICHBERG. For the rest see advertisement.

Musical Chit-Chat.

THE HANDEL and HAYDN SOCIETY advertise Neukomm's "David" for Sunday evening, in conformity, as they say, "to the demands of their patrons and the popular taste of the community." It will serve to take the taste of the Ninth Symphony out of the mouths of the fastidious critics who may be pleased to listen to Beethoven's grand work on Saturday. SENOR CASERES has postponed his concert which was to have been given on Saturday, to Monday evening, in order not to interfere with the arrangements of Mr. Zerrahn's benefit concert. Mr. C. R. ADAMS, having an important post to assume in both concerts.

We were pleasantly surprised yesterday by a call from THEODORE ESSELD, who had just arrived in the barque *Asor* from Fayal. His many friends in New York will rejoice to see him again, rescued as he has providentially been from that most awful calamity, the burning of the steamer *Austria*.

ULMAN's Opera have returned to New York from their Southern tour, minus *Piccolomini*, who has been singing in New Orleans under other management. The war of musical criticism about the little lady ran so high in that warm-blooded city, that it resulted in a duel, in which Mr. Hiriart, musical editor of the *Delta*, fatally wounded Mr. Loquet, a cotton broker.

Musical Review.

TUCKERMAN'S COLLECTION OF ENGLISH CATHEDRAL CHANTS: including the Gregorian Tones. The whole adapted to the Canticles, and Occasional Services of the Protestant Episcopal Church. Services for the Holy Communion, and the Burial of the Dead, and an Easy Morning service in F, consisting of Te Deum and Benedictus.

Dr. Tuckerman's book must be an invaluable collection for the churches in which the Protestant Episcopal service, or a liturgy in any degree resembling it, is used. For any service indeed, of which the chant, that most appropriate and solemn of all religious music, makes an important part, this is decidedly the most useful book that has ever fallen under our notice. Containing as it does 230 chants, the number alone, and the variety offered from which to select, recommends this Collection to all choirs obliged to use this kind of music; and when it is considered that these chants have been carefully selected by so accomplished a musician as the compiler of this work, so familiar with the services of our American churches, and so fully imbued with the spirit of the English Cathedral service, it will be seen that it presents unusual claims for consideration.

An instructive preface precedes the collection, in which the Editor makes some explanatory remarks concerning the Cathedral system of the Church of England, in regard to the accenting of certain words and syllables in the reciting portion of the chant. This does not commend itself to our approval, and strikes us as purely conventional and unnatural. The desired accent is indicated throughout the book by the use of capital letters, thus:

In his hand are all the Connors | of the | earth
Let us come before his Presence | &c.
And his truth endureth from Gen | ration to | &c.

Beyond the introduction of this apparently arbitrary and unreasonable system we find nothing that we would not commend. The book is admirably printed, with singular distinctness as regards the convenience of both singer and organist. Besides the selected chants several original compositions by Dr. Tuckerman are introduced, which are not the least useful and pleasing of the selections. It closes with an excellent morning service in F by the Editor.

Music Abroad.

LONDON. — Vocal Association. At a concert by this association recently, considerable sensation was created by the performance of an unpublished and hitherto unperformed composition by Mendelssohn, being a part of his unfinished opera of *Loreley*, of which all that has gone to the world by those having the Mss. of the great composer in charge, has been the *finale* to the first act. The piece given at the performance referred to is an Ave Maria, a soprano solo with chorus of females. The admirers of Mendelssohn will be interested in the following extracts from the *London Musical World*, giving some account of this newly found composition.

Every one in the habit of frequenting our London concerts must be acquainted with the magnificent *finale* to the first act of *Loreley*, an opera upon which Mendelssohn was busily engaged just previous to his death; but few except those intimately conversant with such matters were aware that this was by no means the only completed number of the manuscript score left by the composer. That a vast quantity of

published music remained in the hands of his survivors, who withheld it for reasons not easy to explain—and among the rest a grand symphony written to commemorate the Reformation—was generally known; but that anything more intended for *Loreley* than the *finale* we have mentioned existed in a perfect state no one suspected. Great, then, must have been the surprise of the uninitiated, not merely at seeing an "Ave Maria" from *Loreley* announced for performance by the Vocal Association, but at reading the following sentences in the programme of the evening:—"Written for a soprano solo and chorus, the exclusive performance of which has been conceded to the Vocal Association." "The whole of the Mss. of the 'Ave Maria' has been presented to the Vocal Association." What "the whole of the Mss." may signify we shall not stop to inquire; but it may be fairly asked upon what grounds music considered unfit to engrave should, nevertheless, be found good enough for public performance; and in whom is vested the right of "presenting" to a particular institution copies of works which are not thought worth submitting through the accustomed medium of circulation to the inspection of the world at large. Fortunately, a single hearing of the "Ave Maria" from *Loreley* is enough to enable any one with musical sympathies to adjudicate upon its merits, since it is as simple in construction as it is original, characteristic, and beautiful. Mendelssohn, indeed, was, perhaps, never more happily inspired in any short piece that has proceeded from his pen. Although the execution was far from perfect, the audience were enraptured, and redemanded the "Ave Maria" with such unanimity, that Madame Catherine Hayes, to whom the solo part had been intrusted, was compelled to return to the orchestra and go through her task again. If this be only the prelude to further researches in the same direction, no one will regret the good fortune of Mr. Benedict and the Vocal Association.

From a report of the same concert, sent us by an occasional and highly esteemed contributor, we extract the following:—

"What a loss to the world of Art that the *finale* and the 'Ave Maria' are all that remain of a work which, judging from these two examples, promised to be one of the dramatic masterpieces of the age. The *finale*, indeed, may be ranked among the most brilliant achievements of the composer. The 'Ave Maria,' as it indicates, is simply a hymn to the Virgin, given by a chorus of females with one leading soprano. The theme, solemn and exquisitely melodious, is led off by the choirs, who sustain it to the end. The solo voice then comes in with a new theme—and then resumes the first, and the hymn concludes. Nothing can be more beautiful in feeling and treatment than this prayer, which breathes the very spirit of reposeful devotion. The effect produced on Wednesday evening was irresistible, and an universal encore procured its repetition."

ROYAL ENGLISH OPERA, COVEN GARDEN.—The Pyne and Harrison troupe are singing, at Covent Garden, The Daughter of the Regiment, Balfe's *Satanella*, and his *Rose of Castille*, and Flotow's *Martha*.

ROYAL ITALIAN OPERA.—Mr. Gye has issued his prospectus. With one or two exceptions all the favorites of last year remain, even Signor Graziani. Grisi, for the fourteenth year, and Madame Bosio, for the eighth, head the list of sopranos. We miss, however, the name of Victoire Balfe. To the soprano list are added two new names—Madame Lotti de la Santa, a celebrity, both in Italy and Russia, if we are to accredit report, and Mademoiselle Delphine Calderon, from the Teatro Fenice at Venice. Signor Debassini, who may be remembered some years ago at Her Majesty's Theatre, is added to the barytones, among whom we once more welcome the incomparable Ronconi. The name of Signor Luchesi appears among the list of tenors, which, in other respects, is identical with last year. Madame Nantier Didié, despite the reports concerning her engagement at the Grand-Opéra of Paris, retains her position as contralto. The novelties announced are Mercadante's *Il Giuramento*; Rossini's *Gazza Ladra*—a welcome resuscitation after nine years' slumber; and Meyerbeer's *Dinorah*, the new opera about to be produced at the Opéra-Comique, Paris, to which is annexed a proviso, that the opera is to be really produced at the expected time. That Mr. Gye fully intends to bring out *Dinorah*, may be gathered from the fact that M. Meyerbeer will come to London to superintend the rehearsals. The theatre is to open on Saturday, April the 2nd.

CRYSTAL PALACE.—At the last Saturday Concert, Mendelssohn's music to the *Œdipus* of Sophocles, was performed for the first time, under the direction of Mr. Manns.

TURIN.—Letters from Turin record the sixth appearance of the young English *prima donna*, Madlle. Victoire Baffe, at the Teatro-Reggio, as Amina in *La Sonnambula*. The house has been crowded every night, and the enthusiasm of the Italians has been raised to such a pitch that the daughter of our popular composer has been called before the curtain seven times every evening. While she is singing not a whisper is heard, a rather unusual circumstance in the theatres of Italy.

AMSTERDAM.—Herr Reichardt has been singing at the Opera House, with great success, in the *Barbiere*, *Sonnambula*, *Lucrezia Borgia*, &c. At a concert of the "Felix Meritis" Society, he was also most favorably received. Herr Alfred Jaell (piano), and M. Sighecelli (violin), played on the same occasion.

Foreign Correspondence.

BERLIN, FEB. 26.—Concerts, Pianists, Violinists, and Singers. I cannot attend them all, I have not time, hardly disposition thereto. At all events, I have no inclination to give time to hearing and writing about young candidates for fame, and in addition thereto, money which I can use far more to my own, and, I hope, your advantage.

When however the Stern Singing Society, or the Sing Akademie, gives a great vocal work, or when the Dom chor gives a selection from old masters, the case is different. Here, one gets his pennyworth, for he can learn something as well as enjoy. I have urged others here to write you, but they seem to think it is my business, and I cannot prevail. Of late I have seldom seen the inside of the opera house, Don Juan called me out not long since. Did I write how one of the Vienna wigglesvoiced women trembled and shook all through the part, until I was nearly raving distracted? 'Twas shocking. But as a whole, how glorious it was!

Americans who come to Berlin, must not let a Dom chor concert pass. Remember this. At their last concert, they gave us 'Sanctus,' by Palestrina; 'Miserere' for men's voices, Orlando Lasso; 'Crucifixus' in 8 parts, Lotti; 'Ave Maria,' by Arcadelt; 'Kyrie,' by Hans Leo Hassler; 'Choral arranged by Praetorius, Motett, Heinrich Schütz; chorus by Otto Nicolai. All but the last as you see old catholic and protestant composers. A sonata, op. 53 Beethoven, and an Adagio and Gigue by Mozart, were the piano-forte pieces.

As usual, half my thoughts during the performance were running upon the question, how to establish a choir of this kind among us?

You know how music sometimes puts you into a dreamy, spiritualized state, in which your thoughts go rambling away off, far from the regions of plain common sense; and when you come back again to earth, you are no more disposed to talk of what you have been thinking than you are mornings to follow the example of Watts's sluggard:

"He told me his dreams, &c."

And yet I will inflict one of my musical making dreams of that evening upon you:

Well then, I dreamed that the time had come, when in all the academies and high schools where boys fit for college, music, real music, was taught by competent instructors, so that those who have talent for it came to college with a foundation laid. I saw in each class at Old Harvard, some twenty or thirty ready and delighted to go on into the higher sphere of music for men's voices, and bringing their literary culture, their constantly improving taste, to bear, in the study and performance of the glorious music of the olden time.

Here, then, I had the men—with young fresh voices, with cultivated tastes, with the due mental culture, for my choir. Then I saw Lincoln, the capital teacher in the Cambridge schools, just returned

after a winter in Berlin, where he had made the acquaintance of Neidhardt, and had had permission to attend rehearsals of the Dom chor, all enthusiastic in the cause. He was (in my dream) selecting from all the schools the best boy singers and instructing them in this new—old—music. Once a week there was a meeting of the College men choir, and the school boy choir, together, and bye and bye to everybody's surprise and delight, a concert was announced in the Music Hall. I even saw the advertisement.

"On Saturday evening, such a date, the Harvard choir will give a performance of ancient alla capella vocal music, &c., &c."

But Neidhardt raps on his music stand, and the dream is over.

Once hearing the great mass in B minor of Bach, is not enough. The Sing Akademie gave it on the 10th of Feb. If the day of sacred miscellaneous concerts of the Handel and Haydn Society were not over, I should recommend the practice of some of the numbers for public performance. I am not willing to attempt anything like a criticism of it, for I am not yet fully up to it. I felt its wonderful effects in many passages, could see the marvellous science exhibited, could comprehend why so many here consider it the greatest effort of the musical art. Still I could not feel it as such. One fact in it however, is so characteristic of Bach, not contented with giving his vocal performers fine parts—distinct obligato parts—not mere vocal harmonic accompaniments—he adds one or two more in the instruments. The work was not given entire however, and in a concert room masses are not what they are in the church, where each member comes in, in its proper place in the ritual.

Last evening, Feb. 25th, the Stern Society gave the creation again. This society sings better than the Sing Akademie. The voices are fresher, and Stern is a far better director than Grell. I wish some of our young musicians would come here and learn to conduct under Stern. The 'creation' was superbly given. Frau Köster, of the opera, sang the soprano of the last two parts, superbly. I doubt ever having heard it so well given. There is sometimes in the upper notes of her voice, a certain unpleasant quality—the voice sounds a little worn—but she is such a splendid artist, sings with such feeling, expression, and absolute certainty, that in oratorio the hearing her is one of the greatest pleasures the city affords. What a sensation she would make in the Music Hall! More than twenty years ago, she was the great singer Fraulein Luise Schlegel.

Why was she not used up years ago? Such vocalists as Viardot Garcia, Sontag, Köster, Lind, learn to sing. That is the reason.

March 1. On the evening of the 27th, Bülow gave another concert, at which the Liszt "Ideal" was again placed. I was not present, and can therefore give no report.

I see that Mason and his friends have been playing a work by Bargiel, which your New York Correspondent speaks highly of. I am glad to see this, for I have known the composer several years.

Woldemar Bargiel is now about 30 years of age, very modest and unassuming, quietly giving instruction in music, and working steadily onward in the path of the composer. His father was at the head of a music school here, conducted on the Logier method, which made so much noise thirty years ago. The young man had his regular musical education in the conservatory at Leipzig, but, since finishing his course there, has been mostly in Berlin. He has published quite a number of works for the pianoforte, among them a couple of fantasias, a sonata for pianoforte and violin, and trio. An overture to a tragedy has been played this winter at Leipzig, and Radecke is to give it this week in Berlin; it is in press in Leipzig. An octett for bowed instruments was placed at Weimar some years since—still manuscript. A. W. T.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by O. Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Carrie Lane. Song and Chorus. W. R. Adams. 25
Pretty and easy.

The music of the mill. C. W. Glover. 25

There is a peculiar charm in this song of Glover's. Although he is by no means the first one who sings of pretty miller's maids and the merry sounds of the busy mill, still his strain, simple though it be, has fresh charms and taking beauties.

Calm breathes the night. Quando le sere.)
Cavatina from "Louisa Miller." by Verdi. 30

The famous tenor air in this opera. The other principal arias, duets, &c., are now being prepared for publication.

Roaming and Ranging. (Vade ben spesso.)
Salvator Rosa. 25

The first of three Canzonets, composed by the celebrated painter of the seventeenth century. These Canzonets are not only fine specimens of the then fashionable style of musical writing, but they will, even at the present day, be esteemed a real treasure by lovers of genuine, heartfelt music.

On the banks of a beautiful river. Wrighton. 25
A charming parlor song.

Let me kiss him for his mother. L. O. Emerson. 25

The poem, by the Rev. J. W. Carhart, treats of a touching incident, said to have taken place at New Orleans, during the last fever season. When the corpse of a young man, who had died lonely and a stranger, was about to be carried to the grave, a lady slipped to the coffin and pressed her lips to the cold forehead of the young man, saying: "Let me kiss him for his mother." The music is sweet and appropriate.

Our native land, our happy land. F. Panell. 25
A patriotic song, vigorous and manly.

Angels' Serenade. Trio for female voices.
Concone. 35

One of Concone's celebrated series of "Les Harmoniennes," written and arranged for the use of singing classes in female academies. These pieces may be sung by one, or fifty or more voices on a part. This number is designated "easy" by the author.

Instrumental Music.

Our American Cousin Polka. A. Neumann. 30

A series of sparkling polka-strains, excellent for dancing. It will prove as amusing as the play, with whose name it is coupled.

The Bird's Nest. Polka. Julius Staab. 35

Le Fleur d'Orange. Mazurka. G. W. Stratton. 25

Sunny South Polka. C. Gustavus Fitze. 25

The Fairest of the Fair. Waltz. C. D'Albert. 35

Music for the social ball-room, of medium difficulty.

Books.

THE HOME MELODIST. A Collection of Songs and Ballads. For the voice only. 25

This is a very neat, compact, and attractive volume, containing upwards of sixty of the most popular melodies of the day. It will be found a desirable acquisition to the accoutrements of summer excursionists. It is a handbook of favorite songs, from which may be had choice entertainments for leisure hours at home or abroad. The extremely low price at which it is sold, its charming contents and its general appearance—so *bijou*-like,—will render the Home Melodist a general favorite among all who have music in their souls.

Popular Music for Bands, Orchestras, &c.

THE NATIONAL ORCHESTRA;

A Collection of Valuable Music arranged for Small Bands and Orchestras, consisting of 1st and 2d Violins, Flute, Clarinets, Cornets, and Bass. Edited by B. A. Burditt.

1. Lily Dale, and Katy Darling.
 2. Do they miss me at Home, and Thou art gone from my gaze.
 3. Darling Nelly Gray, and Dearest Spot on earth is Home.
 4. Shells of Ocean. (I wandered on the sea-beat shore.)
 5. I would that my Love, (Two-part Song by Mendelssohn.)
 6. When the Swallows homeward fly, and Feet March.
 7. Duet from "Linda," and Serious Family Polka.
 8. The celebrated Anvil Chorus, from the Opera of Trovatore.
 9. Coquette Polka, and the Gipsy Polka.
 10. Home Again, and Sontag Polka.
 11. Elfin Waltzes, by Labitzky.
 12. Be kind to the loved ones at Home, and Syracuse Polka.
 13. The Hero's Quickstep, by Schmidt.
 14. The Prima Banner Quickstep.
 15. The Spanish Retreat Quickstep.
 16. The Prison Song, from the Opera of Il Trovatore.
 17. Wrecker's Daughter's Quickstep, and Wood-up Quickstep.
 18. The Sultan's Polka, and Lone Starry Hours.
 19. Dead March in Saul, and Peace troubled Soul.
 20. Eclipse Polka, composed by Koenig.
 21. Fredonia March, and Leonora, or Delicious Polka.
 22. Roy's Wife, Annie Laurie, and My Lodging is on the Cold Ground.
 23. Washington's March, and Our Flag is there.
 24. Hall Columbia, and Star Spangled Banner.
 25. God Save the Queen, and Yankee Doodle.
 26. The celebrated Duet from the Opera of Norma.
 27. The German Waltzes, by Labitzky.
 28. O, Summer's Night, serenade from Don Pasquale.
 29. The Lancer's Quadrilles; original and correct edition.
 30. La Traviata Quadrilles.
 31. Il Trovatore Quadrilles.
 32. La Reine de Navarre Quadrilles.
 33. The Bohemian Quadrilles.
- Price of each number, 60 cents.

DITSON'S BRASS BAND MUSIC.

For 14 Instruments, viz: (but can be used for a less number if desirable.) 2 Eb Cornets; 3 Bb Cornets; 2 Eb Alto; 2 Bb Baritone; 1 Bb Bass Tuba or Ophicleide; 1 Eb or F Bass Tuba; Bass Drum; Cymbals, and Side Drum. Arranged by B. A. Burditt. Printed on Cards. Price of each Set, \$1.

1. Prima Donna Waltz, by Juellen.
2. Katy Darling, and Lily Dale.
3. I would that my love, by Mendelssohn. [gaze.]
4. Do they miss me at Home, and Thou art gone from my gaze.
5. When the Swallows homeward fly.
6. Cujus Animum.
7. Duet from "Linda."
8. Anvil Chorus.
9. Serenade, by Schubert.
10. Coquette Polka.
11. Gipsy Polka.
12. National Schottisch.
13. Sontag Polka.
14. Feet March.
15. Wait for the Wagon, and Jordan Quickstep.
16. Wedding March.
17. Elfin Waltz, by Labitzky.
18. Evening Star Waltz, by Lanner.
19. Shells of Ocean, and Silver Lake Waltz.
20. 'Tis the Last Rose of Summer, and Home, Sweet Home.
21. Roy's Wife of Aldivaloch, My Lodging is on the Cold Ground, and Annie Laurie.
22. Washington's March, and Our Flag is there.
23. Hall Columbia, and Star Spangled Banner.
24. God save the Queen, and Yankee Doodle.
25. Duet, from "Norma."
26. Aurora Waltz, by Labitzky.
27. Love Not Quickstep.
28. On to the Field, by Bellario.
29. Medley—Dearest Spot, and Darling Nelly Gray.
30. Departed Days—Serenade.
31. O, Summer Night, from Don Pasquale.
32. Marsellier Hymn.
33. La Norma March.
34. Wrecker's Daughter Quickstep.
35. Wood-up Quickstep.
36. Duke of Reichstadt's Waltz.
37. Jenny Lind Polka.
38. Sultan's Polka.
39. Dead March in Saul, by Handel.
40. Eclipse Polka.

THE NEW GERMANIA:

A Collection of the most favorite Operatic Airs, Marches, Polkas, Waltzes, Quadrilles, and Melodies of the Day. Arranged in an Easy and familiar style for Four, Five, and Six Instruments. By B. A. Burditt. Price, \$1.25.

The Star Collection of Instrumental Music;

Arranged for Wind and Stringed Instruments, and for the use of Small Bands and Orchestras. By JOHN W. MOORE. Author of "Complete Encyclopedia of Music." Price, \$1.50. Sent by mail, postage paid, to any address on receipt of the above price.

Published by OLIVER DITSON & CO.

THE TUNER'S GUIDE. Containing a Complete Treatise on Tuning the Piano Forte, Organ, Melodeon, and Seraphine, together with a Specification of Defects and their Remedies. Price 40 cents.

Published by Oliver Ditson & Co., Boston.

Five Thousand Musical Terms.

A COMPLETE DICTIONARY of Latin, Greek, Hebrew, Italian, French, German, Spanish, English, and such other Words, Abbreviations and Signs as are to be found in the works of eminent Musical Composers. By J. S. Adams, 50 cts.

Published by Oliver Ditson & Co., Boston.

M. ZERDAHELYI, THE PIANIST, continues to give instruction in Music. Address at Messrs. CHICKERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS RICHBURG.—Instruction on the Violin; Cultivation of the Voice; Composition, and Musical Arrangement.

Address at 21 East Canton Street, or at the Music Stores.

FAVORITE DANCE MUSIC, FOR THE PIANO-FORTE.

Persian Polka.	Chas. D'Albert.	30
The Soldier's Polka.	do.	35
Amelia Waltzes, with Introduction and Finale.	Lumbye.	50
L'Andalouse. Valse Brillante.	Edouard Wolff.	35
Galop di Bravura.	C. Fradel.	30
La Flammina. Masurka Elegante.	J. Ascher.	30
Le Flot Melodique. Valse.	C. Fradel.	30
Newport Lancers' Quadrille. (With Figures.)	do.	30
The new Caledonian Quadrilles. (With Figures.)	Knicht.	30
Luiza Miller Waltzes.	C. D'Albert.	60
Midnight Varsoviana.	Montgomery.	25
Golden Stream Varsoviana.	do.	25
Annie Laurie Schottisch.	Glynn.	25
Souvenir de l'Amerique Masurka.	Schulhoff.	30
Sicilian Vespers Galop.	Albt W. Berg.	30
Sparkling Hock Galop.	H. Sauer.	25
French Polka. (With Colored Title Vignette.)	D'Albert.	50
First Kiss Polka. (With Title Vignette.)	Hy. Farmer.	35
Reaper's Polka.	C. D'Albert.	35

Published by OLIVER DITSON & CO.



THE
**BEST
PIANOS,**
ARE MANUFACTURED
BY

CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

**WASHINGTON STREET,
BOSTON.**

PHIL. RICE'S METHOD FOR THE BANJO; with or without a Master, containing the most popular Banjo Solos, Duets, Trios and Songs, performed by Buckley's, Christey's, Bryant's, White's, Campbell's, and other celebrated Bands of which the Author was a member, including many pieces here first given to the public. Price \$1.00.

Published by Oliver Ditson & Co., Boston.

Star Collection of Instrumental Music.

Arranged for Wind and Stringed Instruments, and for the use of Small Bands and Orchestras. By J. W. Moore. Price \$1.50.

Published by Oliver Ditson & Co., Boston.

One Hundred Comic Songs.

Music and Words, including the best and most popular Humorous Songs in the English language. Price 50 cents.

Published by Oliver Ditson & Co., Boston.

SMALL BAND AND ORCHESTRA MUSIC.

The National Orchestra, a collection of Music, including all the Popular Melodies of the day, arranged for Small Bands and Orchestras, consisting of 1st and 2d Violins, Flute, Clarinet, Cornet and Bass, by B. A. Burditt. Each No. 60 cents.

Published by Oliver Ditson & Co., Boston.

EXERCISE SONG BOOK, Containing Songs and Rounds to be accompanied by Physical Exercises, for the use of Primary Schools. Price 12 cents.

Published by Oliver Ditson & Co., Boston.

F. SUCK,
GIVES INSTRUCTION ON THE VIOLIN, PIANO, AND
IN THE PRINCIPLES OF HARMONY.
RESIDENCE, 364 TREMONT STREET.

A. SUCK,
GIVES INSTRUCTION ON THE VIOLONCELLO AND
PIANO.
**RESIDENCE, 364 TREMONT STREET.
388-3m**

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIELBLOCK,
Residence, - - - United States Hotel.

LEE & WALKER,
PUBLISHERS AND IMPORTERS
OF

MUSIC & MUSICAL INSTRUMENTS,

No. 722 (late 188) Chestnut Street,
Below Eighth Street,

PHILADELPHIA.

Constantly on hand, a large assortment of superior

PIANO-FORTES.

EDWARD B. ACK,
Importer of Musical Instruments,
DEALER IN MUSICAL MERCHANDISE, BOOKS, &c.
87 Fulton street New York.

**THE
Driggs' Patent Pianoforte.**

(W. V. WALLACE.)

**ITS TONES ARE THE FULLEST, MOST
SONOROUS AND PURE.**

It is the most durable, and will remain longer in tune than any other Piano-forte.

It is built upon a solid iron frame or bed plate; the whole case forms a vibrating shell, with an upper and lower sounding board, like the Violin.

"It is the best Piano-forte existing," and is recommended by Thalberg, Gottschalk, William H. Fry, M. Strakosch, Maretzek, Albert H. Wood, Gustave Eckardt, William Mason, H. Wollenhaupt, and many other musical celebrities.

Sole Agents, WM. HALL & SON, No. 229 Broadway, N. York.

HALL'S MUSIC STORE.

Driggs' Patent Pianofortes.

WILL REMOVE TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

ON THE FIRST DAY OF APRIL.

The continued increase in the several branches of our trade, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF PARK PLACE AND BROADWAY, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one door above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

WILLIAM HALL & SON.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, St. Nicholas Hotel Building, 98 Spring Street, near the corner of Broadway, New York. 357

MENDELSSOHN'S

SONGS WITHOUT WORDS.

Complete in one volume. Bound in Cloth, Price \$3.00.

Published by Oliver Ditson & Co., Boston.

New and Enlarged Edition

OF

Carcassi's Method for the Guitar.

This Edition of Carcassi's celebrated instruction for the Guitar embraces much valuable matter not contained in those previously issued. These additions are those which have been made by the distinguished Author, after an experience which enabled him to determine what was actually needed by the pupil for a

Thorough Understanding of the Art.

The whole has been carefully translated by a well-known Professor of the Guitar, and is thereby rendered as free as possible from those slight but perplexing inaccuracies which sometimes become a part of translations and reprints.

A number of

Popular Songs in Each of the Different Keys have been appended, which, together with the mastery instructions of Carcassi and his plain yet comprehensive

COURSE OF EXERCISES,

furnish all that is desirable to both Teacher and Scholar.

Price. Complete - - - - - \$2 50.

Abridged Edition. - - - - - \$1 50.

Published by OLIVER DITSON & CO.

CAMPAGNOLI'S VIOLIN METHOD.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only. By B. Campagnoli. Price \$5.

Published by Oliver Ditson & Co., Boston.

NOW READY.
A COMPLETE CATALOGUE
SHEET MUSIC AND MUSIC BOOKS,
Published by Oliver Ditson & Co.

277 Washington Street.

Including the Catalogues formerly published by Messrs. Atwill, Jollie, Dubois, Riley, Waters, Daggett, Jacques & Brother, of New York.—Prentiss & Clark, Wade, A. & J. P. Ordway, Martin & Beals, C. Bradlee & Co., Howe, Keith, and Marsh, of Boston.—Flot, Gould, and Bellak, of Philadelphia.—Bewitt, of New Orleans, Oliver Shaw, of Providence, Jones, of Indianapolis, etc. Also, Catalogues now published by S. T. Gordon, of New York, and Beck & Lawton, of Philadelphia.

This Catalogue, comprising
300 Double Columned Pages,
 presents the publications of this house, carefully arranged under appropriate classifications, the following being the general headings of

SHEET MUSIC.

Authors....Bass and Baritone Songs....Battles....Choruses....Comic Songs and Duets....Cotillions....Dances....Duets, Vocal....Duets, Piano....Duets, Flute....Easy Lessons....English and American Songs....Fantasies....Flute Music....Four-Hand Pieces....French Songs....Galopades....German Songs....Guitar Songs....Guitar Pieces....Guitar and Flute, or Violin....Harmonium....Harp Music....Italian Songs....Latin Songs....Marches....Masurkas....Melodeon....Operatic Airs....Operatic Selections....Oratorio Selections....Organ Music....Overtures....Piano and Flute....Piano and Violin....Polkas....Quadrilles....Polka Redows and Masurkas....Quartets....Rondos....Sacred Music....Schottisches....Seraphines....Sonatas and Sonatinas....Spanish Songs....Songs with Flute Accompaniment....Tenor Songs....Three Performers on one Piano....Trios, Vocal....Variations....Violin Music....Vocal Duets....Waltzes.

BOOKS.

Accordion and Flutina....Anthems....Band Music....Banjo....Bassoon....Brass Instruments....Cantatas....Catechism, Piano, &c....Catholic Music....Chants....Choir Music....Choruses and Select Pieces....Clarinet....Concertinas....Dictionaries....Double Bass....Drum....Dulcimer Encyclopaedia....Fife....Flageolet....Flute....Flute and Violin Music....Glee Books....Guitar....Harmony and Thorough Bass....Harp....Masonic Music....Masses....Melodrama and Seraphine....Musical Composition....Oratorios....Orchestral Music....Organ....Piano Methods....Piano Studies and Exercises....Piano Primers and Catechisms....Piano Music....Sabbath School Music....School Music Books....Temperance Music....Violin Methods....Violin and Flute Music....Violoncello....Vocal Methods....Vocal Exercises Vocal Music.

This catalogue, which will prove of great value to all persons interested in the use or sale of Music, will be mailed to any person on the receipt of *ten cents* to pay postage.

OLIVER DITSON & CO.

VALUABLE AND INDISPENSABLE FOR
TEACHERS AND SCHOLARS.
AND ALL WHO WOULD BECOME PROFICIENT IN MUSICAL COMPOSITION.
CALCOTT'S MUSICAL GRAMMAR,
IN FOUR PARTS.

I. NOTATION.—II. MELODY.—III. HARMONY.—
 IV. RHYTHM.

In the cultivation of music two distinct objects are to be acquired—SCIENCE and TASTE. Taste is improved by studying the compositions of celebrated masters, and by endeavoring, both in writing and performing, to adapt the melody to the subject.

By a due attention to this little volume. It is confidently believed that the student may obtain all that is necessary to discriminate between false and correct harmony, and to compose conformably to the established rules—an acquisition which certainly must be desirable to the votaries of music.

Many years since, several publications made their appearance in the United States which had a tendency to correct and refine the public taste in the science of music. No publication, perhaps, has had a more universal influence in this reform than this Musical Grammar. The general character which it has sustained for correctness among the best judges, and the high estimation in which it continues to be held, has induced the publisher to present a new and improved edition. He has been careful to preserve its original accuracy, by obtaining a careful revision and examination of the work by a gentleman eminent for judgment and taste in the science of which it treats.

The author has endeavored to present in a small volume the leading principles of practical music. From the analogy which exists between music and language, the author has presumed to adopt a classification first suggested by the German theorists.

Price, 75 cents.

Published by OLIVER DITSON & CO.

277 Washington St.

One Hundred Songs of Ireland.
 MUSIC and Words. Price, Board, 50 cts; Paper, 35 cts.
 Published by Oliver Ditson & Co., Boston.

MASONIC HARP. Containing over 400 Odes, Hymns, Songs, &c., with music, adapted to all the Public and Private Ceremonies of the Masonic Fraternity. By G. W. Chase. Price 60 cents.
 Published by Oliver Ditson & Co., Boston.

CANTICA ECCLESIASTICA: Consisting of English Anthems, together with Select Pieces from various authors, Ancient, and Modern, adapted to Words from the Sacred Scriptures. By George James Webb. Price, \$1.50.
 Published by Oliver Ditson & Co., Boston.

FLORENCE, NINE SONGS BY F. BOOTT. "Battle of the Baltic." "From the close-shut window." "I am weary with rowing." "O, well for the fisherman's boy." "Stars of the Summer Night." "The New Year's Bell." "The Night is calm and l'endless." "The Sunday Dec." "The Gipsy's Song." each 25 cents.
 Published by Oliver Ditson & Co., Boston.

NOVELLO'S

CENTENARY EDITIONS OF THE

ORATORIOS.

HANDEL'S MESSIAH,

Price 75 cents.

Bound \$1.35; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,

Price 75 cents.

Bound \$1.25; All the Choruses (in Score,) 50 cents.

MEYERBEER'S SAINT PAUL,

Price 75 cents.

Bound \$1.35.

All the Oratorios of Handel, Haydn, Mozart, Beethoven, Spohr, Mendelssohn, Romberg, &c., are published in the same style, at similar prices. Catalogues gratis on application to

WEBB & ALLEN,

300 1 Clinton Hall, Astor Place, N. Y.

JUST PUBLISHED.
AN ABRIDGED EDITION

Bassini's Art of Singing.

An Analytical, Physiological, and Practical System for the Cultivation of the Voice.

BY CARLO BASSINI.

Edited by Richard Storrs Willis. Price \$2.50.

OLIVER DITSON & CO., 277 Washington St.

Modern School for the Violin.

BY L. G. FESSENDEN. PRICE, \$1.50.

"The author, who is a teacher of much experience, has bestowed unwearied pains upon the composition of this work, and offers it not 'as the most scientific work,' but as one greatly needed by beginners. The work has been skillfully prepared, and we commend it to all tyros who aspire to a thorough mastery of that most stubborn of musical instruments, the violin."—*Yankee Blade*.

"A peculiar feature in this work is, that the practical part of playing is combined with the theoretical; consequently the pupil takes the violin in hand at the first lesson, and is led progressively, to a complete understanding, not only of how the violin should be played but also how it is played."—*Journal*.

"An excellent arrangement of examples, exercises and recreations, interest while they instruct, and make the whole course of study a pleasing pastime, rather than an irksome task."—*Ledger*.

"It is not so deeply scientific as some books, but it is for learners, not for masters."—*Trumpet*.

Published by OLIVER DITSON & CO.

FOREIGN MUSIC.

OLIVER DITSON & CO. have constantly on hand, in addition to their American Publications, a well selected stock of

Foreign Musical Works.

Principally of French and German Authors, and take special pains to render this branch of their trade complete in all its departments. Of these may be mentioned:

COMPOSITIONS FOR THE ORCHESTRA.
 From Eight parts upwards, as Symphonies, Overtures, Dances, &c., &c.

FOR STRINGED INSTRUMENTS.
 Compositions for Three, Four, Five, or more, Stringed Instruments.

FOR THE VIOLIN.
 Concertos, Sonatas, select Operatic Airs and instructive Pieces, with Piano accompaniment; Studies and Simple Tunes for the Violin alone; Duets, with a second Violin, Alto or Violoncello, &c., &c.

FOR THE FLUTE.
 Fantasies, Pot Pourris, &c., with Piano accompaniments.—Airs as Solos; Duets, with a second Flute; Trios, Quartets, &c., with various instruments.

VIOLONCELLO, CLARINET, CORNET,
 &c., &c.
 With Piano Accompaniment.

FOR THE GUITAR.
 Solos, Duets, Trios, &c.; with Flute or Piano accompaniment.

FOR THE PIANO-FORTE.
 For One, Two, and Three Performers on one Piano; for Two and Four Performers on two Pianos; Trios, Quartets and Quintets, with Stringed Instruments, &c.

FOR THE ORGAN.
 All the best pieces of the most celebrated composers.

SCORES.
 Piano and Voice, and Piano Solo, of the principal Italian, French and German Operas; also, Orchestral Scores of Symphonies, &c.

DETACHED PIECES.
 Concerted and otherwise, from all the Popular Operas.
ITALIAN, FRENCH, GERMAN AND SPANISH SONGS.
 Vocal Scores of Operas, Overtures, Cantatas, Masses, Choruses, &c., &c.

O. D. & CO. have every facility at their command for procuring, with despatch, any music that cannot be kept constantly on hand; such as Large Vocal and Instrumental Scores, Collections of Church Music, Theoretical Works in Foreign languages on Music, and kindred subjects, German Part Songs for Male and Mixed Voices, Orchestral Accompaniments to Oratorios, Masses, Cantatas, &c., &c.
 Persons at a distance, ordering Music in quantities, can receive it by mail without extra expense.

OPERATIC SONGS, DUETS, &c.
 LATELY PUBLISHED BY
OLIVER DITSON & CO.

Caro nome. (Dearest name.)	Soprano.	Rigoletto.	35
Solo profugo, reietto. (Lost, proscribed.)	Duet; Tenor and Bass.	"Martha"	30
Ah! ride del mio pianto. (She's laughing at my sorrow.)	Duet; Soprano and Tenor.	"Martha."	30
M'appari tutt' amor. (Like a dream.)	Tenor. In the original key of F.	"Martha."	30
Quale semito. (Joys that vanish.)	Duet; Soprano and Tenor.	"Moses in Egypt."	30
Se vuol ballare. (Haply your Lordship.)	Baritone.	"Marriage of Figaro."	25
Nobil donna e tanto. (From a charming noble lady.)	Soprano.	"Huguenots."	25
Sotto il sol di Siria. ('Neath the burning sun of Syria.)	Tenor.	"Aroldo."	40
Vieni a mirar. (Come and admire.)	Duet; Soprano and Tenor.	"Simon Boccanegra."	30
A questa voce sola. ('Tis love's almighty power.)	Soprano.	"Huguenots."	25

Low-Priced Collection of Popular Glee, &c.

FIRESIDE MELODIES:

A Collection of Sacred and Secular Melodies for the Family and Social Circle. Arranged and Harmonized for 3 and 4 voices. Price only Fifty cents. Copies forwarded by mail, post-paid.
 Published by Oliver Ditson & Co., Boston.

BACH'S PRELUDES AND FUGUES.—The Well-tempered Clavichord. "Le Clavichord Bien Tenere," being the Celebrated 48 Preludes and Fugues. By J. Sebastian Bach. Two volumes, each \$3. Complete, \$6.
 Published by Oliver Ditson & Co., Boston.

SONGS FOR THE PEOPLE.—Comprising NATIONAL, PATRIOTIC, SENTIMENTAL, COMIC, and NAVAL SONGS. Edited by A. G. EBERICK. With Elegant Illustrative Engravings, by Croome and others. Price \$1.
 Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 366.

BOSTON, SATURDAY, APRIL 9, 1859.

VOL. XV. No. 2.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.

To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$8. Ten copies, \$15. Twenty copies, \$25.

To ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates: Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200; One Year, \$600.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125. One-Fourth Column, 1 " \$4 50; 1 Quarter, \$28; 1 Year, \$75. One-Eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.

Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed and following Editorial, each insertion, per line, 25 cents.

Business Cards, six lines, Nonpareil, per annum, \$30. Teachers' Cards, Two lines, Nonpareil, per annum, \$8.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

COMPLIMENTARY CONCERT.

A Concert for the Benefit of

MISS LIZZIE D. CHAPMAN,

To aid her in pursuing her musical education in Europe, will be given in TREMONT TEMPLE, on SATURDAY EVENING, April 16th, for which occasion the following eminent artists have kindly volunteered their services:

Miss ADELAIDE PHILLIPPS,

Mr. CHARLES R. ADAMS,

Mr. GEO. WRIGHT, Jr.

Mr. J. F. BARLETT,

Mr. CARL HAUSE, Pianist, and the

MENDELSSOHN QUINTETTE CLUB.

Subscription lists may be found at the Music stores, where also tickets, 50 cents each, may be obtained.

AFTERNOON CONCERTS.

THE ORCHESTRAL UNION

Respectfully announce a series of Afternoon Concerts, at the Music Hall, every Wednesday.

CARL ZERRAHN, Conductor.

Packages of Six tickets, \$1; to be had at the Music stores, and at the door. Single tickets 25 cts., to be had at the door only. Doors open at 2 o'clock. Concert commences at 3.

CONGREGATIONAL SINGING.

MASON'S CONGREGATIONAL SINGING BOOK.—the New CARMINA SACRA,—the most suitable work published, for this purpose, for sale by OLIVER DITSON & CO., and J. R. MILLER. 364—367

Hermann Baum,

Residence, No. 47 Hancock Street.

CANTICA ECCLLESIASTICA; Consisting of English Anthems, together with Select Pieces from various authors, Ancient, and Modern, adapted to Words from the Sacred Scriptures. By George James Webb. Price, \$2.00.

Published by Oliver Ditson & Co., Boston.

The Forthcoming Piano-Method!

By the Author of "The Modern School."

RICHARDSON'S

NEW METHOD FOR THE PIANO

IS RAPIDLY APPROACHING COMPLETION, AND

WILL SOON BE ISSUED IN A STYLE

COMMENSURATE WITH ITS

MARKED SUPERIORITY

IN

ADAPTATION, CLASSIFICATION, PROGRESSION

And Facility of Comprehension.

IT WILL LEAD THE PUPIL

FROM THE RUDIMENTS OF MUSIC TO

An Advanced Artistic Attainment of a

Rapid and Finished Execution.

Of all Grades of Piano-Forte Compositions, combining in its System the distinguishing features of all similar works, and illustrated with

ELEGANT ENGRAVED PLATES,

PERFECTLY EXHIBITING CORRECT POSITIONS OF THE HANDS AND FINGERS.

It has passed the closest scrutiny of those whose judgment in the matter is of the first importance, all of whom award to it their warmest approval, those who objected to "The Modern School" on account of its difficult progressions and other points, finding in this "Improved Method" all the features requisite to guide any pupil to a high degree of eminence, and at the same time, give the work a wide popularity, as it contains none of those difficulties and omissions that led to dissatisfaction in the author's former work.

Two Editions will be Published, one containing English Fingering, the other containing Foreign Fingering.

When the work is ordered, if no preference is designated, the edition with English fingering will be sent.

PRICE \$3.00.

Orders now received will be answered with early copies as soon as issued.

OLIVER DITSON & CO.

277 Washington Street.

Cherry Valley Female Academy.

CHERRY VALLEY, N. Y.

THE SUMMER SESSION will commence May 5th, 1859. "It is under the direction of two Principals, Messrs. Haseltine and Fowler, devoted, able and right men. The buildings are spacious, the play-grounds shaded and ample, and all the appointments complete. The system is thorough; there is no sham pretence. The examination of the pupils gave the best evidence of this. Their specimens of Oil Painting were exceedingly well done. . . . In the evening, a concert of music was given; that was indeed a grand affair. Prof. Fowler has a high reputation as a composer and teacher of music, and his concerts attract the most cultivated people from remote parts of the country."—*New York Observer*, Sept. 30, 1858.

For Catalogue, apply to the Principals.

C. G. HAZELTINE,

J. A. FOWLER.

364—369

VOCAL AND INSTRUMENTAL COMPOSITIONS

OF

J. W. TURNER.

VOCAL.

Catherine Hayes' Greeting to America. Song.	25
The Moon and Stars are still the same. Song.	10
Sweet Flowers. Ballad.	25
I've laid you in the grave, Mother. Sacred Quartette.	10
Farewell thou fond darling. Ballad.	25
On the banks of Mystic river. Song.	10
Huzza! Huzza! for Independence. Song and Chorus.	25
The Star of Love. Ballad.	10
I saw him sinking in decay. Sacred Quartet.	10
The Danish Sea King. Glee.	25
The Young Pilot. (A Nautical Ballad.)	25
Give me the hand. Song.	25
The Merry Farmer Boy. Song.	15
The Death of Ringgold. Quartet.	25
The Freed Bird. Quartet.	20
The Beautiful Cup Bearer. Song.	10
The Razor Strop Man. Comic Song.	25
Fire, fire away. Song.	25
The Creditor and Debtor. Comic Duet.	10
I cannot bear to die. Sacred Song.	10
Fanny Lee. Song.	10
Where'er I wander. Song.	15
Casablanca. (A descriptive Nautical Ballad.)	25
Yankee Baby Show. Comic Song.	25
Home, home, I love thee. Duet.	15
Silver Moon. Song and Chorus.	25
The Merry-hearted Soldier. Song and Chorus.	25
Mary of the wild moor. Ballad.	25
Come with me while the Stars shine bright. Ballad.	10
Gently he passed away. Song.	25
Rockland Cottage. Song and Chorus.	25

INSTRUMENTAL.

Rippling Wave Waltz.	25
Gov. Boutwell's Grand March.	10
Moonlight Fairy Waltz.	10
Melrose Polka.	10
Eglantine Quickstep.	10
Hot Corn Polka.	25
Aurora Quickstep.	15
Silver Moon Quickstep.	10
Adalette Waltz.	10
Grand American Overture.	25
Julia Waltz.	10
Highland March and Quickstep.	10
When I left thy shores, O Naxos. Variations.	25
Botheay Waltz.	5
Oscolla Waltz.	5
Massasoit Quickstep.	10
The Castellan Polka.	12
Lucy Neal Quickstep.	10
Waltham Quadrilles.	25
Talma Quickstep.	10
La Belle de Georgia.	10
Keith's Quickstep.	25
Columbian Quickstep.	10
Java March. Variations.	20
Champion's March.	10
Wrecker's Drughter Quickstep.	15
Dan Tucker's Quickstep.	10
Avonia Waltz.	25
Col. Burbank's Quickstep.	25
Gov. Bank's March.	25

Published by OLIVER DITSON & CO.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of SHAWM, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfeiggies, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,

BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "*Mason's Vocalizing Exercises and Solfeiggies*." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "*Russell's Elements of Musical Articulation*." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "*Anthem Edition*."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. B. GRAY,

" " J. H. HIDLEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Bolton, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—RICKY, MALLOY & CO.

" " APPLGATE & CO.

Chicago, Ill.—S. C. GRIGGS & CO.

" " W. B. KEEN.

" " HIGGINS BROTHERS.

" " D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" " J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCIS RAYMOND.

" " M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Indianapolis, Ind.—STEWART & BOWEN.

Janesville, Wis.—J. SUTHERLAND & CO.

" " MOSELEY & BRO.

Fort Wayne, Ind.—O. L. HILL.

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Mansfield, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" " A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOR.

" " H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

" " E. DARROW & BROTHER.

St. Louis, Mo.—KEITH & WOOD.

" " L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" " PECK & RUDD.

Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarionets, Flutes, &c. for Bands, made to order, and warranted. BUSSON'S CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet-Saxhorn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to.

O. B. BROWN,

TEACHER OF PIANO & ORGAN,

Address, 277 or 291 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing. ROOM, BOWDOIN STREET CHURCH.

HALLET, DAVIS & CO.
PIANO MAKERS
109
Washington Street
BOSTON, MASS.

HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)

KING STREET, CHARLESTON, S. C.

BALMER & WEBER,

PUBLISHERS OF MUSIC,
ST. LOUIS, MO.

JOSEPH P. SHAW,

Sheet Music Musical Instruments, &c.
ROCHESTER, N. Y.

J. C. D. PARKER,

Instructor of the Piano-Forte, Organ & Harmony,
8 HAYWARD PLACE.

H. H. HAWLEY,

DEALER IN

Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,
SPRINGFIELD, MASS.

W. H. DUTTON,

MUSIC PUBLISHER,
And Dealer in Musical Instruments.
UTICA, N. Y.

C. C. CLAPP & CO.

DEALER IN

SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
344—4th 8 Temple Place.

WILLIAM SCHULTZE

GIVES instruction on the VIOLIN, the PIANO-FORTE,
and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

MRS. GEO. B. FOSTER, (late Fannie Fraser,) Teacher of
Singing and Piano-forte, 26 Oxford Street, Boston.

SIGNOR AUGUSTO BENDELARI

Gives instruction in Singing.

Residence Tremont House.

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)

1104 CHESTNUT STREET, PHILADELPHIA.

HARPS.

J. F. BROWNE & CO. MAKERS,
WAREHOUSES, 295 BROADWAY, NEW YORK.

Prices and Descriptions forwarded by mail.

Strings, Music and every requisite for the Harp.

J. H. HIDLEY,

MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
619 Broadway, Albany, N. Y.

B. A. BURDITT,

COMPOSER AND ARRANGER OF
Military, Orchestral and Quadrille Music,
69 COURT STREET, BOSTON.

Dwight's Journal of Music.

WHOLE No. 366.

BOSTON, SATURDAY, APRIL 9, 1859.

VOL. XV. No. 2.

For Dwight's Journal of Music.

Spring Tokens.

The frolicsome winds are whistling
Through forest and over plain,
Calling the Robin and Bluebird
To their summer haunts again.
The stream is loosed from its fetter,
Its waters gleefully sing,
And Nature is dancing gaily
To melodies sweet of Spring.

South winds are breathing a perfume,
The daylight hath more hours;
The wak'ning earth and the sunshine
Prophecy give of flowers.
The grass grows green by the river,
The wild-flowers gem the sod,
Each valley and hill adorning
With the footsteps of our God.

The jocund laugh of the skater
Is gone with the winter's frost;
The sleigh-bell's musical jingle
With the vanished snow is lost;
But the song of happy children
Is heard over field and hill,
And voices that blest in winter
Are with us to bless us still.

We welcome these early tokens
Of tapestry Nature weaves,
Welcome the little low blossoms
Peeping up 'mong old brown leaves,
Welcome the violets modest,
The buds on the oak tree tall,
And fresh inspirations gather
From the love they breathe on all.

JOHN S. ADAMS.

For Dwight's Journal of Music.

The Diarist Abroad.

BERLIN, FEB. 21.—I do not remember whether in the Dialogues between Mr. Timothy Testy and Mr. Samuel Sensitive, which Beresford gained my everlasting gratitude for giving to the public with the title of "Miseries of Human Life!" (not that miserable imitation of the book printed in New York a few years ago) the following 'misery' is contained or not; but Sensitive could hardly have omitted it.

"Glancing your eye over an article somewhat hastily written, and finding a most absurd blunder, which, now that it is in print, you instantly recognize as such. Mem., such an one as you can by no possibility attribute to that unhappy fellow, 'the printer!'"

Such a blunder occurs in a short article upon WEBER and *Der Freyschütz*, in the Journal of January 22.

It was in the theatre, not the opera house, that that work was first given. The former was burned in 1817, the latter in August, 1843.

My blunder has led me to look into such authorities as are at hand, for some particulars in relation to both events, and here follow some extracts translated from them. From Plümicke's *Theater geschichte von Berlin*, printed in 1781.

"With the year 1740, began a new epoch. Hardly had the present King, (Frederick II.,—

Carlyle's Frederick,) ascended the throne, before the influence was felt, which his deep insight, good taste and strength of character must have in matters of intellect and art. In his regard for art, music had indeed the first place; but the art of poetry, so closely allied to it, and especially dramatic poetry, was so far from being neglected that it took the place next to music. The lyric stage, which, since the death of Frederick I., had died out utterly, appeared now in greater splendor even than formerly. Almost regardless of expense, Italian opera singers, French actors and dancers were called hither, and an orchestra formed out of the very excellent German musicians already at hand. A magnificent opera house was built; and for *intermezzos* and comedy, a stage was arranged in the so-called Electoral Hall, in the old wing of the palace. * * * The opera house, for which the King had in part drawn up a plan while still Crown Prince, with a length of 300 and a breadth of 106 feet, is a building, which, for extent and outward effect, perhaps deserves praise above most other buildings of the kind.

With great ceremony on the 5th of September 1741, the corner stone was laid by the present Margrave of Schwedt, &c., &c."

The architect was Baron von Knobelsdorf, who had been previously sent off into foreign countries to see similar buildings, and thus improve his taste and increase his knowledge of architecture. The parterre, without the orchestra, had a depth of 50 feet. "It is reckoned" says Plümicke, "that the boxes will seat 1350 persons comfortably; and that in the parterre 1650 can comfortably stand. Crowded, the house may hold from 3500 to 4000 persons. The Stage at the proscenium has a width of 52 feet. It has an actual depth of 80 feet, but in case of necessity can be extended to the rear wall 28 feet farther." On the 7th December, 1742, on the birth day of Frederick's mother, the opera house was opened with "Cleopatra and Cæsar", text by Bottarelli, music by Graun.

A century had passed away. Frederick, Frederick William II, ditto III, had also passed away, and Ditto IV. was on the throne. All these were zealous supporters of the opera. But that opera was no longer in the Italian language with Italian castrati singing for enormous salaries with their artificial voices. The stage was now open to all schools of composition, with texts originally in, or translated into, German. On the 16th or 17th of August 1843, Auber's "*Feen-See*", "*Lac des Fees*," or "*Fairy Lake*"—which you will,—was given. On the 18th, a ballet, the "*Schweizer Soldat*," or Swiss Soldier. The performance ended at 9 P. M., and an hour after the building was in flames. The decorations of these two pieces, and the wardrobe of the ballet, went with the house; the library and other properties were saved—most in fact being in other buildings in the Francösische Street. The opera was then transferred to the Royal Theatre, where a week after Lola Montze, "of Seville", was

dancing with applause in "national Spanish dances."

Upon the destruction of the opera house, the King immediately ordered it to be rebuilt upon the old plan externally, making however various improvements within.

On the 7th December, 1844, the 102d Anniversary of the old opening, the new edifice was opened with "The Camp in Silesia." A writer to the *Neue Zeitschrift* says the new piece is built upon material taken from the times of Frederick II. "The text is said to have four authors, Frederick William IV. Humboldt, Tieck and Rellstab. If now the problem of a good opera text is not solved, then little hope is left for dramatic poetry." The music, I suppose, "everybody" knows was by Meyerbeer. It is not properly speaking an opera, but rather a succession of scenes, set to music. What Humboldt had to do with it, if anything, I do not know; but it is generally understood that the King selected the scenes. Tieck arranged them dramatically, and Rellstab wrote the verses. The opening was a great affair.

The King and Queen and Court came in to their box, were received by the sound of trumpets behind the curtain, then "God save the King" was played, then four cheers, and then the play,—in which Frederick II. is the subject, but does not appear upon the stage,—Hamlet without Hamlet, &c. So much for the opera house, which, for its size, is a better place to hear music in than any other in which I have been.

Why operas were given about 1816-17, in the Theatre instead of the Opera House, I cannot make out, unless it be that Prussia had suffered so much during the war, that economy was necessary. But so it was; and I saw to-day in a Berlin paper of Aug. 1st, 1816, an advertisement of which the following is a translation:

"Saturday, August 3d, to celebrate the all-highest Birthday festival of King Frederick William the third of Prussia, a speech poetized [!] by Herr Dr. Forster, spoken by Herr Devrient. After which, for the first time, 'Uadine,' a magic opera in three acts by Frederick, Baron La Motte Fouqué. Music by Hoffman.

"The new decorations are after the plans and drawings of Herr Privy-Upper-Architect-Counsellor, Schinkel, executed by the Royal assistant painters, Köhler and Gerst. The machinery is by the Court Carpenter, Herr Glotz." Unluckily it is not stated whether the lamps were lighted by the Royal-privy-lamp-and-candle-lighting-counsellor, (Königlichgeheimenlampenundlichterputzenrath); but it was doubtless so.

One man is mentioned, simply by his name—the Composer HOFFMAN, who died some half a dozen years later Judge of the so-called Chamber Court—as I suppose one of the highest judicial bodies in the kingdom:—Hoffmann, whose works I read with more delight than those of any other German Author; Hoffmann, who is described in "Hyperion"; whose exquisite fantasy piece, the "Golden Pot," Carlyle translated in

his German Romance; whose tales and sketches will live when the men of the long titles — when the king himself shall be forgotten; Hoffmann, painter, composer, theatrical and musical director, novelist and judge! And how he wrote upon music!

In the midst of poverty and distress he had composed the "Undine." In the same summer, 1816, he was appointed to his Judgeship, and saw his opera produced on a scale of extraordinary splendor. Happy fellow he now! What a trio that was — FOUQUE, the author of "Undine," CHAMISSE, author of "Peter Schlemihl" and Hoffmann!

One cold freezing winter day Fouque was on his way from Nennhausen to Berlin, having given notice to his two friends that he should be at a certain inn in the evening. But the bad, frozen roads detained him, and he came too late to meet them.

Some years before, when in the army fighting the French, Fouqué's fancy had been so excited by the queer specimens of humanity among his brother officers, and by so many of them, that the idea occurred to him of forming them into a corps — the mad squadron. Some of his jolly companions seized the idea in his own spirit, and whenever any one did anything peculiarly ridiculous, he was made a member of the imaginary squadron, — now enlarged to the dimensions of the Mad Brigade. After the war was over, and he made the personal acquaintance of the queer, little, hawknosed, hawkeyed specimen of humanity, who had composed his "Undine," he at once appointed him First Trumpeter to the Mad Brigade — an office which tickled the fancy of Hoffmann mightily. On this evening, when he had at length, after his long, tedious days journey, reached his inn in Berlin, he found instead of his friends, not their cards, but a small drawing, to wit: On a pianoforte stood a musical score, inscribed "Undine," before it was Hoffmann, in his everyday costume, with the addition of a huge trumpet hanging to his back. Standing the very picture of astonishment, as he gazed at Chamisso, who, in the form of a gigantic Schlemihl, enveloped in clouds of tobacco smoke, was striding by in his seven league boots.

The royal Theatre occupies, with the place before it, a third of the Gens'd Armes Markt — that is an entire square, as they say, in Philadelphia. Across the street, back of the S. W. corner of the theatre in the house then standing at the corner of Tauben and Charlotten Streets, in the second story lived Hoffmann in 1817, with his childless wife. He had but to cross the street to hear his music to "Undine." On the 27th of July, Sunday evening, of that year, it was given for the 23d time. On Tuesday, the 29th, the house was burned, with all the decorations, dresses and music. Happily one score remained, which is now in the Royal Library. From this score several Americans in Berlin had a copy of the overture taken for Liebig in the winter of 1856, but he has not yet given it!

In Hoffmann's letters, so far as I have seen them, this loss is scarcely mentioned. To one of his friends, he wrote Dec. 15, 1817.

"The honorable Chamber-Court gives me all sorts, and much of all sorts to do, still I steal many an hour for other matters which I like better; and in fact have now the mad idea, to make my appearance next autumn with a new

opera, the text drawn from Calderon's "El Galan Fantasma." Speaking of this reminds me of the burned theatre, so I will tell you in few words that I was in immediate danger of being again wholly ruined.

The roof of the house in which, in the second story, I live, (corner of Tauban and Charlotten Sts.) was in flames from the terrible heat, which the enormous plank roof of the theatre radiated, and nothing but the power of those well directed engine hose could have put out the fire and saved the house with the entire neighborhood. I was sitting just then at my writing table, when my wife came in from the corner room, a little pale, and exclaimed, "Mein Gott, the theatre is on fire!" But neither she nor I lost our heads for an instant.

As the firemen and some friends who joined them, knocked on my door, we, with the aid of our cook, had already removed our curtains, beds, and most of the furniture into a room in the rear where the danger was less, and where we let them remain, for I could not have them taken away until the very last moment. In the front chambers afterwards, every pane of glass burst, and the paint of the window and door frames ran, from the heat. Nothing but constant pouring on of water saved the woodwork. My neighbors who had left their rooms in too great a hurry had many things spoiled and stolen. I lost nothing."

Fouqué says, Count Brühl, at that time General Student of the royal playhouses, offered at once to bring *Undine* again upon the Stage in the opera house, with the proviso however that it should remain upon that stage. Hoffmann said no, and no doubt with good reason. In fact it was enough that the stage of the (old) opera house was not sufficiently provided with trap doors and machinery for the sudden changes required in magic spectacles. But still more decisive was Hoffmann's statement that his music was not written with a view to so large a room as the opera house, and therefore he would prefer to wait until a new theatre arose from the ashes of the old one.

During the long time which elapsed before the edifice was finished, Hoffman began to feel that in planning the scenes of his opera he had not sufficiently marked the original master-spirit character of Undine, and had also neglected the epic element of the story, on the ground, as he expressed it, that every auditor must have read the tale last week, and had it full in his memory, or at least had taken a copy to the play house in his pocket.

He therefore desired a new introduction, which Fouqué was the more willing to write since Fraulein Eunicke, the capital portrayer of Undine, had expressed the same desire. It was written. But Hoffmann was not to compose it. Before he could find time to undertake the composition, he was attacked by his fatal illness. Capellmaster Kienlein, at Hoffmann's request, composed it, but I believe the work has never been since produced.

At this moment it strikes me that what Hoffmann said of the stage of the opera house, is another reason for giving so many lyrical works in the theatre.

Hoffmann's "Undine," then a magic opera, was the last given in the old theatre. Another work of this class was to be the first 'new' opera in the new theatre.

The corner stone of the new building was laid July 4th, 1818. The architect was Schinkel. On the 26th May, 1821, the royal family and a crowded house celebrated the opening. Madam Stich spoke a prologue, written for the occasion by Goethe. Then everybody joined in, and sang: "Heil dir in Siegerskranz," which is the German version of "God save the king," — (the music is the same.) Then followed Gluck's "Iphigenie in Tauris," and the close was, "Die Rosenfee," — the Fairy of the Roses, — the story drawn from an English tale. So it appears that Kind led me into an error by stating that "Der Freyschütz" was the first opera in the house — it was the first new opera — for — but let me translate most of another letter by Weber, to his friend Frederick Kind.

BERLIN, MAY 27, 1821.

My dearly beloved Friend:

Although only in haste, still at least a few lines, to ease your mind as to the fate of our child — [the opera.] I found but little preparation made; the enormous exertions of every kind which the opera "Olimpia," by Spontini, has required, and its being put off from the 4th to the 14th of the month, has necessarily put me off also. Not to notice 1000 other confusions.

Yesterday, the 27th, at length for the 1st time, there was a play in the new house. The prologue, by Goethe, was noble, Iphigenie was splendidly given, and the ballet at the close, the "Fairy of the Roses," planned by Duke Carl, worked magically through its beautiful machinery. The King was cheered, and Schinkel was called out.

Now, by special command of his Majesty, old pieces are to be given until my opera is ready. This can hardly be, until the 8th or 10th of June, as the Wolf's Glen requires far too much Spanish apparatus. In general, the views and plans of the Machine Master Cropius for this scene are noble and rich in fantasy, and it will well be unique in its kind. All sorts of operatic performances will in the mean time be given in the opera house. The singers are learning their parts with great delight, and I may therefore promise myself from the whole, a success. The new house is wondrously beautiful.

Nothing can be seen more splendid than the manner the *Olimpia* is produced. It cost over 28,000 thalers. Spontini was called out after the first performance, and garlands thrown to him. The second performance went off quite coldly.

To-morrow is the third. What means are here set in operation, the following circumstance will show you. The President of the College of Censors, has published an order, according to which, no newspaper appearing in Berlin dares find fault with the music of Spontini. They may praise as much as they will, — what do you say to that? !!!!! Must it not pierce the heart of every artist to see a man like Spontini lowering himself to such things, which must in a short time pull him down with them, and embitter public opinion against him?"

At length on the 18th of June, "Der Freyschütz" was given — and how Weber felt at its reception by the public, is shown in his letter printed a few weeks since in the Journal of Music.

ST. MARTIN'S HALL. — Another performance of Professor Sterndale Bennett's *May Queen* was given by Mr. Hullah on Tuesday last, to an audience which completely filled the large hall, and manifested the most intense delight throughout. Each hearing of this work confirms the opinion expressed after its first production at the Leeds Festival. There is a freshness and geniality about it which grow upon the public. Misses Stabbach and Palmer, Messrs. Wilbye Cooper and Santley, sustained the principal parts, the first-named lady winning an encore in the solo, "With the carol in the tree," which was repeated, as well as the chorus, "With a laugh as we go round," with which it is associated. Mr. Santley being similarly honored in the spirited song, "'Tis jolly to hunt." The choruses were generally well given, but a greater amount of precision would have been attained had "Ill-fated boy, begone!" been taken a little slower. The lively overture and effective pageant music were well rendered by the orchestra, and the whole work was received with enthusiastic applause. The second part was devoted to Beethoven's Ninth (Choral) Symphony, in illustration of Schiller's *Ode to Joy*. The three instrumental movements were as attentively listened to and heartily applauded as the vocal portion, in which the principal soloists were the same as in the *May Queen*, substituting Miss Bankes for Miss Stabbach in the soprano part.

Spring.

BY ALFRED TENNYSON.

Dip down upon the northern shore,
Oh sweet new year, delaying long;
Thou dost expectant nature wrong,
Delaying long; delay no more.

What stays thee from the clouded noons,
Thy sweetness from its proper place?
Can trouble live with April days,
Or sadness in the summer moons?

Bring orchis, bring the foxglove spire,
The little speedwell's darling blue,
Deep tulips dashed with fiery dew,
Laburnums, dropping wells of fire.

Oh thou, new year, delaying long,
Delayest the sorrow in my blood,
That longs to burst a frozen bud,
And flood a fresher throat with song.

Now fades the last long streak of snow,
New burgeons every maze of quick
About the flowering squares, and thick
By ashen roots the violets blow.

Now rings the woodland loud and long,
The distance takes a lovelier hue,
And drowned in yonder living blue
The lark becomes a sightless song.

Now dance the lights on lawn and lea,
The flocks are whiter down the vale,
And milkier every milky sail
On winding stream or distant sea.

Where now the sea-mew pipes, or dives,
In yonder greening gleam and fly
The happy birds, that change their sky
To build and brood, that live their lives

From land to land; and in my breast
Spring wakens too; and my regret
Becomes an April violet,
And buds and blossoms like the rest.

Ganymede.

FROM GOETHE.

How, in morning-brightness,
Thou round me glowest,
Spring, O beloved!
With thousand-fold sweet love's-delight,
How to my heart shoots
Thine eternally-glowing
Hottest warmth,
Thine infinite Beauty!

Could I but around it throw
These longing arms!

Ah! upon thy breast I
Lie, I languish,
And feel thy blossoms, thy grass
Pressing close to my heart.
Thou cool'st the fiery
Thirst of my bosom,
Loveliest morning wind!
There calls the nightingale
Loving to me from out the thicket's shade.
I come! I follow!
But whither? ah! whither?

Aloft! aloft it strives!
The clouds, as they float, cling
Backwards; the clouds all
Bend themselves to love's tender longing.
Me! me!
To your soft bosom
Upwards!
Embraced and embracing!
Upwards to thine own bosom,
All-bounteous Father!

Sketch of the Life of Beethoven.

BY G. A. MACFARREN.

(Continued from page 3.)

At the same benevolent concert in which the "Battle Symphony" was first performed, was also produced a work which, if less attractive for the moment, was far more important to the art and to the reputation of the author. This was the Symphony in A, which, with its wild romance, passionate yearnings, its extravagant gaiety, and all its novelties of means and purpose, may be regarded as one of the first productions of that stage in the development of Beethoven's genius, classed by critics as his third style, having ample affinity with what had preceded it, to prove it to be the continuation of a course, and not a tangent into a strange direction, yet having sufficient peculiarity of its own, to show that this course had opened upon scenes hitherto unexplored; in like manner the same claim of connection may be traced, linking all the stations of progress through which his genius passed.

On the occasion of the meeting of the Allied Sovereigns at the Congress of Vienna, in 1814 he was engaged to write the cantata, "*Der glorreiche Augenblick*" in honour of the event (some time after published with a different text, and known in England as "*The Praise of Harmony*"), an inferior work, indeed, for its author, but containing many points of interest. Besides a large pecuniary payment, he received for this work the citizenship of Vienna; and, being thus brought before the assembled royalty of Europe as the brightest ornament of the nation, he became the subject of such homage as has perhaps never been offered to an artist. With all his republicanism he was deeply touched by the honors now heaped upon him, to which, in later years, he never alluded without emotion. His political creed was in the supremacy of mind over birth, and he was not a little proud to receive this indirect acknowledgement of his axiom.

In 1815, Mr. Neate, the pianist, on behalf of the Philharmonic Society of London, obtained from Beethoven three unpublished overtures, paying him seventy-five guineas for the right of performance, until they should be printed. These were the *King Stephen*, the *Ruins of Athens*, and the "Op. 115." And many will not marvel, that the Philharmonic Society, with an equal jealousy for the composer's reputation and its own, would not produce them in public. The censorship of this institution has, perhaps, not always been so judiciously exercised. The author's indiscriminate as to the relative merits of his own works, is shown in the mortification he evinced at the non-performance of these overtures; another instance of which, was his soreness at the Prince's neglect of his "Battle Symphony;" for he defended these compositions with as much earnestness, and spoke of their being overlooked with as much concern, as though he would have been contented to stake his reputation upon them. Not to adduce his dislike, in later years, of all his early productions, the offense he took at a publisher's protest against the triviality of the bagatelles he wrote in the intervals of the composition of his Second Mass, may be named as another example of his incapacity for self-judgment.

Mr. Neate, with a true reverence for the master, and a sincere desire to advance his reputation and further his interest, undertook to negotiate the sale and publication, in England, of some of his larger chamber works; but, as is little to be wondered, failed to make a market for them here; and Beethoven with the injustice into which his suspicious nature continually led him, ascribed the failure of the agency as a wilful fault to his zealous agent.

The death of his brother Carl, in November, 1815, was an event of the most serious consequence to the rest of Beethoven's life. Carl left a son of about eight years old, over whom he, by will, appointed Beethoven guardian. Beethoven had, from time to time, advanced large sums for his brother's support; but here was a constant tax that was to surpass all that had preceded. The pecuniary responsibility thus imposed upon him, was however, matter of little consideration compared with the happiness he anticipated from finding, in his foster-son, a being who would devotedly love him, and so fill up the blank in his heart, of which his disappointed longing made him too conscious; a being upon whom he might pour the fullness of his power of affection, and believe it to be reciprocated. The vexatious circumstances, however, in which this important legacy involved him and, still more, the unfitness of his own character, matured and distorted as this had been by a life of isolation, for the duties of a parent rendered the new relationship in which he was placed a source of ceaseless harass and anxiety.

The first evil of his guardianship, which was in fact the origin of all its sad consequences to him, was a contention with his brother's widow, who, as a mother,

claimed a right over her child. This was referred to a legal tribunal, and the suit was not decided in confirmation of the father's will until January, 1820. In the meantime, Beethoven forbade all intercourse between the mother and son; and thus taught his nephew, impelled by natural feeling towards her, to deceive him. With imprudent fondness, he gave this boy unbounded indulgence, by which, however, instead of stimulating the affection he desired, he but made opportunities for imposition upon his kindness. He resented rather than punished the failings of his foster-son, with petulance, more like a spoiled child than a guardian; and his entire course of management was one series of mistaken good intentions.

The lawsuit ended, the youth was placed at the university, where he was publicly disgraced for his misconduct. Harassed by his uncle's reproaches, he made an attempt upon his own life, for which act, according to the Austrian law, he was imprisoned as a criminal. The powerful friends of Beethoven enabled him to obtain his nephew's release, and to procure for him a commission in the army. The uncle's anxieties for this unhappy young man ceased only with his own life, and the bitter anguish he endured at the disappointment of the dotting hopes he had centred in him, was the greatest grief he ever had to suffer. His last act in discharge of the duties he had assumed towards him, was to make this nephew his sole heir; though, in his last moments, as throughout their entire connection, the neglect he experienced was wanton, as the kindness he lavished was profuse.

This melancholy train of events yields abundant illustrations of his generous, integritous, loving, suspicious and exacting character, the faults of which were exaggerations of virtues, or such natural results of his peculiar position as are to be traced directly to the external honor he received and the internal privations he suffered. Beethoven's process against his sister-in-law gave occasion for a display of his republicanism, more remarkable perhaps, than any which have been cited. In Austria, the causes of the nobility, and those of the commonalty, are judged in distinctly separate courts; throughout Germany the prefix "van," which is its Dutch synonym had the same signification, the suit of Ludwig van Beethoven was heard in the upper court. When the trial was concluded in his favor, his opponent protested against the legality of the proceedings, on the ground that "van" being no epithet of nobility, the case belonged to another tribunal, and the judges accordingly annulled their decision. Beethoven was even more annoyed at what he considered an indignity upon himself and his calling, than at the vexatious necessity under which he was thus placed of recommencing his process from the beginning. Starting to his feet, in vehement anger, the moment the matter was explained to him in the court, he exclaimed "My nobility is here and here," and energetically struck his forehead and his heart. It needs scarcely be stated that the legal authorities did not admit the plea.

To add to the vexation of the last dozen years of his life, the pension settled upon Beethoven was reduced, first by an alteration in the funds, then by the death of Prince Kinsky, and still further by the ruin of Prince Lobkowitz, so that for long he received only a portion subscribed by his illustrious pupil and munificent friend, the Archduke Rudolf, and that diminished in value by the change in currency. The increase of his household and other expenses on his nephew's account, the cost of his lawsuit, and the reduction of his income, made him extremely anxious about money matters—anxious to the extent, far beyond what the occasion justified, of dreading the approach of beggary. So we find him in his letters, speaking of "writing for his bread," and representing himself as fallen into the greatest extremity; whereas, the price he received for his works was now at least fourfold what it had been at the beginning of the century. He had as many commissions as he could execute, and, what is most of all satisfactory, there is no evidence of his ever knowing anything more of want than the fear of its coming.

He received successive invitations from our Philharmonic Society, upon the most liberal and advantageous terms, to visit this country, and direct the performance of some of his works. These proposals were especially attractive to him, as irrespective of the emolument, he was always desirous to see England, the country whose constitution, laws, and institutions, made the nearest approximation to his ideal of government. The latest of these invitations was in December, 1824, but this, like all that had preceded it, was entertained with pleasure only to be rejected with regret. His deafness was, of course, a constant obstacle to his travelling, and his lawsuit, his occasional illness, and his successive troubles with his nephew, raised up from time to time, difficulties of the moment which were insuperable.

Despite the cares by which he was surrounded,

imaginary and real, he now concentrated himself upon his art with greater intensity than at any previous time; he produced his longest and most elaborate compositions, he worked at these with unremitted ardour, and he suffered no consideration of popular success or extrinsic effect to interfere with the great internal purpose each was to embody. In 1817, he wrote the Symphony in F, that type of freshness, independence, determination, gaiety and humor; and while the annoyances of his contention with his brother's widow were at their height, he produced the great Sonata in B flat, Op. 106, one of the most profoundly thoughtful and deeply considered of all his works. Mr. Cipriani Potter, who was at this time in Vienna, relates that the now manifest originality of Beethoven's style led him to be regarded by many who have recanted the monstrous opinion, as a madman, who knew not what he was writing; and the peculiarity of his personal habits seemed to corroborate the idea. Even the Symphony in F, which, to present appreciation overflows with melodious freshness, was, on its first performance, pronounced by some musicians, who enjoy the world's respect, to be a mass of incongruity.

His early repugnance to teaching greatly increased as his creative powers became acknowledged, and he had more and more opportunity to exercise them. He never had in fact but two permanent pupils, Ries and the Archduke Rudolf, which latter would never admit himself to have completed his studies; but, indifferent to Beethoven's uncourteous manners, indifferent even to the master's disinclination, took every occasion to make his lessons a pretext for having the great artist beside him, and for heaping favours in recompense for them.

The archduke was, in 1819, appointed archbishop of Olmutz, and Beethoven purposed to make a worthy acknowledgment of all the obligations he owed him by composing a Mass, to be performed at his inauguration. He entered accordingly, upon the task with his artistic feelings stimulated to the highest by the keen sense of honor, which prompted him to exceed all his former efforts, and prove himself, in the production of his greatest work, equal to what he deemed the greatest occasion for the display of his powers. He was in unusual robust health when he began the Mass in D, and he proceeded vigorously with his labor until he had sketched to the end of the Credo; but now he became fastidious, and repeatedly laying aside the work, to return to it after careful reflection, he protracted its progress to such an extent, that the occasion for which it was designed was come and gone before the composition neared its completion. The incentive to immediate application thus removed, he now continued the work for his own sake, and becoming ever more severe in his self-criticism upon it, its conclusion seemed to grow ever more distant, and, as if by lingering over it he learned to love the labor, he grew reluctant to dismiss it from his hands, and so arrive at a time when he would no longer be engaged upon it. In the summer of 1822, after the germination of three years, this ceaseless subject of his thoughts attained its maturity, and he regarded it always afterwards with such a fondness as could only spring from the peculiar circumstances of its production. This most extraordinary composition owes to those very circumstances which endeared it to its author, the qualities that render it inaccessible to general comprehension—its profound esthetic purpose, and its excessive technical elaboration. It is perhaps the grandest piece of musical expression the art possesses, and it abounds in passages of such lofty beauty as is nothing short of sublime—the renderings of the "passus" and the "judicare" for example, and the tenor and alto recitatives in the *Agnus*; but its difficulty makes it almost impossible of execution, and its length makes it wholly unavailable for ecclesiastical purposes. Its performance then can only, under the most propitious conditions, take place in the concert-room; and thus, in respect of fitness for its object, it is a colossal failure; but its gigantic merits are equal to its proportions, and it will ever be regarded with reverence, even where it cannot be accepted with faith.

In the intervals of the composition of the Mass in D, he wrote the three remarkable pianoforte Sonatas, namely, in E, with its infinitely beautiful melody, varied for the last movement, Op. 109; in A flat, with its passionately declamatory Adagio, Op. 110; and in C minor, remarkable for the rugged grandeur of its first movement, and the heavenly calm of its close; Op. 111; besides the bagatelles already named, some other trifling pieces, and even some dances for a public garden.

In the winter after the completion of the Mass, Beethoven addressed a letter to each of the Sovereigns of Europe, offering a copy of this work for the price of fifty ducats; the Emperor of Russia and the Kings of France, Prussia, and Saxony, only, accepted his pro-

posal, and Prince Radziwil and the Frankfort Cecilian society subscribed for copies on the same terms.

The greater part of the year 1823, was occupied in the composition of the Choral Symphony, the work which for grandeur, pathos, fantastic vivacity, and the ultimate development of an idea, and, in all these, for intensity and power, better represents the fully-matured genius of the master, in its greatness and its individuality, than any other. This symphony has been more the subject of commentary than all the productions of Beethoven: and we owe little thanks to his intimates, that, of a work of such paramount importance as this, they failed to elicit from himself a definite account of its purport, which would have prevented much critical disputation, and certainly enhanced the interest of the composition. In the absence of authority, we may assume, first, that, feeling his admitted pre-eminence as a composer of instrumental music, Beethoven resolved to give the world a work of this class, which, in greatness of proportion, of design and of signification, should surpass everything that had gone before it, and so justify to himself the estimation in which he held his own power; and second, that, having embodied in the first three movements the changeful phases of a mighty grief, he chose to contrast these by the expression of joy in every varying aspect, selected Schiller's Ode as a vehicle for the conduct of his plan, and introduced voices as an additional resource to those of the instrumental orchestra, that he might insure such vitality in the effect of this portion of the symphony as would command the magnetic sympathy of its hearers, and so especially illustrate the living principle that distinguishes sublimity from the rendering of earthly passion however great its beauty.

(To be continued.)

Foreign Correspondence.

BERLIN, MARCH 8.—LEOPOLD DE MEYER, a Mrs. OXFORD, of London, a young man, RICHARD SCHMIDT, pupil of KULLAK, pianists—LUDWIG STRAUSS, (not of the Strauss family,) JEAN HANFF, pupil of LAUB, violinists, occur to me as having given concerts within the last few weeks. The FERNI girls, whom "Trovator" so delights in, are playing at Kroll's three or four times a week. I have been in but one of all these—that by Schmidt, who exhibited a good deal of execution in a Trio (op. 70,) by Beethoven, and pieces by Chopin and Liszt. That was last Thursday evening. Friday evening was RADECKE's fifth concert. 1. Overture to a tragedy by Woldemar Bargiel. I hardly understand why all the young men let their thoughts musical or literary, take the tragic form so much—are they really so unhappy? Do all have to struggle with fate and bear a burden of woe? I was glad to see that this overture, which I liked much, did not seem really to have sprung from the depths of a broken heart. It is a very pleasing and interesting work. 2. Air, "It is enough," from *Elijah*, sung by MITTERWURZER, from the Dresden Opera—strong, powerful voice, dramatic delivery, good singer. 3. Skaler's violin concerto, (in form of a vocal scena), played by Strauss, and well played too—not a very favorite piece with me. As an "extra," a Mr. BINFIELD, of London, played some variations on the harp—good player—not a third David—not equal to the Berlin harper, Grimm.

Part II. of the concert was a part of Schumann's *Faust* music. This was composed at different periods of Schumann's life, and consists of an overture and the following scenes and dramatis personæ.

PART I.

1. Scene in the Garden. Gretchen, Faust, Mephistopheles and Martha.
2. Gretchen before the picture of Mater Dolorosa.
3. Scene in the Cathedral, Gretchen, Evil Spirit and Chorus.

PART II.

From the second part of *Faust*.

4. Ariel, Sunrise, Ariel, Faust, and chorus with solo voices.
5. The four Gray Women. Faust struck with

blindness. The four Gray Women, Care, Necessity, Want, Guilt, Faust.

6. Death of Faust. Faust, Mephistopheles, Chorus of Lemures, and Chorus.

PART III.

7. Faust glorified. Pater ecstaticus, Pater profundus, Pater seraphicus, Doctor Marianus, Mater Gloriosa, Una Pœnitentium, Magna Peccatrix, Mulier Samaritana, Maria Ægyptica, Chorus of Anchorites, Chorus of beatified boys, Chorus of disciples and angels, and Chorus of penitent women.

It was this third part which was given by Radecke. I must confess that I have not yet reached that point at which long passages, half recitative, half air, with dramatic orchestral accompaniment afford me any very high degree of pleasure. Still there is no difficulty in perceiving that no common mental powers could have given such a musical gloss to the text—which remains the principal thing as in Gluck's works, as was here presented. Passing from the solos to the choruses, I must say that I have heard no new music for a long time, which struck me as grander and more effective than much of this. It is the best of Schumann's music which I have heard, and certainly the greatest. His music is not generally of that character with which I most heartily sympathize; but this is no reason for denying the goodness of it, any more than not having sympathy with a writer is sufficient reason for denying the talent shown in his book.

Saturday evening we had the last concert of the season by the Dom Chor. Of course I dreamed at it but will inflict no account of my dreaming upon you.

A few more lines about ROBERT RADECKE will not be amiss. He was born at Dittmannsdorf, in Silesia, Oct. 31, 1830. His father was organist and cantor in that place, and so the boy was born to music—at all events he was early put to it, and in his childhood played both pianoforte and violin in public. From his 15th to his 18th year, he was in the Gymnasium at Breslau, but kept up his musical studies—organ, violin, pianoforte and composition. Thence he went to Leipzig to the Conservatorium, and after two years of study (Oct. 1848 to Oct. 1850) he traveled for a time, and then came back to Leipzig where he was engaged as assistant music director in the Sing-akademie and theatre there. How he came to Berlin, and what he has done here, I have before detailed. At my request he gave me the following list of his works.

1. Songs and duets in "heften" or "books." Op. 2, 9, 11, 12, 13, 14, 15, 16, 17, 21.
2. Pianoforte pieces, *L'Inquietude*, Op. 3; *L'Amazonne*, op. 4; Two Fantasy Pieces, op. 5; *Allegro Appassionato* for four hands, op. 7; *La Fontaine*, Op. 8; Six characteristics, op. 10; Nocturne, op. 19.
3. Four pieces for pianoforte and violin, op. 1; Three pieces with violoncello, op. 7.
4. Christmas song for female chorus, solo and pianoforte, op. 20.

The above are published. Besides he has in manuscript:

1. Several overtures performed in Leipzig and Berlin.
2. 2 symphonies, also performed in Leipzig and Berlin.
3. 2 Trios.
4. Psalm for chorus and orchestra.
5. 2 Psalms for female chorus, in six parts.
6. 1 Psalm for men's chorus and orchestra.
7. 2 quartets.
8. Sundry songs.

Being thus at this moment in the biographical department of literature, perhaps I may as well now, as at any time, give some notes on another of the men here whose names are known in America.

THEODORE KULLAK, Court pianist to the King of Prussia, was born Sept. 12, 1818, at Krotocze (?), a village in the duchy of Posen (Russian Poland). His talents for music attracted the notice of Prince Radziwill, who gave him the means of study. His masters on the pianoforte were Agthe in Posen, Tautbert in Berlin, Czerny in Vienna, Dehn his principal

master in theory. At the age of 11 years he played before the king at Potsdam. At the age of nineteen he entered the University at Berlin to finish his classical studies, remaining matriculated until 1842—five years. (One of the facts, which I wish our musical people to notice in most of my sketches of this sort, is that the musician here does not give up the idea of a good education—that the classical or scientific student does not give up his music.) Leaving the University he received a present from the king which enabled him to travel for a time. In Vienna he gave a series of concerts which gained him great applause. 1843 again in Berlin to accept the appointment of pianoforte teacher in the Royal family; 1846 appointed court pianist. Of late years Kullak has ceased to play in public, devoting himself entirely to teaching. Whether it is advisable for every pupil to study with him is a question; that he can teach, and in many cases is disposed to do so with all zeal, as well as or better than any other pianoforte instructor in Berlin, perhaps in Germany, I suppose there is no doubt; but this I say only in respect to execution. He has certainly produced some of the best players among the younger class, Papendick and Wehle, for instance.

Kullak was one of the supporters of the "Ton künstler Verein" (Musician's Association) here; a society the like of which I am anxious to see in Boston. In 1850 he joined with Stern and Marx in founding the Conservatorium of Music here, from which, however, he separated, in 1854 (or 1855) to establish another with Dehn, Haupt and others, which is in very successful operation.

He has written a good deal of music, published many "transcriptions," &c. His "School for Octave playing" and another work of instruction, not yet complete—"Materials for pianoforte playing"—are held to be in the very first rank of works of the kind.

Speaking of musical works—here is one by the great organist, HAUPT. Grand sonata for the organ? No. Grand Fantasia? No. Fugue? No. Toccato? No. Psalm? No. Nothing of the kind—a thin little book, containing 35 pieces, mostly selections, for the pupils in a girl's school! This seemed to me like Prof. Pierce making a child's arithmetic. It appears that in one of the higher girls' schools the music amounted to just nothing, and Haupt was persuaded to undertake that branch of instruction, and now after a long time he has made this little selection of pieces for his pupils. Nearly all of them are in our school song books. What gives the little book its value is the manner in which the pieces are harmonized—perfect models they are. Nine songs and a short psalm are by Haupt himself,—the psalm "Out of the depths" is very fine.

LAUB is giving concerts in the Russian provinces; JOACHIM has been playing at Hamburg; BÜLOW at Leipzig, and is going upon a concert tour of several weeks to touch Vienna in one direction, Paris in the other. DREYSCHOCK (of Prague) has played also at Leipzig; his octaves and thirds are said to be truly astonishing—but soul is wanting. Bülow was liked best, Dreyschöck wondered at the most.

A. W. T.

HAVANA, MARCH 23.—You are probably somewhat surprised, my dear Sir, at my long silence, but I do assure you, that until very lately, there has been nothing to write about, except the stir that the President's message made. At the opera, it has been the same thing, over and over again; since I wrote to you of *Sappho*, the only novelty has been *Martha*. This opera was quite successful; it was very well put on the stage and quite well sung; the hurdy gurdy arrangement, &c. pleased very much and also the spinning wheel accompaniment. Mme. GASSIER and Miss PHILLIPS, NANI and SBRIGLIO filled the principal parts. On the benefit of Miss Phillips,

most of *Semiramide* was sung, and very well sung, too, as you might be sure anything would be, which Miss P. should undertake. I was very much annoyed, that, through the mistake of a friend, I lost the pleasure of hearing her sing. As for the rest, it has been mostly *Traviata* and *Lucia*, occasionally varied by *Trovatore*, *Puritani*, and *Luisa Miller*. The latter, by the way, dragged terribly.

And now, let me tell you of the benefits of the rival Prima Donnas, GAZZANIGA and GASSIER. The star of the first named is decidedly on the wane, that of the latter in the ascendant. It is said, that in presents of jewelry and cash, and receipts of house, Gazzaniga cleared only \$5,000 or \$6,000, while Gassier made some \$28,000. One very pretty remembrance that the Gazzaniga received, was an album, from an artist in Havana, and on each leaf was a portrait of herself in costume, as she appeared in her various parts.

In imitation of this, Gassier, at her benefit, had a little book of six leaves, and on each leaf was a \$500 bill. In gold, it is said she received \$2,500; and in addition jewelry and a *slave* (!), and I know not what all. The same absurd scenes which took place last year between the parties of Gazzaniga and Frezzolini have been reenacted this year, between Gassier and Gazzaniga. Those belonging to one party would not allow that anything was well sung or acted by the opposition. The rivalry has been carried to a very absurd extent, and really not because of any particular merit in the artists, but simply for the excitement of opposition. Do not understand me as desiring to detract from either of the ladies in question, who are both good artists. I merely say that the Havaneros do make all this fuss, not for their artistic ability—for let Grisi, or Wagner, or Albani, or any first rate artist come here as sole prima donna of a troupe and they would only go to hear them—but for the excitement of opposition, of rivalry.

Miss Phillips left on the 10th, in the Isabel, for Charleston. It seems to me that there is very little true love of music here in Havana; there are never any concerts, and as for the pianoforte playing—that is, as a general thing, very poor. I have heard since I have been here, a good deal of piano playing but very little that was good, and that little has been by foreigners. There is, however, a good thing on foot. Thirty music-loving gentlemen have formed a society to bring out the instrumental works of the great masters, Hummel, Haydn, Mozart, Beethoven, Mendelssohn, &c.; for one year they admit no additional members, because they desire to put the thing on a firm foundation, which will not be shaken by the patronage or non-patronage of fashion; for one year they keep the reins in their own hands, and only invite friends and music-lovers to attend their concerts; at the end of this time, when it is fully understood what the character of the concerts is, and when the concerts have ceased to be a novelty, other members will be allowed to join. I was speaking a day or two since with Mme. BALBONI, late of Maretzek's troupe, and she tells me, it is her intention in course of a few weeks to visit Boston, and that she will probably give one or more concerts there; I hope she will do so, and I trust the Bostonians will not miss the opportunity of hearing this very pleasing artist. She sang a year ago, during the carnival, in Naples, with much success. Her voice, which is very pleasant, is a high soprano.

There are now in Havana a great many Americans; at almost every corner you may meet a group of them, most probably discussing the President's Message and the chances of annexation. A few weeks since, we had the pleasure—a sad pleasure it is true—of a flying visit from the Rev. THEODORE PARKER and his lady; it was sad to see him to broken down and weak; he was, however, much better than when he left home. He remained but five or six days

here, and then went on to St. Thomas. We have at present in Cuba, one of our most celebrated American poetesses, who has been delighting every one by her originality, her charming conversation and her brilliant wit and satire. All the best foreign society here, one meets at the house of one of our hospitable countrymen, who is the oldest American merchant in Havana. Once in a week one may have the pleasure of meeting at his house, a circle of his countrymen and of receiving an elegant and kind welcome from his beautiful and hospitable lady. But I must bring this long and rambling letter to an end, which I will endeavor to do properly, by informing you that MARETZEK is now giving three nights of "Opera Italiana" at Guanabacoa, a small place near Havana, to get money enough to pay his debts,—so the story runs—for until he does pay what he owes, he will not be allowed to leave the Island. T—*.

Musical Correspondence.

NEW YORK, APRIL 5—Wagner's romantic opera "*Tannhäuser*" was produced last evening at a German theatre in the Bowery. It was exclusively a German affair. The performers and audience were German, and no notice of the production of the work was given in other than the German papers. The solo singers were poor, but the choruses by various German singing societies were finely done and honored with repeated encores. The orchestra, conducted by CARL BERGMANN, played splendidly. The opera will be given six times, and I shall have something more to say about it.

The members of the Philharmonic Society propose giving a grand "Welcome Concert" at Niblo's, next Saturday evening. The occasion will undoubtedly be one of peculiar interest.

Mrs. ESCOTT had a complimentary concert last night, but it was poorly managed. A concert or any other public entertainment, to succeed in this country, must pay some attentions to the press, and thus bring the affair before the public notice—and, in the present instance, this was not done.

There is trouble in the famous choir of the famous Jesuit Church of St. Francis Xavier, in 16th Street. The organist, WILLIAM BERGE, to whom I have before had occasion to allude, has resigned with most of the members of the choir. It appears that the brilliant style of music produced there, (which included manuscript masses from Mercadante and other modern Italian composers never elsewhere produced,) attracted crowds of strangers to the church.

The "chief priest" did not like this, thinking it interfered with the devotions of the regular attendants. He told the strangers one Sunday from the Altar, that they were not invited and were not wanted, but the obtuse wretches refused to take the hint, and came the next week in as great swarms as ever. So the worthy father decided to change the style of the music, reducing it to plain chant, which, however admirable for devotional purposes, is not calculated to attract mere musical amateurs. I understand, that it is this proposed change that brought about the disagreement and subsequent resignation of the choir, most of the members of which will find no difficulty in obtaining other situations. And unless a compromise be effected and the indignant musicians return, the glorious days of the Sixteenth Street Church music are numbered with the past.

We are to have opera very soon, though no official announcement has yet been made. GAZZANIGA, they say, has accepted an offer of \$2,500 a month from Ullman, after Strakosch had offered her \$2,300. Ullmann has leased the Philadelphia Academy of Music, and is busy arranging with tribes of artists. He has engaged GOTTSCHEK for six months from September. He has engaged SUSINI, the splendid basso. He has engaged a French prima donna,

Mlle. SAINT URBAIN, who is little, slender, young and pretty. I heard her last year in Paris, where she sung with Mario, in *Rigoletto*, *Lucia*, &c. She was there considered a novice—a promising young singer, but nothing more. She will please here but will not create a great sensation. She is more like Cora de Wilhorst than any other singer I now recall.

Maretek is expected here. His new prima donna ALAIMO has arrived. TROVATOR.

Dwight's Journal of Music.

BOSTON, APRIL 9, 1859.*

MUSIC IN THIS NUMBER. — Chorus: "Becalmed at Sea, and Prosperous Voyage" (*Meeres-stille und Glückliche Fahrt*), by BEETHOVEN, continued.

Concerts.

CARL ZERRAHN'S BENEFIT. — Last Saturday evening brought our feasts of great orchestral music for this season to an end. A repetition of the Ninth Symphony, and a good miscellaneous selection for a second part, were certainly about as fine attraction as could be offered to those who love what is best in music; and a goodly company of such were there, the audience numbering over twelve hundred; by no means so large as that of the preceding concert, nor so large as it should have been in justice either to the admirable labors of Mr. Zerrahn, or to the intrinsic beauty and grandeur of the music. Yet it was a fine assembly for an extra concert, and for a repetition of a work, to the full recognition or whose greatness the majority of concert-goers can only grow as it becomes familiar. Small newspaper criticism, of the kind that carps at things just in proportion as they are great and above its own level, had done its part to discourage and turn away the doubting. Nevertheless it was a grand occasion; there was more real deep delight and more enthusiasm, than could be found beneath the surface in the loudest demonstrations where the music is of the order that appeals chiefly to the hand-clapping element:—for, be it understood, in any audience, where really good things are heard, those who enjoy and feel the most, are just those who feel least in the mood of noisy demonstrations; silence is said to be sometimes more eloquent than words, and certainly it may be far more so than hands and feet. Would you have clapping of hands, after the more appreciative mass of an audience have listened with still delight to something that goes deep down into the soul? Set your pitch down to the level of those, of whom there will be at least a sprinkling in every audience, who only go to be amused and have a lively time of it, play or sing something which just hits the hand-clapping and noise-loving stratum of the crowd, and they shall surely respond in kind, after their own manner, with a vehemence of self-assertion that would make it seem for an instant as if they were *all*, they the real presences, and all the rest but shadows. Nay, a portion of the credit of their noise is too apt, by a natural illusion of the concert-giver or performer, to be set down to the quiet ones, who took no part nor interest in it; a little well distributed noise can easily pass itself off as the expression of a whole house.

The Symphony was much more nearly perfect in performance than before,—at all events the instrumental portions. The orchestra did admirably; all was clear and smooth, no outline

blurred; no meaningless noise or lack of light and shade; no tripping anywhere or stammering; even those important and difficult portions of the melody, so frequently given to bassoon, oboe, horns, &c., were not confused or lost upon the ear. The orchestra played *con amore*; they had tried and thoroughly learned to feel the wondrous interest and beauty of that music, thanks partly to the energetic zeal and patience with which Mr. Zerrahn had drilled them to its right rendering. And it was better appreciated than before—of course, as all great things are. In spite of a few critics and sneerers, we venture to assert that very rarely has any composition of that magnitude been listened to by the great majority of so large an audience with so intense an interest. As a general rule, they who can appreciate "Lear" or "Hamlet" rather than "The Apostate", or Raphael and Angelo rather than the most melodramatic of French battle painters, or the imaginative quality anywhere rather than cheap effect, or depth and soulfulness (so to say) rather than outside brilliancy or tinsel commonplace, were, even though they were not technically musical, deeply impressed, wholesomely excited and inspired that evening by the Choral Symphony. Even the first movement, which is the least popular in its character, and which expresses inward struggles, unsatisfied yearnings, and so forth, such as deeper natures best know, enchaind attention by its power and earnestness and grandeur, and was even followed by emphatic applause.

The Scherzo, so seemingly monotonous at first, because of its uniformity of rhythmic motive, grows less and less so as one hears it oftener; you marvel at the exhaustless springs of inward life and power, which keep that quick pulse alive so long; it is like the exquisite sense of all one's vital currents quick in every vein and nerve. It is, perhaps, the most original, the most unique of the three movements, and most stimulating, therefore, to the curiosity of musicians. But the Adagio is the most heavenly and was the most widely felt and enjoyed.

It is easy to jeer at enthusiasm, and at the bare suggestion of the possibility that the composer could have meant anything by such music. He at least meant to express *himself*; if we know the man Beethoven at all, it is from this expression, from his Symphonies, Sonatas, &c., only or chiefly, that we read the quality and temper of his soul. And be assured he wrought in earnest; such men always do and must; and not merely to make music for the idle pastime of an hour. They who sneer in this way only show a mean desire to drag all great and high things down to the level of their own life.

It is easy to hint, too, as some paragraphists have done, that, while the fourth movement must be allowed to have a meaning, necessitated by the words, a hymn to "Joy," yet it was absurd and crazy in the setting of those words to music to strain after high, sublime, religious effects, instead of seeking, or indulging in, the simple, natural expression of joyous emotions in music simple, natural, careless, buoyant—in a word, pretty. That was not the joy that Beethoven or Schiller meant. That you had in the Scherzo; but now it is a Joy that fills, that satisfies the whole nature, the whole soul of man, joy only found in union with all souls, and hence with God, in the universal brotherhood of man, in the "embrace of the millions," in that truest freedom, that holiest kind of ecstasy, which lifts us up to conscious childlike communion with "the Father that dwells above the stars." These are the texts, this the whole drift and spirit of the poem; and on this the grand musician seized by pure affinity of heart

and soul, and summed up the music of his life, all its characteristic themes and motives, all that he had ever been reiterating, with all the earnestness of his nature, and in forms ever new and wonderful, in these symphonic choral illustrations of it.

The Choral movement of the Symphony is not clear to all, partly because it contains so much and aims so high, and reaches it, and partly because of the great difficulties which the voice parts offer to performers. It is because Beethoven wrote to express what was in his mind, his heart, and not with entire reference to the convenience or best personal display of singers. In this he cannot be measured by the usual Italian standard. The work, of course is exceptional; allowance must be made for these things; and if, judged by its intrinsic and ideal meaning, judged from the standpoint of the composer's thought and purpose, it is found to be really true and great, even though singers rarely and almost never can be found to perfectly embody it, was it not a greater thing to do, is it not a greater thing for the hearer's mind to contemplate, than any possible amount of that kind of success in vocal writing which simply caters to the singers, and runs into commonplace phrases and cadenzas of stereotyped "passion," by which said singers win a cheap, mere personal success, and publics are corrupted into caring more for singers than for music, more for what is most available than for what is good?

We do not undertake to say whether this Symphony is artistically the most perfect of Beethoven's Symphonies. This is a question about which intelligent musicians are even now divided, though every year brings a large gain of votes for it. But no intelligent musician has the foolhardiness to deny that it is a *great work*; that height of critical assurance and all-knowingness was reserved for certain Sir Oracles in Boston newspapers! All, who have studied the Choral movement, (at least all who are up to the true enjoyment of any of Beethoven's great symphonies,) will testify that they find it on examination more and more clear, consistent, logical, direct, and to the purpose that the whole work sets out with. The singers themselves, when they rehearsed it in the crowded little amphitheatre below, found the excitement of its progress irresistible, were lifted up by it, and sang "better than they knew." Rare conditions, even such as elude human forethought, even luck, as we call it, even inspiration, are essential to the successful rendering of all rare things. The choir this evening was somewhat thinned out in numbers, so that some of the choral passages sounded hard and meagre; but nearly all of it was clearly and correctly sung, and much of it was glorious. Where was ever a sublimer effect heard, than that of the whole body of tenors and basses, shouting, on a high pitch, in thirds, through many measures in that passage at the climax of the whole, where the joy tune has yielded to the religious Chorale in long notes, at the thought of "the Father dwelling above the stars?" What surprise can be more exciting and delicious than the change from the four-four to the six-eight measure, first marked by isolated booms of the great drum with the fagotto, soon joined by gay instruments with triangles, in an elastic, buoyant measure, preluding to the tenor solo and chorus on the verse:

As his suns, in joyful play,
On their airy circles fly,—
As the knight to victory,—
Brothers, speed upon your way!

And as the on-sweep of the whole movement gathers force, as the themes become united and concentrated in quicker and quicker and more crowded and excited movement, how vividly it seems as if that simple joy tune, first hummed by the double-basses, now possessed and swept along

with it the whole world; tribe after tribe, and nation after nation, from the East and from the West, from the North and from the South, even from the savage regions, catch the song and are drawn into the jubilee of universal Brotherhood!

The *sol* passages were considerably improved. Mr. POWERS gave a much more effective impulse, than he did before, in the opening bass recitative; and Mrs. HARWOOD, Miss TWICHELL and Mr. ADAMS, sang the most of it as well as one could reasonably wish. It was only when the strength of lungs and vocal muscles yielded to the long strain made upon them, that there was any considerable blemish. There was measurable success in all until it came to that remarkable passage, where orchestra and chorus cease, and the *sol* voices are left hanging high in air, yet climbing still by slow half-tones to a higher height, from which they subside through what may be called an elaborate quadruple cadenza, an intertwining of four distinct cadenzas of the four parts. Yet the apprehensive listener found far more pleasure in having this thus only indicated, than disappointment in the comparative failure of the execution.

As a whole, the Symphony, we are sure, made its mark, and has created such an audience and such a demand for itself henceforth, that it will be pretty sure to take its turn in the programmes of each coming winter.

The second part of the concert opened with the overture to the "Huguenots", which, strange, effective, brilliant as it is, seemed noisy, uninspired, mechanical and soulless after Beethoven. Mr. JULIUS EICHBERG's performance of that superb first movement of Beethoven's Violin Concerto in D, was the feature of most interest. He played it magnificently, with an artistic dignity and breadth and truth, rare even with the famous virtuosos. His upper tones are perhaps a little thin for the Music Hall, but his lower tones have plenty of body, and soul too, and all was pure, true, finished and expressive. His very elaborate cadenza showed much skill and learning, and kept the unity of the piece; it was overlong, however; but beautifully did it return into the theme, a simple, fascinating theme, such as only a Beethoven could invent; and he played it through with the perfection of simplicity and finish. We have had nothing of the kind so good before. Mrs. HARWOOD sang brilliantly and fervently an unfamiliar air from Donizetti, gaining great applause; and the airy Allegretto from the Eighth Symphony, and hum-drum overture to "Martha", which lacks not admirers, filled out a most successful entertainment.

NEUKOMM's "DAVID" was performed on Sunday night, by the HANDEL AND HAYDN SOCIETY, to an audience respectable in numbers, and we hope a remunerative one, as the Directors seem to have depended much upon this revival of "David", as a popular and paying work. It was very well performed both by orchestra and chorus, which was full and effective. The music is sparkling and pretty, and the hearer's attention is well held throughout, although there are no effects that touch any where near depth or sublimity. The instrumentation is brilliant—and furthermore, operatic, reminding one perpetually of the stage of the Italian opera, rather than of the severer school of the sacred oratorio. The solos were all well sustained by Mrs. J. H. LONG, Miss LOUISA ADAMS, (a new candidate for public favor, who, for a *debutante*, made a very favorable impression), with Messrs. ADAMS, POWERS, DRAPER, HAMILTON, and GEORGE WRIGHT Jr. On the whole, the performance was a good one, and such as was calculated to give a fair impression of the merits of the work.

SEÑOR LOUIS CASSERES lost nothing by the postponement of his concert till Monday. Mercantile Hall was positively full—an audience in which the taste, intelligence, fashion and philanthropy of Boston society was largely represented. And a more responsive audience we never did see. Almost every performance of Señor C. was rapturously applauded. He has a great deal of easy, brilliant execution, especially in light, running passages. In strong chord passages he is rather inclined to a fa-

tiguing constancy of emphasis, but there is life and fervor in all he does. We heard him in De Beriot and Osborne's Duo Concertante from "William Tell," with the clever violinist, Mr. COENEN; in Goria's Fantasia on *Lucrezia*, and in his own Fantasia on well-known Scotch airs, which was quite effectively put together. The rest we lost. Mrs. LONG sang some Italian pieces finely; and Mr. HENRY DRAPER, of this city, just returned from Europe, appeared in place of Mr. ADAMS, and in several airs and duets showed a baritone voice of remarkable richness and good culture.

THE MENDELSSOHN QUINTETTE CLUB completed their tenth series of eight concerts week before last, with a fine programme and a full house. Mendelssohn's Quartet in D, op. 44; Schubert's Quintet with two 'celli, in C, which on a second hearing seemed hardly so striking to us in point of ideas as it did the first time, and Mozart's delicious Quintet with Clarinet were the concerted pieces. Mrs. LONG sung Beethoven's grand scena: *Ah perfido*, very finely; and WULF FRIES, for a violoncello solo, gave that by Servais on a dance air of the 16th century. We trust the Club will give us another concert.

The feature of the last Wednesday Afternoon Concert was Beethoven's Second Symphony in D, which was rendered with great nicety by Zerrahn's little orchestra. There was no concert this week, but there will be one next Wednesday, and as these are our last orchestral opportunities now left, all the Symphony lovers ought to go.

CAMBRIDGE.—A pleasant concert was given here on Tuesday evening, under the direction of the conductor of music at the Rev. Dr. Newell's Church, assisted by his friends, (and who is not glad to assist him who is always ready with a helping hand to his friends?), Mrs. WENTWORTH, Mrs. HARWOOD, Miss JENNY TWICHELL, and Messrs. C. R. ADAMS, THOMAS BELL, and some members of the choir of the church. Mr. B. J. LANG being the pianist. Few people can call in the cheerful assistance of such friends, and it is unnecessary to say that it was a most delightful concert, attended by a large audience, and doubtless yielded a considerable sum towards the local object for which it was undertaken. We venture to return, in behalf of the audience, their cordial thanks to all those who gave so pleasant an entertainment.

Musical Chit-Chat.

Mr. TRENKLE's many friends will be glad to hear that recent letters from him report much more favorably of the state of his health. . . . ADELAIDE PHILLIPS is in town. . . . Mr. C. R. ADAMS, our sweet tenor, who has contributed so much and so modestly to the vocal part of our concerts this winter, is to have the deserved compliment of a Concert, at the hands of his fellow artists, on the evening of Saturday, the 23d. The Handel and Haydn Society, Zerrahn's Orchestra, Mrs. WENTWORTH, Mrs. LONG, Mrs. HARWOOD, Miss PHILLIPS, if then in the city, and other singers, and the four pianists (Messrs. DRESKE, PARKER, LEONHARD and LANG,) whose combined performance gave such pleasure in the Trenkle Concert, have volunteered their services.

Miss LIEKE D. CHAPMAN, a promising young vocalist, in earnest it is said, with her art, is about to visit Europe for its larger opportunities of musical instruction. To aid her in this laudable purpose, a concert will be given next Saturday evening, in which Miss ADELAIDE PHILLIPS, the Mendelssohn Quintette Club, and others, will take part.

Fast Day drives us to press a day earlier than usual, so that we have had to drop many things that we had in hand.

Music Abroad.

Germany.

HANOVER.—We find in the correspondence of the London *Musical World* an interesting account of the re-appearance, after long silence, of the famous SCHROEDER DEVRIENT in the concert room. The occasion was a concert for the benefit of the Pension Fund, on the 28th Feb. The writer says:

The principal artists were the popular and forgotten Schröder-Devrient, and Herr Alexander Dreyschock, as soloists; while the most important musical novelty was Joseph Joachim's symphonic arrangement of Franz Schubert's grand C major duet for four hands. Departing from the original programme, Mad. Schröder-Devrient chose only simple songs, but among them some of the most costly gems of our magnificent German store. They were: "Ihr Bild," Franz Schubert's "Doppelgänger" and "Post,"

from *Frauenliebe und Leben*; Robert Schumann's "Ich grolle nicht," and "Frühlings-Nacht," and lastly, a pleasing naive Scotch song, with a flute, violin, and violoncello accompaniment, by C. M. von Weber. We can, at present, from our own experience, appreciate the partly conflicting accounts of this genial lady's re-appearance after a protracted absence. Her singing possesses all the triumphant power of that potent nature, which entranced our fathers half a generation since. The fair artist has preserved, in a most remarkable degree, the unimpaired and living truthfulness of all those faculties of soul which struggle for expression, and, if she has restricted herself for the future to simple songs, the manner in which she accomplishes her task will long secure for her the grateful appreciation of the public of the present day. The enthusiastic reception she experienced, from an extraordinarily numerous audience, most unmistakably confirmed our own convictions. She was obliged to repeat Schumann's deeply moving: "Ich grolle nicht," and when, at the conclusion, she added, in compliance to repeated calls for her, Schubert's "Erkönig," it seemed as if the applause would never end. We had an opportunity, not long ago, of admiring Alexander Dreyschock's masterly pianoforte playing at the Gewandhaus. The pieces he performed on the present occasion were, as far as the display of immense technical skill was concerned, quite as perfect, but, on account of their inferior value as compositions, not worthy of being included in the repertory of our grand concerts. The arrangement of Schubert's pianoforte duet, as a grand symphony, was fully justified by the strikingly instrumental character of the work in its original form; indeed, this was so much the case, that we always fancied we could distinguish in it a full orchestra, only slightly veiled and easily discoverable, and this made us doubt whether the duet, according to the composer's original plan, was not merely the pianoforte form of a perfect symphony. Joachim's arrangement is a lucky hit. This talented musician has enriched our repertory with a second symphony by Schubert, and we regard the gain as a permanent one. Compared with the well-known grand C major symphony, its plan is more modest, and less grandiose, but its inexhaustible flow of melody, and its richness in surprising modulatory tones, and beautiful thematic combinations, prevent us from losing sight, a single moment, of Schubert's most beautiful style. From the first bar to the last note, Joachim's instrumentation is most masterly, and adapted to the character of the work; in the choice and employment of the various instruments, too, even Schubert's peculiarities have been frequently adopted by the arranger. The first impression of the public, after the most important movements, namely the first, third, and last, was, although expressed with some degree of reserve, on the whole favorable; the second, the slow movement, struck us as being, relatively, the weakest. The second instrumental work of the evening was Moscheles' brilliant and finely scored overture to Schiller's *Jungfrau von Orleans*.

HERR JOSEPH JOACHIM has announced his intention of giving a series of quartet concerts, principally with the view of introducing the least known of Beethoven's so-called posthumous quartets.

Paris.

CARNIVAL OPERA.—There was a chance that the Parisian—that passionate lover of "spectacles" and "first nights"—might have had his favorite excitement four times repeated during the last days of this past Carnival, had managers kept their promises with respect to the operas by MM. Meyerbeer and Gounod. But the former master (like *Milamant*) seems to enjoy last postponements and rehearsals "after the last" ones; while the appearance of "Faust" has been retarded by an inevitable, though important, change in the cast. Meanwhile "La Fée Carabosse" at the *Théâtre Lyrique*, and "Herculanum" at the *Grand Opéra*, have kept their time, and made their appearance duly before the three representations of *Le Boeuf Gras* (performed by *Bastien*, *Turn*, and *Lombard*) closed the season of feasting and festival.

"La Fée Carabosse" is that dressing-up of the well-known fairy tale, by MM. Lockroy and Cogniard with music by M. Massé, which has been long talked about, to the extent of making a past coiner of marvels for *L'Indépendance Belge* absolutely call up from *No Where* a hunchbacked *prima donna* with an incomparable voice, to suit whose deformity the opera was to be expressly written, forgetting in his chase after hideous excitement that the fairy tale ends by the dreadful old woman not only fastening her wrinkles and grey hair, but even her hump, on her victims, and finishing the legend in a "blaze of beauty"! The story, though grotesque, is cruel; and, as a fairy tale without a moral, has small chance of holding

the stage so long as "Beauty and the Beast" and "Cinderella" have done. The authors have arranged it with some drollery, however; some malice, and some sentimentality. The fairy's victims are a stupid peasant and a pompous major domo, victimized, as the legend demands, when on the verge of matrimony, and by chance with the same peasant maiden, who naturally becomes spiteful and vindictive. The fairy desires to divest herself of her deformities, "all for love" of a sweet young prince, who is dying to find a certain beautiful voice of which the enchanted hump and wrinkles had not deprived its owner.

As canvas then, for a grotesque, the book of "La Fée" is not bad; nor is M. Massé, as our readers know, a composer without merit. Though less melodious than he should be, he is less tormented than some of his contemporaries, able to keep the scene alive, not very considerate of his singers, but, within the strained compass demanded, not writing badly for the voice. Some of his choruses have a spirit and breadth which are agreeable and are legitimately choral. His instrumentation is clever with a proclivity to noise. As a whole, "La Fée Carabosse" is not equal to "La Reine Topaze," nor does it contain one number that will send the world home singing to its supper.

The performance is very careful. Madame Ugalde, the heroine, was never a favorite singer of ours, even when she was queen of the *Opéra Comique*. Her voice is now smaller than it was then, and to conceal flaw and faltering she has recourse to exaggerations of tone and pronunciation, which are not amiss in the mouth of the transformed Fairy, but do not sound sweetly in the second spring of her beauty.

We are assured, by the Parisian journals, that on Sunday last, a brand-new "Ave Maria," by Signor Rossini, dedicated to the Empress, was performed in the Imperial Chapel at the Tuilleries.—*Athen'm.*

Rossini's Saturday *soirées*, instead of losing in prestige, appear to grow more in favor, and attract all the great artists, distinguished *littérateurs*, and amateurs of the Parisian world of fashion. The performances improvised nightly are the most *recherché* in the capital. On Saturday, for instance, Madame Taglioni, the Taglioni, volunteered to dance the famous *Troisième* in *Guillaume Tell*, of which she was the original interpreter. Need it be said how the guests were entertained. The celebrated *danseuse*, it is said, exhibited all the grace, dignity, and ease of her most palmy days. On the same evening an *opéra de salon*, by M. Wekerlin, was performed. It is entitled *Le Mariage en Poète*. The characters were filled by Mlle. Mira and M. Bussine and Bieval. On Sunday last, at the fifteenth *séance* of the Society of Concerts, the following programme was given: Beethoven's Symphony in B flat; Chorus from Cherubini's *Blanche de Provence*; air from the *Anacréon* of Grétry, sung by M. Bonnehée; selection from the *Ruins of Athens*; and Mendelssohn's *Midsummer Night's Dream*. Signor Varesi, the celebrated baritone, for whom Verdi wrote the part of *Rigoletto*, sang lately at a concert in the music-room in the Rue Turgot.—*London Mus. World.*

London.

(From the *Athenæum*, March 5.)

It was wonderful to witness with how much patience and relish the large audience assembled at the *Crystal Palace* this day week received and enjoyed the music of Mendelssohn to "Œdipus"—written in obedience to a Court command; performed, originally, at a Court theatre, and, it might have been supposed, hardly producible anywhere else. The trial was enhanced by the quantity of recitation of text translated from the Greek,—which was necessary to bring and to bind the male choruses together. The style of the reader was not to our taste; but the public, both by its attention and applause, showed itself less hard to please. A "charm of powerful trouble," lies in the grand old Greek tragedy: as was proved when "Antigone," represented on a London stage for the sake of Mendelssohn's music, held audiences by its state and antiquity, in spite of the musical execution, which was wretched. The charm of Greek tragedy was proved anew this day week: since no affectation could have made so large and miscellaneous a company as that assembled endure what failed to interest them. So far as music is concerned the choruses of "Œdipus" are largely fragmentary. Considerable musical attention and appreciation are required for those who will follow the thought which links, in many cases, their disconnected portions. There is one superb exception, however, in the double chorus (No. 3) in F major. This was Mendelssohn's own favorite chorus among Greek music; and, with that grace and appreciation which distinguished him,

he fitly and fairly inscribed the autograph of it to our great Greek historian, his friend—Mr. Grote. How rich and glowing is this; how antique, without a trace of old age! how round in its contours! how exquisite in its proportions! That gorgeous Greek chorus (let a fantasy be permitted) carried us away to Pæstum and Segeste, as a real inspiration will always transport far-afield those who are not unwilling to be enthralled. As a whole, the choruses were carefully gone through, but without the stage they are monotonous, and inferior in interest to Mendelssohn's former Greek choruses—those to "Antigone."

The Concert at *St. James's Hall* on Monday was devoted to the music of Haydn and Weber—a pair of composers, who do not somehow run harmoniously in sequence one to the other. Thus the concert was less interesting than the *Mozart Concert*, which, by the way, we observe, is to be repeated. The instrumental music seemed to be the most enjoyed—a speaking fact, the size of the audience considered. The finest singing in the Haydn act was Miss Palmer's, in the difficult and too-long scena "Arianna." The songs from the "Seasons" failed for want of orchestral accompaniment. Mrs. Enderssohn was the *soprano*. In the Weber act we were truly glad to hear the *trio* for pianoforte (Mr. L. Sloper), flute (Mr. Pratten), violoncello (Signor Piatti)—the most effective and picturesque composition for the three instruments with which we are acquainted. It was very well played.

At the second dress-concert of the *Vocal Association* the feature which naturally excited the greatest interest was the "Ave Maria" of Mendelssohn, from his unfinished opera of "Lorely," a short movement for *soprano* voice, with a chorus of women. We take no part with those who have questioned the genius of the last of the great German composers, if we say that this "Ave" has left on us small impression. Though true in style, and of course perfectly written, it seems to us wanting in that, which all music for the stage should have,—to wit, effect. We have ere this recorded that Mendelssohn modestly spoke of this opera as a mere experiment, and ere this have expressed our judgment, distasteful to all those thorough-going enthusiasts who refuse to admit inequality or imperfection in the works of their idols, that the well-known and more-developed *finale* to "Lorely," if it had been tried by its writer on the stage, might not have retained its present form; and that, as it stands, it is less felicitous than Mendelssohn's Oratorio or *Cantata* music.

Alterations of the orchestra for the Handel Festival at Sydenham are now in active progress. The space for the performers is to be increased so as to accommodate four thousand singers and players. It is also to be inclosed above and on every side in a manner which, it is expected, will concentrate and increase the body of sound collected. The London contingent of the chorus is, we are informed, complete. The works selected will be virtually, we believe, the same as those chosen two years ago, with the addition, it is possible, of the "Dettingen Te Deum," and a forcible chorus or two from the less hackneyed oratorios of Handel.

(From the same, March 12.)

After the length to which our London concert notices have run of late, the reader may be content, at the beginning of Lent, with an enumeration of the proceedings of the week, since the only novelty was that given on Shrove Tuesday, the "Judith" of Mr. Henry Leslie, to text originally arranged by Mr. Henry F. Chorley. Many changes have taken place in the music, and a matter or two have been added to the text (not, we are requested to state, by the original arranger of the words). The singers announced were the same as those at Birmingham, with one exception, Madame Rudersdorf to replace Madame Castellan. Mr. Sims Reeves, however, was prevented from appearing, owing to the pertinacity of his indisposition. The programme of the week comprised, further, a Beethoven night on Monday, which, we observe, is to be repeated on Monday, the 21st; and a second Mozart night on Ash Wednesday; at the *St. James's Hall*; and yesterday evening the repetition of "Solomon" by the *Sacred Harmonic Society*.

There is to be a deluge of chamber music, apparently, this season. In addition to what has been already announced, we observe that Herr Lehmeier, a resident pianist, is about to give performances. The *Réunion des Arts* will commence its series of spring meetings on Wednesday next. Miss Arabella Goddard is announcing her *Soirées*. Then, there are to be two glee concert-giving parties, one consisting of the well-known company, including Mr. and Mrs. Lockey, Messrs. Foster, Winn, and Thomas, headed this year by Miss Banks; the other only known at present as the *London Glee and Madrigal Union*.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by O. Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Departed Days. Ballad. B. S. Hobbs. 25

Oh, may we meet again. John Wass. 25

Two fine Parlor Songs of elevated sentiment, by two English composers, who are both highly esteemed among their countrymen.

The old Mousquetaire. Henry Foss. 25

A very effective Song for a baritone voice, such as every singer will be glad to add to his repertoire.

The King and the Peasant. Francis Woolcott. 25

One of Charles Mackay's best known poems, commencing: "The king can drink the best of wine; so can I." Mr. Woolcott, the composer of the favorite song of Bell Brandon, has wedded to it a well marked, characteristic melody, which is easily remembered and easy to sing.

Annabel Lee. M. W. Balfe. 25

Edgar A. Poe's touching little romance. Balfe's music approaches to the character of a chant. It is highly expressive, and the spirit of it will be readily understood and entered into by any singer of a little practice.

Carrie Lane. Song and Chorus. W. R. Adams. 25

Pretty and easy.

The music of the mill. C. W. Glover. 25

There is a peculiar charm in this song of Glover's. Although he is by no means the first one who sings of pretty miller's maids and the merry sounds of the busy mill, still his strain, simple though it be, has fresh charms and taking beauties.

Instrumental Music.

Sylphide. Romance. Charles Fradel. 25

The gift of melody is so rarely to be met with among the modern writers for the piano, that a composer, who like Fradel, possesses it in a remarkable degree, and knows how to clothe it in an always fresh, and interesting form, must become a favorite. The "Sylphide" is an expressive, tender air, in 6-8 time, moving restlessly onward in the midst of a light and airy accompaniment, principally for the right hand. Not difficult.

L'Andalouse. Grand Valse brillante. E. Wolff. 35

A highly effective piece, a chain, as it were, of the most sparkling, taking melodies in waltz time. Of medium difficulty.

L'Eclair. Nocturne. Joseph Ascher. 40

An elaborate transcription of that celebrated Romanza from the above named opera by Halevy, in Ascher's infinitely graceful style. Not difficult.

Galop from "Vepres Siciliennes." Brilliant amusement. Albert W. Berg. 30

Teachers will find this a very acceptable piece for moderately advanced pupils. Its bold rhythm and striking melody cannot fail to take at once hold of the fancy of a young player. It is worked out very cleverly and furnishes ample material for passing instructive remarks and development of velocity.

Books.

ONE HUNDRED SONGS OF IRELAND. Words and Music. 50

A capital collection, including the best sentimental, patriotic, traditional and humorous Songs and Melodies of "the land of sweet Erin," and one that cannot fail to be heartily welcome to the tens of thousands who look over the waters to "that green isle 'mid the ocean" as the home of their earliest recollections. It is, undoubtedly, the most complete compilation of Irish Songs, published in connection with Music, obtainable in this country. Amongst the number will be found several of Moore's best songs.

Popular Music for Bands, Orchestras, &c.

THE NATIONAL ORCHESTRA;

A Collection of Valuable Music arranged for Small Bands and Orchestras, consisting of 1st and 2d Violins, Flute, Clarinets, Cornets, and Bass. Edited by B. A. Burditt.

1. Lilly Dale, and Katy Darling.
2. Do they miss me at Home, and Thou art gone from my gaze.
3. Darling Nelly Gray, and Dearest Spot on earth is Home.
4. Shells of Ocean. (I wandered on the sea-beat shore.)
5. I would that my Love, (Two-part Song by Mendelssohn.)
6. When the Swallows homeward fly, and Feet March.
7. Duet from "Linda," and Serious Family Polka.
8. The celebrated Anvil Chorus, from the Opera of Trovatore.
9. Coquette Polka, and the Gipsy Polka.
10. Home Again, and Sontag Polka.
11. Elfin Waltzes, by Labitzky.
12. Be kind to the loved ones at Home, and Syracuse Polka.
13. The Hero's Quickstep, by Schmidt.
14. The Prize Banner Quickstep.
15. The Spanish Retreat Quickstep.
16. The Prison Song, from the Opera of Il Trovatore.
17. Wrecker's Daughter's Quickstep, and Wood-up Quickstep.
18. The Sultan's Polka, and Lone Starry Hours.
19. Dead March in Saul, and Peace troubled Soul.
20. Eclipse Polka, composed by Koenig.
21. Fredonia March, and Leonora, or Deliciosa Polka.
22. Boy's Wife, Annie Laurie, and My Lodging is on the Cold Ground.
23. Washington's March, and Our Flag is there.
24. Hall Columbia, and Star Spangled Banner.
25. God Save the Queen, and Yankee Doodle.
26. The celebrated Duet from the Opera of Norma.
27. The German Waltzes, by Labitzky.
28. O, Summer's Night, serenade from Don Pasquale.
29. The Lancer's Quadrilles; original and correct edition.
30. La Traviata Quadrilles.
31. Il Trovatore Quadrilles.
32. La Reine de Navarre Quadrilles.
33. The Bohemian Quadrilles.

Price of each number, 60 cents.

DITSON'S BRASS BAND MUSIC.

For 14 Instruments, viz: (but can be used for a less number if desirable.) 2 Eb Cornets; 3 Eb Cornets; 2 Bb Alto; 2 Bb Baritone; 1 Bb Bass Tube or Ophicleide; 1 Eb or F Bass Tube; Bass Drum; Cymbals, and Side Drum. Arranged by B. A. Burditt. Printed on Cards. Price of each Set, \$1.

1. Prima Donna Waltz, by Jullien.
2. Katy Darling, and Lilly Dale.
3. I would that my love, by Mendelssohn. (gsm.)
4. Do they miss me at Home, and Thou art gone from my
5. When the Swallows homeward fly.
6. Cujus Animam.
7. Duet from "Linda."
8. Anvil Chorus.
9. Serenade, by Schubert.
10. Coquette Polka.
11. Gipsy Polka.
12. National Schottisch.
13. Sontag Polka.
14. Feet March.
15. Wait for the Wagon, and Jordan Quickstep.
16. Wedding March.
17. Elfin Waltz, by Labitzky.
18. Evening Star Waltz, by Lanner.
19. Shells of Ocean, and Silver Lake Waltz.
20. 'Tis the Last Rose of Summer, and Home, Sweet Home.
21. Boy's Wife of Aldivalloch, My Lodging is on the Cold Ground, and Annie Laurie.
22. Washington's March, and Our Flag is there.
23. Hall Columbia, and Star Spangled Banner.
24. God save the Queen, and Yankee Doodle.
25. Duet, from "Norma."
26. Aurora Waltz, by Labitzky.
27. Love Not Quickstep.
28. On to the Field, by Bellario.
29. Medley—Dearest Spot, and Darling Nelly Gray.
30. Departed Days—Serenade.
31. O, Summer Night, from Don Pasquale.
32. Marsellier Hymn.
33. La Norma March.
34. Wrecker's Daughter Quickstep.
35. Wood-up Quickstep.
36. Duke of Reichstadt's Waltz.
37. Jenny Lind Polka.
38. Sultan's Polka.
39. Dead March in Saul, by Handel.
40. Eclipse Polka.

THE NEW GERMANIA:

A Collection of the most favorite Operatic Airs, Marches, Polkas, Waltzes, Quadrilles, and Melodies of the Day. Arranged in an Easy and Familiar style for Four, Five, and Six Instruments. By B. A. Burditt. Price, \$1.25.

The Star Collection of Instrumental Music;

Arranged for Wind and Stringed Instruments, and for the use of Small Bands and Orchestras. By JOHN W. MOORE. Author of "Complete Encyclopedia of Music." Price, \$1.50. Sent by mail, postage paid, to any address on receipt of the above price.

Published by OLIVER DITSON & CO.

THE TUNER'S GUIDE. Containing a Complete Treatise on Tuning the Piano Forte, Organ, Melodeon, and Seraphine, together with a Specification of Defects and their Remedies. Price 40 cents.

Published by Oliver Ditson & Co., Boston.

Five Thousand Musical Terms.

A COMPLETE DICTIONARY of Latin, Greek, Hebrew, Italian, French, German, Spanish, English, and such other Words, Abbreviations and Signs as are to be found in the works of eminent Musical Composers. By J. S. Adams, 50 cts.

Published by Oliver Ditson & Co., Boston.

M. B. ZERDAHELYI, THE PIANIST, continues to give instruction in Music. Address at Messrs. CHICKERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS RICHBERG.—Instruction on the Violin; Cultivation of the Voice; Composition, and Musical Arrangement.

Address at 21 East Canton Street, or at the Music Stores.

FAVORITE DANCE MUSIC, FOR THE PIANO-FORTE.

- | | | |
|--|-----------------|----|
| Persian Polka. | Chas. D'Albert. | 30 |
| The Soldier's Polka. | do. | 35 |
| Amelia Waltzes, with Introduction and Finale. | Lumbye. | 50 |
| L'Andalouse. Valse Brillante. | Edouard Wolff. | 35 |
| Galop di Bravura. | C. Fradel. | 30 |
| La Flammina. Masurka Elegante. | J. Ascher. | 30 |
| Le Flot Melodique. Valse. | C. Fradel. | 30 |
| Newport Lancers' Quadrille. (With Figures.) | do. | 30 |
| The new Caledonian Quadrilles. (With Figures.) | Knight. | 30 |
| Luisa Miller Waltzes. | C. D'Albert. | 60 |
| Midnight Varsouviana. | Montgomery. | 25 |
| Golden Stream Varsouviana. | do. | 25 |
| Annie Laurie Schottisch. | Glynn. | 25 |
| Souvenir de l'Amerique Masurka. | Schulhoff. | 30 |
| Sicilian Vespers Galop. | Albt W. Berg. | 30 |
| Sparkling Hoek Galop. | H. Sauer. | 25 |
| French Polka. (With Colored Title Vignette.) | D'Albert. | 50 |
| First Kiss Polka. (With Title Vignette.) | Hy. Farmer. | 35 |
| Reaper's Polka. | C. D'Albert. | 35 |

Published by OLIVER DITSON & CO.



THE BEST PIANOS,

ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

88 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET, BOSTON.

PHIL. RICE'S METHOD FOR THE BANJO; with or without a Master, containing the most popular Banjo Solos, Duets, Trios and Songs, performed by Buckley's, Christy's, Bryant's, White's, Campbell's, and other celebrated Bands of which the Author was a member, including many pieces here first given to the public. Price \$1.00.

Published by Oliver Ditson & Co., Boston.

Star Collection of Instrumental Music.

Arranged for Wind and Stringed Instruments, and for the use of Small Bands and Orchestras. By J. W. Moore. Price \$1.50.

Published by Oliver Ditson & Co., Boston.

One Hundred Comic Songs.

Music and Words, including the best and most popular Humorous Songs in the English language. Price 50 cents.

Published by Oliver Ditson & Co., Boston.

SMALL BAND AND ORCHESTRA MUSIC.

The National Orchestra, a collection of Music, including all the Popular Melodies of the day, arranged for Small Bands and Orchestras, consisting of 1st and 2d Violins, Flute, Clarinet, Cornet and Bass, by B. A. Burditt. Each No. 60 cents.

Published by Oliver Ditson & Co., Boston.

EXERCISE SONG BOOK. Containing Songs and Rounds to be accompanied by Physical Exercises, for the use of Primary Schools. Price 12 cents.

Published by Oliver Ditson & Co., Boston.

F. SUCK,

GIVES INSTRUCTION ON THE VIOLIN, PIANO, AND IN THE PRINCIPLES OF HARMONY.
RESIDENCE, 364 TREMONT STREET.

A. SUCK,

GIVES INSTRUCTION ON THE VIOLONCELLO AND PIANO.
RESIDENCE, 364 TREMONT STREET.
338—3m

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIELBLOCK,

Residence, - - - United States Hotel.

LEE & WALKER,

PUBLISHERS AND IMPORTERS

OF

MUSIC & MUSICAL INSTRUMENTS,

No. 722 (late 188) Chestnut Street,
Below Eighth Street,

PHILADELPHIA.

Constantly on hand, a large assortment of superior

PIANO-FORTES.

EDWARD BAAOK,
Importer of Musical Instruments,
DEALER IN MUSICAL MERCHANDISE, BOOKS, &c.
87 Fulton street New York.

CAMPAGNOLI'S VIOLIN METHOD.—A New and Progressive Method on the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only. By B. Campagnoli. Price \$5.

Published by Oliver Ditson & Co., Boston.

NOVELLO'S

CENTENARY EDITIONS OF THE

ORATORIOS.

HANDEL'S MESSIAH,

Price 75 cents.

Bound \$1.35; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,

Price 75 cents.

Bound \$1.25; All the Choruses (in Score,) 50 cents.

MENDELSSOHN'S SAINT PAUL,

Price 75 cents.

Bound \$1.35.

All the Oratorios of Handel, Haydn, Mozart, Beethoven, Spohr, Mendelssohn, Reuberg, &c., are published in the same style, at similar prices. Catalogues gratis on application to

WEBB & ALLEN,

360

1 Clinton Hall, Astor Place, N. Y.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, St. Nicholas Hotel Building, 98 Spring Street, near the corner of Broadway, New York. 357

MENDELSSOHN'S

SONGS WITHOUT WORDS.

Complete in one volume. Bound in Cloth, Price \$3.00.

Published by Oliver Ditson & Co., Boston.

New and Enlarged Edition

OF

Carcassi's Method for the Guitar.

This Edition of Carcassi's celebrated instruction for the Guitar embraces much valuable matter not contained in those previously issued. These additions are those which have been made by the distinguished Author, after an experience which enabled him to determine what was actually needed by the pupil for a

Thorough Understanding of the Art.

The whole has been carefully translated by a well-known Professor of the Guitar, and is thereby rendered as free as possible from those slight but perplexing inaccuracies which sometimes become a part of translations and reprints.

A number of

Popular Songs in Each of the Different Keys have been appended, which, together with the masterly instructions of Carcassi and his plain yet comprehensive

COURSE OF EXERCISES,

furnish all that is desirable to both Teacher and Scholar.

Price. Complete - - - - - \$250.

Abridged Edition. - - - - - \$150.

Published by OLIVER DITSON & CO.

MASONIC HARP. Containing over 400 Odes, Hymns, Songs, &c., with music, adapted to all the Public and Private Ceremonies of the Masonic Fraternity. By G. W. Chase. Price 80 cents.

Published by Oliver Ditson & Co., Boston.

HALL'S MUSIC STORE.

THE
Driggs' Patent Pianoforte.
REMOVED TO THE
New and Spacious Store and Warerooms,
No. 543 Broadway, N. Y.
(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,
has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,
No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

WILLIAM HALL & SON.

New-York, April 1, 1869.

Bassini's Art of Singing.

AN Analytical, Physiological and Practical system for the cultivation of the voice. Complete, \$4.00; Abridged, \$2.50.
Published by Oliver Ditson & Co., Boston.

TO YOUNG ORGANISTS.

Mr. JOHN ZUNDEL, Organist of Plymouth Church, having returned from Germany, intends to establish a permanent School for Organists, after the plan of his former master, Ch. F. RINK. Pupils are to have each day, alternately, a lesson on the Organ and in Thorough Base. Saturday will be devoted to learning how to tune and to repair the most frequent derangements in the action of Organs. Besides the use of Plymouth Church Organ, Mr. Z. has a Pedal Organ and a Melodeon at his residence, for the practice of such of his pupils (ladies or gentlemen) as may choose to board with his family.

TERMS:

For full board, instruction and use of instruments, \$50 per month; for daily instruction, only \$35 per month; for a quarter, (weekly two lessons,) \$40.

First course to commence May 2d. No pupil will be taken for less time than one month.

REFERENCES.

Rev. Dr. TYNG, Rev. HENRY WARD BEECHER, Dr. LOWELL MASON.

For further information, address

MR. JOHN ZUNDEL,

364-366

Brooklyn, N. Y.

The Polylingual Journal.

A QUARTERLY MAGAZINE IN FIVE LANGUAGES, affords great facilities for learning French, Spanish, Italian and German. The First Series, containing the same text in different languages, is now complete. In the Second Series the Reading matter is different in each language, and is selected from the best productions of the leading writers of France, Spain, Italy, and Germany.

Terms, \$2 per annum in advance. The French Part in a separate Magazine, 75 cents a year. Address,

HIRAM C. SPARKS,

364

335 Broadway, New York.

FLORENCE:

A COLLECTION OF SONGS,

The Poetry by

Longfellow, Tennyson and others.

MUSIC BY F. BOOTT.

FIRST SERIES.

I am weary with rowing.....	W. S. S.	25
Battle of the Baltic.....	Campbell.	25
From the close shut window.....	Lowell.	25
The Lands o' Dee.....	"Alton Locke."	25
The Night is calm and cloudless.....	Longfellow.	25
Stars of the Summer Night.....	"	25
The New Year's Bells.....	Tennyson.	25
O, Well for the Fisherman's Boy.....	"	25
SECOND SERIES.		
Bring the Bowl which you boast.....	Scott.	25
Good Bye.....	Goodrich.	25
Three fishers went sailing out into the West.....	Kingsley.	25
The Mahogany Tree.....	Thackeray.	25
How freshly flow.....	Owen Meredith.	25
The Black Friar. (For Bass Voice.).....	Byron.	25

Published by Oliver Ditson & Co.

Music Books Recently Issued.

The Messiah. An Oratorio by Handel. Elegant Octavo Edition. In Cloth, Embossed, \$1.25. Paper.....	75
Cantica Ecclesiastica. A new book of Anthems. Edited by G. J. Webb.....	2 00
Bassini's Method of Singing. Abridged Edition.....	2 50
The Home Melodist. A Collection of Songs and Ballads, for voice only.....	25
One Hundred Songs of Ireland.....	50
Masonic Harp and Monitor. An enlarged Edition of "Masonic Harp.".....	1 00
Song Book for Primary and Advanced Schools. From the German.....	25
Bertini's Self-Teaching Catechism of Music.....	25

Copies sent by Mail, post-paid, at the above prices.

Published by Oliver Ditson & Co., Boston.

Sixty Choice Songs for Twenty-five Cts.

THE HOME MELODIST;

A COLLECTION OF SONGS AND BALLADS FOR THE VOICE ONLY.

CONTENTS:

Ah, I have sighed thee to rest. Jane O'Malley.	Johnny Sands.
Annie Laurie.	Juanita.
Annie Lile.	Kitty Tyrrell.
Bime, Bime, Bell, (Round.)	Last greeting.
Blanche Alpen.	Lilly Dale.
Bobbin around.	Lone starry hours.
Bonnie Dundee.	Lulu is our darling pride.
Cheer! boys, cheer.	Medical student.
Child's wish.	Not for gold or precious stones.
Darling Nelly Gray.	Oh! whisper what thou feelest.
Dearest spot of earth to me is.	Over the summer sea.
Devotion.	Prison song.—Trovatore.
Do they miss me at Home.	Rest, troubled heart.—Pestal.
Erin is my home.	Scenes that are brightest.
Ever of thee.	Shells of ocean.
Female auctioneer.	Strike the light guitar, (Round.)
Gentle Hallie.	Switzer's farewell.
Gentle Nettie Moore.	The serenade.
Golden hill.	Then you'll remember me.
Grave of Bonaparte.	Thou hast learned to love.
Grandmother's lesson.	Valley of Chamouni.
Hearts and homes.	Villkins and his Dinah.
Here's a health to thee.	We met by chance.
Heart bowed down.	Where are the friends of my.
Home again.	Widow Machree.
I wandered by the brookside.	Willie's on the dark blue sea.
I'd offer thee this hand of mine.	Work! work!
I'll pray for thee.	Yes, the die is cast.
Indian prayer.	Young recruit.
I'm leaving thee in sorrow.	
Jamie's on the stormy sea.	

Handsomely bound in Muslin. A unique and charming little volume. Price only 25 cents. Sent by mail, free of postage.

Published by OLIVER DITSON & CO.

277 Washington Street.

JUST PUBLISHED.

AN ABRIDGED EDITION

Bassini's Art of Singing.

An Analytical, Physiological, and Practical System for the Cultivation of the Voice.

BY CARLO BASSINI.

Edited by Richard Storrs Willis. Price \$2.50.

OLIVER DITSON & CO., 277 Washington St.

Modern School for the Violin.

BY L. G. FESSENDEN. PRICE, \$1.50.

"The author, who is a teacher of much experience, has bestowed unwearied pains upon the composition of this work, and offers it not 'as the most scientific work,' but as one greatly needed by beginners. The work has been skillfully prepared, and we commend it to all tyros who aspire to a thorough mastery of that most stubborn of musical instruments, the violin."—*Yankee Blade*.

"A peculiar feature in this work is, that the practical part of playing is combined with the theoretical; consequently the pupil takes the violin in hand at the first lesson, and is led progressively, to a complete understanding, not only of how the violin should be played but also how it is played."—*Journal*.

"An excellent arrangement of examples, exercises and recreations, interest while they instruct, and make the whole course of study a pleasing pastime, rather than an irksome task."—*Ledger*.

"It is not so deeply scientific as some books, but it is for learners, not for masters."—*Trumpet*.

Published by OLIVER DITSON & CO.

BACH'S PRELUDES AND FUGUES.—The Well-tempered Clavichord. "Le Clavecin Bien Temere," being the Celebrated 48 Preludes and Fugues, by J. Sebastian Bach. Two volumes, each \$3. Complete, \$5.

Published by Oliver Ditson & Co., Boston.

SONGS FOR THE PEOPLE.—Comprising NATIONAL, PATRIOTIC, SENTIMENTAL, COMIC, and NAVAL SONGS. Edited by A. G. KENNICK. With Elegant Illustrative Engravings, by Croome, and others. Price \$1.

Published by Oliver Ditson & Co., Boston.

NOW READY.

A COMPLETE CATALOGUE

SHEET MUSIC AND MUSIC BOOKS,

Published by Oliver Ditson & Co.

277 Washington Street.

Including the Catalogues formerly published by Messrs. Atwill, Jollie, Dubois, Riley, Waters, Daggett, Jacques & Brother, of New York.—Prentiss & Clark, Wade, A. & J. P. Ordway, Martin & Beals, C. Bradlee & Co., Howe, Keith, and Marsh, of Boston.—Flot, Gould, and Bellak, of Philadelphia.—Hewitt, of New Orleans, Oliver Shaw, of Providence, Jones, of Indianapolis, etc. Also, Catalogues now published by S. T. Gordon, of New York, and Beck & Lawton, of Philadelphia.

This Catalogue, comprising

300 Double Columned Pages,

presents the publications of this house, carefully arranged under appropriate classifications, the following being the general headings of

SHEET MUSIC.

Authors....Bass and Baritone Songs....Battles....Choruses....Comic Songs and Duets....Coddions....Dances....Duets, Vocal....Duets, Piano....Duets, Flute....Easy Lessons....English and American Songs....Fantasies....Flute Music....Four-Hand Pieces....French Songs....Galopades....German Songs....Guitar Songs....Guitar Pieces....Guitar and Flute, or Violin....Harmonium....Harp Music....Italian Songs....Latin Songs....Marches....Masurkas....Melodeon Songs....Operatic Airs....Operatic Selections....Oratorio Selections....Organ Music....Overtures....Piano and Flute....Piano and Violin....Polkas....Quadrilles....Polka Redowas and Masurkas....Quartets....Rondos....Sacred Music....Schottisches....Seraphines....Sonatas and Sonatinas....Spanish Songs....Songs with Flute Accompaniment....Tenor Variations....Three Performers on one Piano....Trios, Vocal....Violin Music....Vocal Duets....Waltzes.

BOOKS.

Accordeon and Flutina....Anthems....Band Music....Banjo....Bassoon....Brass Instruments....Canzatas....Catechism, Piano, &c....Catholic Music....Chants....Choir Music....Choruses and Select Pieces....Clarinet....Concertina....Dictionaries....Double Bass....Drum....Dulcimer Encyclopedia....Fife....Flageolet....Flute....Flute and Violin Music....Glee Books....Guitar....Harmony and Thorough Bass....Harp....Masonic Music....Masses....Melodeon and Seraphine....Musical Composition....Oratorios....Orchestral Music....Organ....Piano Methods....Piano Studies and Exercises....Piano Primers and Catechisms....Piano Music....Sabbath School Music....School Music Books....Temperance Music....Violin Methods....Violin and Flute Music....Violoncello....Vocal Methods....Vocal Exercises Vocal Music.

This catalogue, which will prove of great value to all persons interested in the use or sale of Music, will be mailed to any person on the receipt of ten cents to pay postage.

OLIVER DITSON & CO.

CALCOTT'S MUSICAL GRAMMAR,

IN FOUR PARTS.

I. NOTATION.—II. MELODY.—III. HARMONY.—

IV. RHYTHM.

In the cultivation of music two distinct objects are to be acquired—SCIENCE and TASTE. Taste is improved by studying the compositions of celebrated masters, and by endeavoring, both in writing and performing, to adapt the melody to the subject.

By a due attention to this little volume, it is confidently believed that the student may obtain all that is necessary to discriminate between false and correct harmony, and to compose conformably to the established rules—an acquisition which certainly must be desirable to the votaries of music.

Many years since, several publications made their appearance in the United States which had a tendency to correct and refine the public taste in the science of music. No publication, perhaps, has had a more universal influence in this reform than this Musical Grammar. The general character which it has sustained for correctness among the best judges, and the high estimation in which it continues to be held, has induced the publisher to present a new and improved edition. He has been careful to preserve its original accuracy, by obtaining a careful revision and examination of the work by a gentleman eminent for judgment and taste in the science of which it treats.

The author has endeavored to present in a small volume the leading principles of practical music. From the analogy which exists between music and language, the author has presumed to adopt a classification first suggested by the German theorists.

Price, 75 cents.

Published by OLIVER DITSON & CO.

277 Washington St.

FLORENCE. NINE SONGS BY F. BOOTT. "Battle of the Baltic." "From the close-shut window." "I am weary with rowing." "O, well for the fisherman's boy." "Stars of the Summer Night." "The New Year's Bells." "The Night is calm and cloudless." "The Sands o' Dee." "The Gipsy's Song," each 25 cents.

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 367.

BOSTON, SATURDAY, APRIL 16, 1859.

VOL. XV. No. 3.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$3.00. Payment in advance. To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$5. Ten copies, \$15. Twenty copies, \$25.

Te Advertisers.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers. Advertisements will be inserted at the following rates.

Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200; One Year, \$400.
One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.
One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125.
One-fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75.
One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.
Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed and followed Editorial, each insertion, per line, 25 cents.

Business Cards, Six Lines, Nonpareil, per annum, \$30.
Teachers' Cards, Two Lines, Nonpareil, per annum, \$5.
Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

Printed by J. S. Spooner, 251 WASHINGTON STREET, BOSTON.

Advertisements.

A SUPERIOR TEACHER OF VOCALIZATION WANTED,
September 1st, in Huntsville, Alabama, one of the most beautiful and pleasant rural cities in the Union. A Lady is preferred; competent, also, to teach the Guitar and Piano, if desired. No inexperienced teacher need apply. Applicants will please state, among other things, the salaries for which they will come, the Masters under whom they have studied music, and their references. The undersigned refers to Messrs. E. H. Butler & Co., Publishers, Philadelphia, as regards his own standing.
GEO. M. EVERHART.
April 5, 1859. 367-369

A LADY who has studied Music with one of the best teachers in Boston, and can give unexceptionable reference as to capability to instruct, wishes a situation as Teacher of the Piano-forte, either in a family or seminary. She has no objections to going South or West. Please address "Music," at the office of this paper. 367-369

**NEW AND SUPERIOR
LOW PRICED, 8VO. EDITION,**

OF THE

ORATORIOS!

NOW READY,

"THE MESSIAH,"

BY HANDEL.

EDITED BY VINCENT NOVELLO.

Price 75 cents!—In Crimson Cloth, Emble-
matically Embossed, \$1.25.

Published by OLIVER DITSON & CO.

Handel's Oratorio, "The Messiah."

A New and Superior Octavo Edition of Handel's Sacred Oratorio, "The Messiah." Price 75 cents. Superbly bound in Crimson Cloth, Embossed, \$1.25. Just Published by OLIVER DITSON & CO., Boston.

CANTICA ECCLESIASTICA; Consisting of English Anthems, together with Select Pieces from various authors, Ancient, and Modern, adapted to Words from the Sacred Scriptures. By George James Webb. Price, \$2.00.

Published by Oliver Ditson & Co., Boston.

Grand Complimentary Concert.

MR. C. R. ADAMS,

Respectfully announces to his friends and the public, that he will have a Complimentary Concert, at the Boston Music Hall,

SATURDAY EVENING, April 23,

The following talent have very kindly volunteered their valuable services:

Mrs. J. H. Long, Mrs. E. A. Wentworth, Miss Jenny Twichell, Mrs. I. I. Harwood, Mr. P. H. Powers, Mr. J. Q. Wetherbee, as Vocalists

Mr. J. D. O. Parker, Mr. B. J. Lang, Mr. H. Leonhard, as Pianists.

The Handel & Haydn Society. An Orchestra, and Carl Zerrahn.

Tickets 50 cents.

COMPLIMENTARY CONCERT.

A Concert for the Benefit of

MISS LIZZIE D. CHAPMAN,

To aid her in pursuing her musical education in Europe, will be given in TREMONT TEMPLE, on SATURDAY EVENING, April 16th, for which occasion the following eminent artists have kindly volunteered their services:

Miss ADELAIDE PHILLIPPS,

Mr. CHARLES R. ADAMS,

Mr. GEO. WRIGHT, Jr.

Mr. J. F. BARLETT,

Mr. CARL HAUSE, Pianist, and the

MENDELSSOHN QUINTETTET CLUB.

Subscription lists may be found at the Music stores, where also tickets, 50 cents each, may be obtained.

AFTERNOON CONCERTS.

THE ORCHESTRAL UNION

Respectfully announce a series of Afternoon Concerts, at the Music Hall, every Wednesday.

CARL ZERRAHN, Conductor.

Packages of Six tickets, \$1; to be had at the Music stores, and at the door. Single tickets 25 cts., to be had at the door only. Doors open at 3 o'clock. Concert commences at 8.

CONGREGATIONAL SINGING.

MASON'S CONGREGATIONAL SINGING BOOK, — the New CARMINA SACRA, — the most suitable work published for this purpose, for sale by OLIVER DITSON & CO., and J. R. MILLER. 364-367

Bermann Damm,

Residence, No. 47 Hancock Street.

Cherry Valley Female Academy.

CHERRY VALLEY, N. Y.

THE SUMMER SESSION will commence May 5th, 1859. "It is under the direction of two Principals, Messrs. Haseltine and Fowler, devoted, able and right men. The buildings are spacious, the play-grounds shaded and ample, and all the appointments complete. The system is thorough; there is no sham pretence. The examination of the pupils gave the best evidence of this. Their specimens of Oil Painting were exceedingly well done. . . . In the evening, a concert of music was given; that was indeed a grand affair. Prof. Fowler has a high reputation as a composer and teacher of music, and his concerts attract the most cultivated people from remote parts of the country."—*New York Observer*, Sept. 30, 1858.

For Catalogues, apply to the Principals.

C. G. HAZELTINE,
J. A. FOWLER.

364-369

Cantica Ecclesiastica;

CONSISTING OF

ENGLISH ANTHEMS;

TOGETHER WITH

Select Pieces from Various Authors,
Ancient and Modern.

ADAPTED TO WORDS FROM THE SACRED SCRIPTURES.

BY GEORGE JAMES WEBB.

CONTENTS:

Arise, shine, for thy light is come.	Palestrina.
Blessed be Jehovah, God of Israel.	Bartini.
Be pleased, O Jehovah, to deliver me.	Haydn.
Bless Jehovah, O my soul.	Child.
Blessed are the dead which die in the Lord.	Spohr.
Blessed be Jehovah, God, the God of Israel.	Mozart.
Blow the trumpet in Zion.	Palestrina.
Bless Jehovah, O my soul.	G. J. Webb.
Blessed is every one that feareth Jehovah.	Neukomm.
Call to remembrance.	Farrant.
Come unto me, all ye that labor.	Dr. Clark Whitfield.
Come ye children, hearken unto me.	Haydn.
Enter not into judgment with thy servant, O Lord.	Atwood.
Give to Jehovah glory and strength.	Hummel.
Holy, holy, holy, Lord God Almighty.	C. H. Rinck.
Holy, holy, holy Jehovah of Hosts.	Allegri.
Have mercy upon me, O Jehovah.	G. A. Naumann.
Hosanna to the Son of David.	G. J. Webb.
How beautiful upon the mountains.	"
If ye love me, keep my commandments.	Tallis.
I will arise and go to my Father.	R. Greygton.
I am the resurrection and the life.	Dr. Gauntlett.
In thee, O Jehovah, do I put my trust.	D. Pears.
I have set Jehovah always before me.	"
Jehovah is my Shepherd.	V. Novello.
Jehovah is merciful and gracious.	Mattel.
Jehovah will be a refuge to the oppressed.	G. J. Webb.
Lord, now lettest thy servant depart in peace.	Walmisley.
Love your enemies.	Handel.
My soul doth magnify the Lord.	Walmisley.
O fear Jehovah.	A. Neithardt.
Our soul waiteth for Jehovah.	Neumann.
O Praise the Lord.	John Weldon.
O Love Jehovah.	T. Brown.
O Zion, that bringest good tidings.	Rossini.
O be joyful in the Lord, all ye lands.	Mendelssohn.
O Jehovah, our Lord, how excellent is thy name.	Webb.
Praise ye the Lord.	"
Pray for the peace of Jerusalem.	G. J. Webb.
Rejoice in Jehovah, O ye righteous.	Dr. C. Loewe.
Sanctus.	Palestrina.
Sing, O heavens, and be joyful, O Earth.	Hummel.
The eyes of Jehovah are upon the righteous.	Webb.
When Jehovah shall build up Zion.	V. Novello.
We have thought of thy kindness, O God.	Hauptmann.

Price \$2.00.

Published by OLIVER DITSON & CO.

277 Washington Street, Boston.

RICHARDSON'S New Method for the Piano.
—This much-looked for work, by the Author of "The Modern School," is rapidly approaching completion, and will soon be issued. "WAIT AND SEE THE EAST."
Oliver Ditson & Co., Publishers, Boston.

FLORENCE. NINE SONGS BY F. BOOTT. "Battle of the Baltic." "From the close-shut window." "I am weary with rowing." "O, well for the fisherman's boy." "Stars of the Summer Night." "The New Year's Bells." "The Night is calm and cloudless." "The Sands o' Dee." "The Gipsy's Song," each 25 cents.

Published by Oliver Ditson & Co., Boston.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of *SHAWM*, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfegios, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,
BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "*Mason's Vocalizing Exercises and Solfegios*." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "*Russell's Elements of Musical Articulation*." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "*Anthem Edition*."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. B. GRAY,
" " J. H. HIDLEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. E. PRATT & BRO.
Beloit, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—RICKEY, MALLORY & CO.
" " APPLIGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" " W. B. KEEN.
" " HIGGINS BROTHERS.
" " D. B. COOKE & CO.
Cleveland, O.—S. BRAINARD & CO.
" " J. B. COBB & CO.
Columbus, O.—BANDALL & ASTON.
Detroit, Mich.—FRANCOIS RAYMOND.
" " M. ALLEN & SON.
Dubuque, Iowa.—COUCH & GILBERT.
Indianapolis, Ind.—STEWART & BOWEN.
Janesville, Wis.—J. SUTHERLAND & CO.
" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Mansfield, O.—D. STURGIS.
Milwaukee, Wis.—E. TERRY & CO.
" " A. WHITTEMORE & CO.
Pittsburg, Pa.—J. H. MELLOR.
" " H. KLEBER & BROTHER.
Quincy, Ill.—GEORGE W. WINANS.
Rochester, N. Y.—WILLIAM ALLING.
" " E. DARROW & BROTHER.
St. Louis, Mo.—KEITH & WOOD.
" " L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" " PECK & RUDD.
Toledo, O.—D. ANDERSON & CO.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

[Brass Instruments, Clarionets, Flutes, &c. for Bands, made to order, and warranted. BUSSONS' CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet-Saxhorn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 316

O. B. BROWN,

TEACHER OF PIANO & ORGAN,

Address, 277 or 291 Washington Street.

HUGO LEONHARD

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing-ROOM, BOWDOIN STREET CHURCH.



HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING, Piano-Forte and Music Warehouse, (Established, 1819.) KING STREET, CHARLESTON, S. C.

BALMER & WEBER,

PUBLISHERS OF MUSIC, ST. LOUIS, MO.

JOSEPH P. SHAW,

Sheet Music Musical Instruments, &c. ROCHESTER, N. Y.

J. C. D. PARKER,

Instructor of the Piano-Forte, Organ & Harmony, 8 HAYWARD PLACE.

H. H. HAWLEY,

DEALER IN Music, Piano-Fortes, Melodeons, &c. BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments, SPRINGFIELD, MASS.

W. H. DUTTON,

MUSIC PUBLISHER, And Dealer in Musical Instruments. UTICA, N. Y.

C. C. CLAPP & CO.

DEALER IN SHEET MUSIC, MUSIC BOOKS, Musical Instruments & Merchandise, 69 Court Street, corner of Cornhill, .. Boston.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE, 844—4f 8 Temple Place.

WILLIAM SCHULTZE

GIVES Instruction on the VIOLIN, the PIANO-FORTE, and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

MRS. GEO. B. FOSTER, (late Fannie Fraser), Teacher of Singing and Piano-forte, 26 Oxford Street, Boston.

SIGNOR AUGUSTO BENDELARI

Gives Instruction in Singing. Residence Tremont House.

G. ANDRÉ & CO.

IMPORTERS OF FOREIGN MUSIC, (Agents of J. André, Offenbach,) 1104 CHESTNUT STREET, PHILADELPHIA.

HARPS

J. F. BROWNE & CO., MAKERS, WAREHOUSES, 295 BROADWAY, NEW YORK. Prices and Descriptions forwarded by mail. Strings, Music and every requisite for the Harp.

J. H. HIDLEY,

MUSIC PUBLISHER, And Wholesale and Retail Dealer in Pianos, Melodeons, and Musical Instruments, 519 Broadway, Albany, N. Y.

B. A. BURDITT,

COMPOSER AND ARRANGER OF Military, Orchestral and Quadrille Music, 69 COURT STREET, BOSTON.

Dwight's Journal of Music.

WHOLE No. 367.

BOSTON, SATURDAY, APRIL 16, 1859.

VOL. XV. No. 3.

The Normal Diapason.

The *Moniteur* of the 25th February contained the Report presented to his Excellency, the Minister of State, by the Commission charged with the task of establishing in France a uniform musical diapason.* (Decree of the 17th July, 1858).

We subjoin this important document uncuttailed.—*London Mus. World.*

Paris, the 1st February, 1859.

MONSIEUR LE MINISTRE.—You charged a Commission to "investigate the means of establishing in France a uniform musical diapason, to fix on a standard of sonority which might serve as an invariable type, and to point out the measures to be passed in order to secure its adoption and preservation."

Your order was founded on the following considerations:—"The constantly increasing elevation of the diapason is attended with drawbacks, from which musical art, musical composers, artists, and musical instrument-makers, are all sufferers; and the difference existing between the diapasons of various countries, various musical establishments, and various manufactories, is a constant source of embarrassment for concerted music, and of difficulties in commercial transactions."

The Commission has terminated its task. It owes you an account of its operations and of the course it has pursued, and it submits to the approbation of your Excellency, the result to which it has come.

I.

It is certain that, in the course of a century, the diapason has been progressively and constantly rising. If the study of Gluck's scores were not sufficient to prove, by the manner in which the vocal parts are arranged, that these master-pieces were written with reference to a diapason much less high than ours,† the testimony of contemporary organs would furnish us with irrefutable proof. The Commission desired, in the first place, to account for this singular fact, and, just as a prudent doctor endeavors to go back to the first sources of a malady before attempting to cure it, resolved to discover, or, at least, examine the causes which had been able to effect the elevation of the diapason.

We possess the elements necessary for estimating this elevation. The organs, of which we have spoken, mark (*accusent*) the difference of a tone below the existing diapason. But even this moderate diapason was not sufficient for the prudence of the Opera at that period. Rousseau, in his dictionary of music (under the article *Tone*) says that the *tone* of the Opera at Paris was lower than the *tone* of the chapel. Consequently, the diapason, or, rather, the *tonet* of the Opera was, in Rousseau's time, more than a tone lower than the diapason of the present day.

The singers of the period, however, according to a great many writers, forced their voices. Either from want of study, want of taste, or a desire to please the public, they screeched (*criaient*). Such singers, who could manage to screech so loudly with so low a diapason, had no interest in asking for a higher *tone*, which would have required greater exertions; and generally, at no time, in no country, neither to-day nor formerly—in a word, never is it the interest of the singer, let him sing well or ill, to meet with a high diapason, which deteriorates his voice, augments his fatigue, and shortens his theatrical career. Singers, therefore, are out of court, and we cannot attribute the elevation of the diapason to them.

The interest of composers—despite whatever may have been said or thought by persons not possessing a very precise notion of musical matters—is directly contrary to the elevation of the

diapason. When it is too high, it embarrasses them. The higher the diapason, the sooner does the singer reach the limits of his voice on the sharp chords; the development of the melodic phrase is, therefore, trammelled rather than seconded. The composer has in his head, his imagination, and, we may say, in his heart, the natural type of the human voice (*des voix*). The phrase he writes is suggested to him by a singer whom he alone hears, and who always sings well. This singer's voice, supple, pure, intelligent, and correct, is fixed in conformity with a moderate and true diapason which dwells within the ear of the composer. The composer has, therefore, every advantage to gain by moving in a gamut well suited to the voice, and which, leaving him freer, and more master of the effects he desires to produce, assists his inspiration. Besides, what means does he possess of raising the diapason? Is it he who himself makes, or causes to be manufactured, the perfidious little instruments, the compasses which mislead the mariner? Is it he who comes and gives the A to orchestras? We have never seen or heard that any *maestro*, discontented with the too great reserve of a diapason, had one made to suit his convenience—a personal diapason, in order to raise the *tone* of an entire orchestra. He would meet with a thousand cases of resistance, and a thousand impossibilities. No; the composer does not create the diapason; he submits to it. He cannot, therefore, be accused of having excited the ascensional course of tonality.

We must remark that this ascensional course has been general as well as constant; that it has not been limited to France; and that the Alps, the Pyrenees, and the Ocean, have not proved obstacles to it. People must not, therefore, as we have heard them do, accuse especially France, whom they are very apt to charge with the misdeeds committed from time to time in the world of music. Our country has merely had a share in the grand invasion of the rising diapason, and, if it was an accomplice in the crime, it was, also, the victim of it. The causes of this invasion, which have acted everywhere with consistency, *ensemble*, perseverance, and, we might say, premeditation, could not be either accidental or peculiar to one country. They must necessarily have been dependent on a determining principle, and an interested motive. In virtue of a well-known axiom, we must, therefore, seek out those evidently interested in unduly raising the A which our ancestors hoped to bequeath us.

It is those who manufacture tuning-forks, or have them manufactured, who are the authors of the evil and masters of the situation. It is the musical-instrument makers, and we can understand that they have a legitimate and honorable interest in elevating the diapason. The more elevated the *tone*, the more brilliant will be the sound. The maker will not, therefore, always manufacture his instruments in conformity with the diapason; he will sometimes manufacture his diapason in conformity with an instrument he may consider sonorous and striking. The truth is, that he is a passionate admirer of sonority, which is the object of his work, and is incessantly endeavoring to increase the force, purity, and transparency of the voices which he knows how to create. The wood he fashions and the metal he forges, obeying the laws of resonance, will assume intelligent sounds, which a skilful, or, sometimes, an inspired artist, will soon animate with his bow, his breath, and his light, supple, or powerful fingers. The instrumentalist and the maker are, therefore, two allies; their interests are combined and mutually supporting. Once introduced into the orchestra, they sway and rule it, easily dragging it to the heights in which they

delight. In fact, the orchestra belongs to them, or, rather, they are the orchestra, and it is the instrumentalist who, by giving the *tone*, regulates, without desiring to do so, the studies, the efforts, and the destiny of the singer.

The great sonority acquired by wind-instruments speedily found its direct application, and received from it a still greater impulse. Music, which adapts itself to everything, and everywhere takes its place, marches at the head of regiments; it sings to the troops the airs which animate them, and remind them of their native land. Under these circumstances, it must sound loud and firm, and its voice must extend a long distance. Military bands, seizing on the diapason and raising it still higher than it was before, propagated throughout Europe the movement which incessantly hurried it forward.‡

At the present day, however, military music might, without fear, descend somewhat from the diapason it has unduly raised. Its pride would not suffer, nor would its flourishes be less martial or less striking. The great number of brass instruments it now possesses have given it more body, and more firmness, as well as an amount of relief, both solid and brilliant, formerly wanting to it. Let us hope, moreover, that further progress on the part of the various makers speedily freeing certain instruments from drawbacks which are to be regretted, will open to them an access of rich tonality at present denied them. The honorable general who represents in the Commission the organization of the military bands, would exert himself to the utmost to second this desirable amelioration—this real advance—which would endow military bands with fresh resources, and vary the brilliancy of their sonority.

We think, Monsieur le Ministre, we have proved that the elevation of the diapason is due to the efforts of instrument-makers and instrumental performers, and that neither composers nor singers have had any participation in it. Religious music and dramatic music have submitted to the movement, without being able to avoid it, or without endeavoring to escape doing so. The diapason might, therefore, be lowered to a certain extent, with the certainty of serving the true and greatest interests of art.

* The Commission consisted of:
M. J. Paléologue, Councillor of State, Secretary General in the Ministry of State, President;
F. Halévy, Member of the Institute, Perpetual Secretary of the Academy of Fine Arts, Reporter;
Auber, Member of the Institute, and Director of the Imperial Conservatory of Music and Education;
Berlioz, Member of the Institute;
Desprez, Member of the Institute, and Professor of Physics at the Faculty of Science;
Camille Doucet, head of the theatrical department in the office of the Minister of State;
Lissajous, Professor of Physics at the Lycée Saint-Louis, and Member of the Council of the Society for the Encouragement of National Industry;
General Mellinet, charged with the organization of the bands of the army;
Meyerbeer, Member of the Institute;
Ed. Monnais, Imperial Commissary at the lyrical theatres and the Conservatory;
Rossini, Member of the Institute;
Ambrose Thomas, Member of the Institute.

† The scores of Monigny and Grétry suggest the same remark.

‡ The word *diapason* had not then received the signification we lend it now-a-days, and the little instrument employed to give the *tone* did not exist. "The instrument which serves to give the *tone* (*ton de l'accord*) to a whole orchestra, and which some persons call a *choriste*, is a whistle, which, by means of a kind of graduated piston, by which the pipe is lengthened or shortened at pleasure, always emits pretty nearly the same sound under the same division, etc. (Rousseau, *Dictionnaire de Musique*, under the head *Tone*.) In Italy, at the present day, the name of *choriste* is still given to the tuning-fork. One of the *choristes* mentioned by Rousseau is preserved in the "Cabinet de Physique" at the Sorbonne.

§ We read in a letter addressed to us by M. Kittl, Director of the Conservatory at Prague: "It is greatly to be desired that some conclusion should be arrived at in the matter, for there are continual complaints about the progressive elevation of the diapason, and all Europe will feel grateful that France has resolved to bestir herself, for she will not fail of success."

¶ In Austria, the military bands are the cause of this eleva-

tion, their diapason varying a semitone from that of other musical bodies. This difference dates from the time of the Emperor Alexander I. On becoming the proprietor of an Austrian regiment, he ordered new instruments to be made for the band. The maker, in order to bring out the latter with greater prominence, raised the diapason of the instruments, which, of course, imparted more freshness and brilliancy to the sound. The innovation excited the envy of the other military bands, who all raised their diapason."

(To be continued.)

Felicien David's New Opera.

(From the London Athenæum, March 19.)

CARNIVAL OPERAS IN PARIS.—"Herculanum."—To give an account of this extraordinary production such as shall convey our impressions to distant persons, is not easy. The one epithet which suggests itself from first to last, and returns after search and research, is, *Amusing!* Yet, so far at least as the musician's (M. Félicien David's) share in the opera goes, such epithet is not intended to convey contempt. Let us see if we can make it intelligible by a few details.

The libretto, to begin, is said to have had as many parents as Mr. Benedic's "Brides of Venice." M. David has long been reputed as busy on no less arduous a subject than "The Last Judgment;" and some of the music was probably calculated for that tremendous theme. But, without levity on our part, be it said, it proved difficult "to mount." We fancy that obstacles of stage-management may have caused the modification of the original idea. The Parisians are not reverent. For the last fortnight there has been flaring on the *Boulevard des Italiens* the concert-bill of a M. Lazareff, in which a "Last Judgment" forms a feature; and this has been advertised, Bartholomew-Fair-wise, with a monstrous picture, illustrating the scene. Nay, more, though MM. Méry and Hadot have been compelled to content themselves with Vesuvius and an eruption, they have not been restrained by scruple from bringing in a Christian prophet, who utters some phrases from the Apocalypse—also Satan—among their *dramatis personæ*. The days of those old monkish Mysteries which begot Oratorio, ere profane drama existed, may be returning, for aught we know, as well as those of the soothsayers and witchfinders. The Parisians, however, seem to take this part of "Herculanum" seriously. The English will do so for totally opposite reasons. The "amusing" side of the libretto is furnished by the florid nonsense of the verses, and the hardy way in which the oldest of old situations, from "Robert le Diable," "Les Martyrs," "Le Fils Prodigue," and other grand operas, have been patched together. There is a Pagan Queen, *Olympia* (Madame Borghi-Mamo), who comes to amuse herself at "Herculanum"—with her pagan brother *Nicanor* (M. Obin). Two Christians are brought before them, *Lelia* (Madame Gueymard-Lauters) and *Helios* (M. Roger), who are doomed to death. The Queen resolves to save and paganize the youth because of his beauty, the brother to possess himself of the maiden. *Magnus*, a prophet (M. Maïre), threatens them. The first act ends with a foretaste of the volcanic storm, laughed at by the Pagans—the second shows *Lelia* clinging to a cross in a desert place,—*Nicanor*, struck dead with a thunderbolt, swallowed up,—and the Evil One taking his place and shape, and provoking her jealousy by a vision of *Helios*, who has been made apostate and faithless to her by the seduction of the Pagan Queen. Thenceforward wickedness has its own way; till the moment of the tremendous catastrophe, when the Christian lovers meet, exchange penitence and pardon, and only wish to die, so that they may die together. If a burlesque on the sublime supernatural situations contained in the last twenty grand French operas had been tried for, it could not have been better accomplished than it is here. Yet the action moves, and the audience, as we have said, endure, if they do not enjoy, the story.

M. David's music merits our epithet of "amusing," supposing the bitterness of well-merited sarcasm discharged from it. Some may remember how, when French critics and English *dilettanti* were rapturous over his "Desert Symphony," as revealing a new composer, we ventured to consider it as indicating a talent inherently slight, however agreeable and winning, an opinion borne out by every other piece of music, whether symphony or quartet, then produced, in display of the man of the moment. Till a bleaching liquid shall be found for the negro, we shall hold to our judgment, that their are certain qualities which cannot be transformed, certain attributes not to be annihilated, however adroitly they may be concealed. M. David, at least, is not the musician who contradicts in his after-career our strong first impressions. There is elegance, there is poetry, in what he has done; but both belong to *ballet*, rather than to *operas*. In the religious music for the Christians his inspirations are trivial and cut short; in his descriptive mu-

sic for the demons, there is nothing but the old lugubrious pattern-work of bassoon, ophicleide and double bass; in his duets of passion only liberal draughts from the springs of effect, drained dry by Donizetti, MM. Meyerbeer and Halévy, and Signor Verdi—their cut being as well known as that of the Rossini *crescendo*. But though there be small novelty of idea, though the constructive power displayed be limited, amenity and animation are in some of M. David's music. We may mention especially the songs given to the Pagan Queen, which have an elegant and voluptuous sprightliness, and to the entire scene which, according to opera statutes, contains the dance-music. The same remark applies to M. David's instrumentation. If it be without enterprise, it is also without affectation. The work, to sum up, is congenial to the singers; and though the music will neither sink deep nor travel far—least of all establish its amiable writer as the composer of grand serious opera,—it will and may amuse for a time, without the hearer's taste deriving harm or charm because he has listened.

The personating artists have been named: all have been well fitted. Madame Borghi-Mamo is made to pass for a brilliant singer by a few simple passages, so judiciously disposed that, by singing them fearlessly, a dashing effect is obtained. Her drinking-song, and her air in the scene of the *ballet*, are both *encored*. But her French is soft and pointless; and she has not passed through the *Grand Opéra* without serious damage to her voice. The folly of trying to force it upwards has been entered on by her too late. Her beauty of tone is gone,—her certainty of tune is impaired,—and her middle and lower register are considerably weakened. Madame Lauters, again, appears almost declamatory in her great scenes; which also deserve the applause they excite. Her organ—a naturally fine one—has improved in body, and her style in warmth. She does not spare herself on the stage; and though no practised ear can pronounce her complete, it is to be felt that with training she might have become a real *prima donna*. Is it yet too late? Of M. Roger, in memory of past services done, it will be kindness not to speak. M. Obin is excellent; and though without M. Levasseur's biting and metallic voice, is worthy of being named as the artist on whom M. Levasseur's mantle has fallen.

What is to be said of "Herculanum" as a spectacle? What is *not* to be said of it?—might be the reply. As to taste, luxury, colour, variety, splendour, completeness, and improbable probability, the *Grand Opéra* has out-operated itself in putting this work on the stage. Nothing comparable to it, save, perhaps, "La Juive" (in the days when its costumes and scenery were fresh), recurs to us. Then, we cannot close this sketch of a novelty difficult to describe, though not because of its depth, without a note of admiration on Mdlle. Emma Livry, the new *danseuse*, and the most promising one who has danced for many a day. She has the lightness, almost the grace, of Mdlle. Taglion. Some stiffness in the management of her arms (which Mdlle. Fanny Elssler was used to describe as the most difficult branch of the dancer's art) has to be melted away; but in other respects, among contemporary dancers, she is singularly fearless, while elegant. There is youth too, that fairy gift, never to be replaced—in her dancing.

Sketch of the Life of Beethoven.

BY G. A. MACFARREN.

(Continued from page 12.)

Many circumstances had concurred to induce Beethoven's very rare appearance in public during recent years; among these we may consider his infirmity, which rendered his direction of a performance he could not hear, most embarrassing to all concerned, and fatal to its effect; the greater and greater complexity of his music, which rendered this ever less acceptable to a general audience; and, not less than either, his querulous temper, which, if it made him not public enemies, must have given many a one a secret disinclination to assist in his aggrandisement. He, however, esteemed himself slighted, and regarded with jealousy the ephemeral fashion for Rossini as the cause. Under this impression, arising from the contrast between the profuse honors paid to him a few years earlier and his present retirement, he proposed to produce his last compositions at Berlin, and so revenge the neglect of the Viennese. To prevent this artistic disgrace upon their city, thirty of the most distinguished musicians and lovers of music in the Austrian capital, including his unswerving friends of the Lichnowsky family, signed a memorial, representing their reverence for him, and entreating him to give the first performance of these works in Vienna. Beethoven felt deeply this signal, and, indeed, unique tribute of esteem; but still his suspicious habit led

him to question the sincerity of its purpose; and several letters passed between him and his memorialists, before he would agree to their proposal. The result of this correspondence was a concert at the Kärntnerthor Theatre, May 7, 1824, at which the Overture in C, Op. 124, the Kyrie, Credo, and Agnus from the Mass, and the Choral Symphony were performed. Umlauf, with Beethoven by his side to indicate the tempos, conducted the orchestra, and the theatre was crowded to excess. The applause at the conclusion was tumultuous; but this gave occasion for an incident perhaps the most pathetic in the whole history of Art. He whose renown had called the multitude together, he whose genius had kindled the general enthusiasm, stood in the midst insensible to the sounds that stimulated the delight of all around him, insensible to the vociferations that expressed it, until Meadames Sontag, and Ungher, who had been singing the principal parts, turned his face towards the public, and proved, by the waving handkerchiefs and the universal motions of excitement, to his organs of sight, the genuine triumph of which his ears refused him testimony. The pealing cheer this spectacle drew from the very hearts of all who witnessed it, penetrated even Beethoven's deafness, and he must have quitted the scene with the consciousness of having set the seal upon his immortality.

He now proposed to himself a series of grand orchestral works; but he was prevented from entering upon this design, by the application of Prince Nicolas Galitzin, a Russian noble, for three violin quartets, of which, for the consideration of seventy-five ducats, he was to have possession for a year before they were published. Beethoven immediately wrote, therefore, the Quartet in E flat; but he was delayed in the fulfilment of his commission by the illness at the beginning of 1825 that obliged him to forego the last proposed visit to London, on the recovery from which he wrote the Quartet in A minor, containing the "Song of Thanksgiving," and then the great Quartet in B flat. M. Schindler, in most unmeasured terms, vilifies the Prince for the non-fulfilment of his contract upon the receipt of the compositions; but he, in 1854, not having till then met with M. Schindler's biography, published in the German, French, and English musical journals, a refutation of the calumny, in the documents that duly acknowledged the stipulated payment.

It had been proposed to Beethoven by Haslinger, the Viennese publisher, to let him print a complete edition of his works, with such corrections or modifications as the composer might choose to make, and with most explicit indications of the tempos and other directions as to the manner in which they should be performed. This suggestion greatly pleased him; but it was coupled with a condition that the same house should have the exclusive right of purchasing, upon a fixed scale of terms, whatever he might write for the future. Such a restriction was quite incompatible with the composer's feeling of independence, and the scheme was therefore rejected. About the time at which we have now arrived, Johann Beethoven (who had proved himself the best man of business in the family, by retiring upon a competent fortune, raised from the son Ludwig had furnished to start him in the world) recalled his brother's attention to the complete edition, advising him to publish it on his own account. This temptation to become a speculator was very great; but, though much time was spent in calculating its results, and considering how to avoid interference with assigned copyrights, the project was never carried into effect. Extremely interesting, and, perhaps, valuable as it might have been to have had the copious commentary of the composer upon his works, it is scarcely to be regretted that the design of this complete edition was not carried into effect, since, as was the case with Bach, it might have been that, had Beethoven resumed the right of creation over his previous productions, he would have tampered with but to injure them, by altering passages, which, as they stand, delight us all. Old wine should not be put in new bottles, neither can the ideas of a past period be treated anew, when the spirit in which they were conceived has been modified by the various experience of intervening time.

With the considerate design of drawing the emperor's attention to him, and raising him in court esteem, if not gaining for him a court appointment, Beethoven's early steadfast friend, Count Moritz Lichnowsky, procured him a commission to write a Mass for the imperial chapel; he was also besought to compose an opera for Berlin, and, after long protracted discussion, he proceeded so far as to decide upon the national tale of *Melusine* (that which Mendelssohn has illustrated in his overture) for the subject, and to arrange with the poet Grillparzer, the plan upon which this was to be conducted; further, he projected an oratorio, for which the same author

was to furnish the text, to be called *Der Sieg des Kreuzes*; but neither of these three important intentions was carried into effect.

Another great work for a considerable time occupied his thoughts, and he advanced so far with it, as to make, according to his wont, many sketches of the chief ideas and their development; this was a tenth symphony, to the composition of which he had been urgently pressed by our Philharmonic Society, and to which the earnest attention of his last moments was applied. He left also some fragments of a violin quintet, but this can scarcely have been the work respecting which he corresponded with Ries in 1819, and of the existence of which there is no evidence besides the statement in his letter that it had been sent to London, a statement that seems most mysterious, since, unmarketable as was his music at that period, there were even then far too many persons who felt its intrinsic value for it to be possible that any completed composition can have been lost.

His latest finished composition was the last movement, as it is printed, of the great Quartet in B flat, which he wrote at the request of Artaria, the publisher, in substitution for the fugue, Op. 133, that originally formed the conclusion of this extensive work. The very strong analogy, in the conception and the development, between the movement which was the last fruit of his genius, and several productions of earlier stages in his career, is a striking proof that, whatever of novelty may appear in his so-called third style, this is but the expansion of his original nature, not, as some critics pretend, an aberration from it.

To state succinctly his estimation of other musicians, it may be said that he ranked Handel pre-eminent, but loved the works of Mozart, and revered those he knew (probably a very small proportion) of S. Bach; he spoke slightly of Rossini, thought highly of Schubert, and greeted Weber with a cordiality that proved his admiration. His letter to Cherubini, soliciting his interest to obtain the French king's patronage of the Mass, has less of sincerity in its manner than anything of Beethoven's which has reached us, and we must therefore wait for other testimony of his high appreciation of this composer.

His habits were, to rise early, to write till dinner-time in the middle of the day, to walk for some two hours, during which he arranged his thoughts, and to extemporize on the pianoforte or violin till he went to bed, which was seldom later than ten o'clock. Though disorderly in his dress, he was excessively cleanly in his person; and, however ill-regulated, his household was frugal.

The circumstances here collected, illustrated by Beethoven's music, which teems with the most powerful expression, not of general sentiment, but of personal emotion, suggest the following summary of his character. His large, warm heart glowed with the most ardent feelings of love and friendship, and was alike susceptible of momentary transport, and capable of lasting devotion. His passionate and impulsive nature, perverted by a vexed life, retained its fiery enthusiasm, but manifested this in caprices of temper, irritability of humor, and petulance of manner. The unbounded confidence, proper to so generous a soul as his, was changed into a habit of suspicion, for the more he loved the more he doubted, and himself was ever the chief sufferer from his own distrust of others. How intensely he felt the extremes of anguish and of delight—extremes of which the same temperament is equally susceptible—what nobility, what tenderness, what inflexible determination, what childlike gentleness, evinced as much in yielding as in winning courtesies, what abrupt energy, what graceful docility made up his balance of opposites, is proved abundantly in his writing; and one thing more is obvious from the same everlasting evidence, I mean that total of qualities, jocularity, fun, spontaneity of thought, of feeling, word and deed, which constitutes a jovial good fellow, however this phase of his being may have been masked from his associates by the malady which barred him from free personal communication. His impetuosity rendered him quick to take offence as prompt to resent it, while his enduring love rendered him keenly sensitive to kindness as eternally mindful of it. Independence was with him a principle in maintenance of which he committed many extravagances; but, like all principles, this was an ingraft of the singular vicissitudes of his life upon his original nature, and like all external acquisitions it was the point in his character which he was most sedulous to develop, most eager to display. Whatever of littleness may be charged against him as a man, is to be traced to his greatness as an artist, to the homage he received for this, and to his internal consciousness of it, no less than to the peculiar relationship in which his deafness placed him with the world immediately around him. Such was the Beethoven of the biographer, such

must have been the Beethoven from whom, only, could have emanated those works which incontrovertibly corroborate historical testimony.

To recapitulate that Beethoven originated the scherzo, that he was the first to define the expression of instrumental music, that he gave a new character to dramatic composition, and that, besides extending the forms of construction, he set the example of connecting several movements of an instrumental work; to repeat these technical statistics is to give no idea of the enormous influence this one mighty master exercised upon the progress of his art. To do moderate justice to this comprehensive subject would require a complete investigation of the relative state of music at the death of Mozart, and at the present time; the wide discrepancy that would appear is mainly to be traced to this man's genius, and the palpable effect of which is still in active operation, and will so continue far longer into futurity than vaticination dares anticipate.

His last illness fell upon him in the autumn of 1826; it soon proved to be dropsy; he suffered immensely, and was tapped three times. His groundless fear of poverty caused him, during this period, extreme anxiety, under which he wrote, through Moscheles, to our Philharmonic Society, requesting pecuniary assistance; and, to the lasting honor of this institution be it recorded, the first return of post carried him an order for £100 sterling. This reached him but a few days before his death, but he had no occasion for its use; and on his decease there were found among his effects bank shares to the value of ten times the amount. He died, after several hours' insensibility, at six in the evening, having received the last offices of the church two days before.

He was interred at Währing, a village near Vienna, with great solemnity, all the musicians of the city assisting in the funeral rites, which were witnessed by a concourse of many thousand persons. Thus, the utmost honor was paid to his mortal remains; the homage of all time is due to his immortal memory; and this tribute of the generations his genius has enriched is paid with ever-increasing willingness, as the extending knowledge of his works enlarges the appreciation of their greatness, in the heart-throbs that vibrate with the impassioned strains of his creation.

G. A. M.

For Dwight's Journal of Music.

A Plea for the English Finger-Marks.

It is greatly to be deplored that a uniform formula for fingering does not exist. The German teacher fixedly adheres in most instances to his 1, 2, 3, 4, 5, while the English or American ignores the method, *in toto*, in his advocacy of the x, 1, 2, 3, 4; and between the two conflicting systems, pupils, and even well cultivated performers, experience much inconvenience.

Five grains of common sense added to a few moments of sober reflection cannot fail to determine for those who are specially interested in this important question, the immense advantages of the English formula over the German; and while it is a pleasing duty to concede to our Teutonic brethren that profound cultivation of music, theoretically and practically, which is justly claimed for them, it cannot be denied that their established formula for designating the fingering of musical compositions is but poorly adapted to further the *rapid* improvement of the pupil.

The following arguments in favor of the English mode (x, 1, 2, 3, 4) are hereby offered from a sincere desire to promote, if possible, an unanimous adoption of the same, to the facilitating of the teacher's labors and the material furthering of the pupil's progress.

1st. It is vastly preferable that the thumb should be designated by some mark different from the others, and *not as the first finger*, because pupils, habituated from infancy to term the thumb by its correct appellation, must needs become very much confused, when on commencing the study of music, they suddenly find themselves compelled to regard it as the first finger, their actual first finger as the second, and so on. How much easier then to designate the thumb by a x, and the finger which we all recognize as the *first* by the appropriate¹, the second by 2, &c.! German teachers have found themselves compelled to abandon the 1, 2, 3, 4, 5 formula, from the confusion

occasioned to their American pupils by this practise of terming the thumb the first finger.

2nd. An accomplished organist, violinist and flutist, who had been habituated to the 1, 2, 3, 4, 5 formula in Germany, has related to the writer of this, how he found himself confused and worried in his practisings when subsequently he took up the study of the violin, and found this new branch of his musical studies compelling him to ignore his long acquired style of fingering. Here is a palpable case where, by the testimony of an experienced musician, much annoyance and trouble might have been obviated by an adoption, at the outset, of the English mode, x, 1, 2, 3, 4.

3d. Many eminent German teachers of the pianoforte have declared it for their convenience and interest alike, to use the English or American mode here in the land of their adoption; for their convenience, because of the extreme difficulty to habituate to their own system young persons who were not accustomed to find the thumb designated as the first finger; and for their interest, because the improvement of the pupils, by the more natural formula x, 1, 2, 3, 4, was ever more rapid, and thus more gratifying to their patrons.

4th. Perhaps the most powerful argument in favor of the English mode is to be found in its wonderful assistance to those who possess the faculty of reading at sight, mainly because there does not exist in it that uniformity in the figures, which in the execution of rapid passages is unquestionably confusing, and which renders the German formula objectionable. To explain more fully. It seems more natural that the amateur should read a given passage or movement correctly, when the x, which designates the thumb in the so-called English formula, constantly contrasts boldly with the other figures, thus constituting a valuable *cue* for his guidance, than when he glances confusedly at the figures appearing indiscriminately, thus — 1, 3, 4, 2, 5, 3, 2, 1, 2, &c.

A celebrated divine, who wrote an exceedingly illegible scrawl, the reading whereof puzzled even its writer, was accustomed to mark one word in each sentence with large capitals, which thus furnished him with a cue to the train of his arguments and exhortations, as he glanced hurriedly and confusedly over his manuscript, in the pulpit. Precisely thus does the x for the thumb serve as a landmark, so to say, for the rapidly scanning eye in reading a piece of music, — and when the quick glance falls upon the mark, contrasting boldly with the other figures, the thumb touches correctly and the other figures fall into their proper positions in the most natural manner imaginable.

Although the advocates of the English mode of fingering are annually receiving many accessions to their ranks, the work of bringing about unanimity on this subject should not be allowed to flag; and it is to be hoped that the day is not far distant when the good judgment of teachers, composers, and performers may be apparent in the total ignoring of the German formula, and the consequent furtherance and simplification of the practical features of the "Art divine."

For Dwight's Journal of Music.

The Ninth Symphony.

MR. DWIGHT. — The *savageness* of some of our newspaper criticisms upon the Ninth Symphony of Beethoven has led me to look back to see what was said about it when it was first performed in Boston, in February, 1853. The contrast is quite remarkable, and, if the writers of to-day's criticisms affect the general opinion in regard to that work, a very marked change, as I think for the worse, has taken place in the musical tastes of our people. A single example will serve to make this plain. On the 7th of February, 1853, the *Boston Journal* said: "The new Music Hall was closely packed at the concert of

the Germania Musical Society, on Saturday evening, The Society are deserving of great credit for bringing out so successfully a work which is but seldom performed in Europe. The Ninth Symphony of Beethoven has never before been heard in Boston, and, if we may judge by the favor with which it was received on Saturday evening, its repetition will be speedily demanded." The same paper on the 4th of April, 1859, said, "The Music Hall was quite well filled on Saturday night. * * * Beethoven's Ninth Symphony was again perpetrated, as a set-off and prelude to the real music of the occasion, and the whole force of the 'selects' (some one hundred and fifty) deported themselves according to the prescribed rules laid down in their formula, and, watching closely the leaders of their clique, applauded whatever of the mysterious fiddling or the screechy singing seemed to please their masters. It is lucky that the worshipped maestro, Beethoven, happened to have been the author of this composition, and that the courtesy of a Boston audience was tested in its performance, rather than any other. We trust, now that musicdom has experienced the tedium of hearing this great humbug, it may be shelved, as it is in other portions of the world, *where it is known*."

A SUBSCRIBER TO THE JOURNAL OF MUSIC.

Recollections of Signor Ostinelli and his Violin.

(From the Providence Journal.)

"Madame Biscaccianti, in a letter to the editor of a Lowell paper, corrects the impression that her father, Signor Ostinelli, long a favorite with the Boston musical public, had deceased. She says he is still living in her Italian home, in excellent health and spirits."—*Exchange paper*.

I remember well Signor Ostinelli, though never his personal acquaintance. I saw him daily in the street, and heard much in his praise as a musician. He was of middle stature, or a little under, rather stout, with broad shoulders, carried his head a trifle one side, the result of professional habit, and moved with an elastic step. His features were good, and the expression of his countenance lively. A physiognomist would set him down as a man eminently social in his nature, ever ready to render a generous service, and true to his professions. I always looked upon him as the embodiment of honor. He married a daughter of Mr. Hewett, a musical composer of merit, and I believe at one time a music dealer. Miss H. was beautiful, accomplished, and highly esteemed, both for graceful manners and domestic virtues. Her sister, no less accomplished and esteemed, became the bride of Signor L. Papanti, distinguished as a French horn performer, and who is perhaps better known to the Boston public as a successful professor of the terpsichorean art. Signor Ostinelli, after his marriage, resided for several years in a house on Federal street, a few doors south of the Catholic nunnery, on the corner of Franklin and Federal streets. There, at the window, as I frequently passed, and at other times in the street, with her mother, I saw a lovely girl of two or three years, who inherited the marked qualities of both parents, and whose talents in ripening womanhood have won for her the laurel wreath. Other children I think they had, but of that I am not sure.

To his profession Signor Ostinelli was passionately devoted, and the manner in which he handled his violin, showed plainly that next to his family it held the first place in his affections. He was connected with the orchestra of the Boston Handel and Haydn Society, and played a first violin at its oratorios. He was also connected with the orchestra of the old Boston Theatre, and subsequently with that of the Tremont. In those positions I know nothing of him except from common report.

At concerts and oratorios I frequently listened to Signor O's instrumentation, and always with increased admiration. The praise universally accorded him, appeared well deserved. Indeed, after listening to him once and witnessing the zeal with which he entered into the performance, the programme of a concert, however good, without him seemed incomplete.

When, in the war of theatres, the old Boston was vanquished by the mightier and greater popularity of the Tremont, the former was converted into a place of worship, and there, under the ministry of the late Rev. Wm. M. Rogers, was organized a Congregational church and society, now known as the Winter Street Society. The proprietors of the house gave

it the Greek name of "Odeon," and besides the uses above mentioned, it was occupied by the Lowell Institute lectures and by musical associations for concerts and more elaborate performers. The stage was so altered as to provide ample orchestral and choir accommodations, and was furnished with a powerful organ. This inaugurated a new era in the history of music in Boston, and dates the period of a rapid advancement in that city of musical taste and culture.

On one occasion, through the courtesy of the late "Prof." I. B. Woodbury, who was then just entering upon a musical career of extraordinary success, I was present in the Odeon, at the rehearsal of an oratorio. The orchestra and choir were large. Among the prominent violinists were Ostinelli and Schmidt, a German, I suppose, as his name indicates, and then a new favorite with the public. The contrast between these artists was the contrast of a winged Mercury and the statue of Repose. Their styles of manipulation, or perhaps I should say, of "fingering" and "bowing," were as unlike as their personal appearance. Schmidt, tall, slender, graceful in every motion, with long raven hair setting off a face spirituelle and classic; Ostinelli, as before described. Come, ("honest Tom," so called,) if I mistake not, was conductor, and flourished his baton with the dignity of a king of song. When the signal for preparation to open the instrumental prelude was given, each musician placed himself in readiness at his stand, and on the second signal, my attention was drawn to the peculiarities of these celebrated, though not rival, performers. Schmidt stood erect, towering like a Norway pine, above the forest of heads, his head thrown slightly back, the base of his viol resting lightly upon the left clavicle. He drew a long bow, with deliberate motion, moving the forearm only, and eliciting from his cherished instrument tones thrilling as inspiration and sweet as the harp of Æolus. Ostinelli burned with the fire of an Italian nature. He grasped his viol with nervous energy, thrust its base against his dexter shoulder, bent his neck till his chin came in close proximity with its bridge, threw his body forward, as an athlete preparing for the Isthmian contest, and as the music proceeded, and the vocal department poured forth strains of melody "as the voice of many waters," his whole being seemed absorbed, and for the moment endued with electric force. His left foot advanced, he leaned more earnestly towards the score, his frame swayed to and fro as if to mark time with even more exactness than the monarch of the hour; his countenance kindled with almost superhuman enthusiasm, while the bow arm, by the celerity of its movements, declared better than words can describe the struggle of a spirit attuned to harmonious sounds, to give expression to its deep emotions. And then, such strains, in response to a master's touch! so full, so pure, so true in their rendering to the composer's conceptions, and so uplifting to the soul of the listener!—strains such as Ostinelli alone could draw from the instrument of his power!

It was worth a long journey to see these men stand side by side, and to behold in every movement and in every lineament of their expressive countenances, manifestations of the inspirations with which they glowed. I have never heard Ole Bull, nor Strakosch, nor Viennetemps, nor any of the violinists who have astonished crowds by exhibitions of their skill upon a single string; but I deem it no common privilege to have heard the artists of whom I write, and I am sure, that in all that constitutes genius, and imparts to the violin its noblest honor, Ostinelli and Schmidt, in their day, stood without peers. The latter has passed to a higher sphere,* to find, I trust, in angel symphonies, delights for a nature baptized on earth into the divine art. Some years ago, on my occasional visits to Boston, I missed the familiar form of Signor Ostinelli, and supposed he had followed on to join the "shadowy band." Pleasantly has the paragraph at the head of this paper, corrected the error I had sadly entertained; and as I recall the memories of youth, and still feel the power of an instrument made magical in the hands of one who never knew me, I rejoice that he still enjoys a green old age, and lives to witness the perpetual reputation of the father, in the musical success of the accomplished daughter—Madame Biscaccianti. S.

* This too is a mistake; he "still lives," or was living, very recently, among the hills of the Rhine.—*Ra*.

TOMASCHKE. Moved by the admiration expressed for this Polish composer, in some recent communication in these columns, the "Diast" sends us the following extracts.

(From the *Leipziger Allg. Mus. Zeitung*, Aug. 13, 1866.)

Speaking of the Augarten concerts in Vienna, the writer says;

"A new symphony by Tomaschek was heard with nothing but disapprobation, and by the votes of the connoisseurs excluded from the circles of the beautiful and the grand. Genius, strength, and originality are in equal degree wanting; it is in its thoughts as common as it is tedious and miserable in their working out."

In October the same year, the *Zeitung* prints a letter from Prag in which the said symphony (in C) is said to have been received there with "the loudest applause"—and the Vienna writer's opinion is accounted for on the ground that it was wretchedly given in the Augarten, without rehearsal, and that there is a disposition in the capital to ignore the merits of the Prag composer, because the Prag public had not been pleased with the symphony of Vienna's favorite. Beethoven? No; Eberl.

From the same, January, 1871.

"Tenth Concert, (in Leipzig). New Symphony by Tomaschek of Prag, just published by Breitkopf and Härtel. It is a lively, rich, and, when well executed, — to which however not a little is necessary — effective piece of music. The introductory *Adagio* is indeed too long, and, considering the character of the whole, too gloomy; the *Allegro* — notable for strength and variety; *Andante* very pleasing; *Scherzando* odd, wild, piquant; *Finale* intoxicating. The composer delights in modulations decided, and not seldom harsh, and in them employs too often certain favorite forms; but as a whole the symphony is a new proof of the young composer's fine talent and industry."

Notice of the Gewandhaus concerts, from the same, Feb. 1871. Speaking of Symphonies, it is said, "No. 7, (by Beethoven) the newest received within the last few weeks from Vienna, in A major and minor. This work, so full of genius, art, and soul, the *andante* and *schizzo* of which we place among the most beautiful specimens of this kind of music, and, upon which this journal recently gave an extended criticism — excited, and especially upon being repeated, by request, the liveliest enthusiasm."

"There was one in the series by Tomaschek; a symphony still in manuscript, in D and G, hardly one of his more recent compositions, and, though it shows insight and skill, still rather dry and cold."

[From the Independent.]

The Over Heart.

BY JOHN G. WHITTIER.

For of Him, and through Him, and to Him are all things, to whom be glory forever! [Paul.]

Above, below, in sky and sod,
In leaf and spar, in star and man,
Well might the sage Athenian scan
The geometric signs of God,
The measured order of His plan.

And India's mystics sang aright
Of the One Life pervading all,
One Being's tidal rise and fall
In soul and form, in sound and sight,
Eternal outflow and recall.

God is: and man in guilt and fear
The central fact of nature owns;
Kneels, trembling, by his altar-stones,
And darkly dreams the ghastly smear
Of blood appeases and atones.

Guilt shapes the terror: deep within
The human heart the secret lies
Of all the hideous deities;
And painted on a ground of sin,
The fabled gods of torment rise!

And what is he? The ripe grain nods,
The sweet dew falls, the sweet flowers blow,
Rut darker signs His presence show:
The earthquake and the storm are God's,
And good and evil interflow.

Oh, hearts of love! Oh, souls that turn
Like sunflowers to the pure and best!
To you the truth is manifest:

For they the mind of Christ discern
Who lean like Jehu upon his breast!

In him of whom the Sybil told,
For whom the prophet's harp was toned,
Whose need the sage and magian owned,
The loving heart of God behold,
The hope for which the ages groaned?

Fade pomp of dreadful imagery
Wherewith mankind have deified
Their hate and selfishness and pride!
Let the scared dreamer wake to see
The Christ of Nazareth at his side!

What doth that holy Guide require?—
No rite of pain, nor gift of blood,
But, man a kindly brotherhood,
Looking, where duty is desire,
To him, the beautiful and good.

Gone be the faithlessness of fear;
And let the pitying heaven's sweet rain
Wash out the altar's bloody stain,
The law of Hatred disappear,
The law of Love alone remain.

How fall the idols false and grim!—
And lo! their hideous wreck above
The emblems of the Lamb and Dove!
Man turns from God not God from him,
And guilt, in suffering, whispers Love!

The world sits at the feet of Christ
Unknowing, blind, and unconsoled;
It yet shall touch His garment's fold,
And feel the heavenly Alchemist
Transform its very dust to gold.

The theme befitting angel tongues
Beyond a mortal's scope has grown,
On heart of mine with reverence own
The fulness which to it belongs,
And trust the unknown for the known!

A New Band.

The *Courier* of Monday gives the following account of Mr. GILMORE'S CONCERT.—The first appearance of Mr. Gilmore's new band last Saturday evening gave assurance of much success in its future operations. The audience was immense, and the applause abundant, compelling many encores not anticipated. The formation of a thorough and complete military band has been the object of Mr. Gilmore's efforts, and he has done better and gone farther in this direction than any of his predecessors. Hitherto we have had only brass bands regularly organized, all attempts to combine a well balanced body of brass and reed instruments having failed. Mr. Gilmore seems to have effected this arrangement, and declares himself determined to perpetuate it. His military band consists of some thirty-five members, among whom are the proper proportion of players upon reed instruments—flutes, clarinet, hautboys, bassoons. In the disposition of the brass department, some thought has been given to more harmonious, and less noisy, combinations than are common among us. The band altogether is formed very much in the manner of the German military bands, although of course on a smaller scale. The performances last Saturday night were good, and will undoubtedly be better as the band grows older. The Drum Corps, thirteen in number, deported themselves vigorously. The effect of their united exertions suggested the Rolling of the Spheres. Their performance was certainly very remarkable, and in many ways calculated to inspire profound respect. There was not the variation of a second's fraction in their movements, and we are confident we never before heard so much noise so well made. Mr. Mariani, with his staff of office, looked every inch a Drum Major, and as Nature has supplied him with a great many inches, to which he adds a considerable number by a towering hat and plume, he is, aggregately, about the most imposing human creature that ever astonished the eyes of a Boston audience. Mr. Gilmore's orchestra also performed some pieces very well, and the concert, altogether, was received with so much favor that it is to be repeated next Saturday evening at the Music Hall.

The feature of the last Wednesday Afternoon Concert was Beethoven's Second Symphony in D, which was rendered with great nicety by Zerrahn's little orchestra. There was no concert this week, but there will be one next Wednesday, and as these are our last orchestral opportunities now left, all the Symphony lovers ought to go.

Fine Arts.

Thomas Ball, Sculptor.

STATUS OF JOHN QUINCY ADAMS.—It has been proposed, and the proposition meets with favor among many prominent members of the legislature, to appropriate \$10,000 from the State Treasury for the procurement of a statue of the "old man eloquent," to be placed within the State House grounds. The suggestion has been made that Mr. Thomas Ball be secured as the artist to perform the work.—*Boston Transcript*, April 5.

We have never learned that the proposition referred to in the above paragraph has resulted in any action, and we notice it simply for the purpose of expressing our concurrence with the suggestion with which it closes, as to the artist who should be selected for this memorial. Mr. Ball has, by years of patient labor in that department of Art in which he ultimately found his true talent to lie, after long toiling in another direction with but indifferent success, won a reputation among his brother artists, among the lovers of Art, and, by the beautiful copies in bronze, in parian, and in plaster, of some of his most successful productions, the statuettes of Webster and Clay, last, and never least, has won a reputation among the people, as a sculptor who, without descending from the dignity of art, gives to the people the forms of the men whom they knew, as they knew them.

It is, perhaps, not generally known that in Mr. Ball's studio now stands (as it did when the commission for the Webster statue was sent to Florence several years ago) the model of a statue of the great orator, nearly equal in size to that in the Athenæum, which, in the popular judgment, in the universal judgment, would be held to be the "vera effigies" of Daniel Webster. The face, the head, the figure, the attitude, the expression, are all true to the life as we all of us remember that unequalled face and form, which once seen can never be forgotten, as the most imposing human face and figure ever seen. Let it once be placed where all can freely see and criticize it and we have no question what the unanimous verdict of the public voice will be. The bronze abortion from Florence would blush, were it conscious, to find itself side by side with the plaster figure in Summer Street. No height of pedestal can ever supply a body within that stiff coat, or give easy folds to its rigid texture. Place it high or low, it will be, after all, a bust of Webster, as he (never) was thirty years ago, surmounting a mannikin appeared in his clothes; apparently, the work of an artist as to the head, given to some mechanic of the studio to be fitted to the semblance of a body. We say nothing as to Mr. Ball's statue, which is, in its main features, like the well known statuette. We only invite the public to go and see it.

Another work of the artist will attract the attention of those who may visit his studio—a design for an equestrian statue of WASHINGTON, the most inspiring subject for an American artist, who has the genius to design something nobler than the image of a man in small clothes upon a rearing horse. We are of the opinion that the artist in this, too, has achieved a success deserving of a larger scale, in which it would make for itself the widest fame. We say no more about it and leave criticism to those more competent to criticize thoroughly, and again invite attention to this work, confident that it will bear candid criticism.

Mr. Ball, known to us long as a musical amateur, who has for years done good service in our public performances, has claims upon a musical journal, devoted in some degree to the sister Arts, for a recognition of his success in the sphere which he has chosen. The modesty with which he has always put forth his claims, or we should rather say, shrunk from pressing them, when he might well have done so, will, in the long run, be no disadvantage to the permanent success, which we are strongly confident he must attain.

THE ATHENÆUM EXHIBITION is now open. By invitation of the Director of the Exhibition, Mr. ALFRED ORDWAY, a large company of ladies and gentlemen, embracing all the artists and well known lovers of Art of this vicinity, had the opportunity of a private view of the Gallery on Monday (4th). The collection, as yet, is not very extensive, but will doubtless be daily increased as the season advances, but it includes many fine works of Art that are new, beside some of the best of the permanent collection of the Athenæum.

The occasion was an exceedingly pleasant one, the day being fine, and the company numerous and congenial. The rooms were all exquisitely adorned with flowers in profuse quantity and of rare beauty, which added not a little to the brilliancy of the occasion, as has also been the case in the Artists' Receptions during the past season. Of course, this was not the time to take more than a very hurried glance at the new pictures presented, but it was easy to perceive that there is much here to repay frequent visits during the season just opened. We shall therefore offer nothing at this time in regard to the merits of the collection. Prominent among the new pictures is Page's Venus, concerning the merits of which there has been considerable controversy, and which will, now that it is publicly exhibited, call out much more. Landscapes by our best resident artists are there, too, in good force; fine crayon portraits, among the best of which are those of Emerson, and Stillman the artist, by Rowse; a number of pictures by Babcock attract attention by their coloring. In the department of water-color are some by Wheelock and Mrs. Bodichon, with some finely executed copies of the Vatican frescoes (not from the Capitol at Washington, as we heard from some fair young lips). There are few portraits, but conspicuous among them is a striking one of Judge Thomas (late of the Supreme Court of this State), we believe by Wight.

As there were no catalogues ready on Monday, it is difficult to recall many other noteworthy works, and we are therefore obliged to leave a more particular notice of the collection for a later period in the season. In the Sculpture Gallery we noticed not much that is new, as compared with the last season; but the room is well filled, and offers much that will be of interest to those who have not recently visited it.

Musical Correspondence.

NEW YORK, APRIL 5.—You have forestalled me with your announcement of Mr. EISELDE's safe arrival from Fayal, but it remains for me to tell you of the cordial welcome with which he has met here on every side. His return, unexpected to the majority, has created quite a sensation among his many friends and the musical world in general; and the members of the Philharmonic Society already announce a "Grand Welcome Concert" for next Saturday, when I hope the public will prove that they, too, share in the general rejoicing.

The concert will be given at the Academy; the Eroica and the cooperation of Messrs. Mills and P. Mayer are spoken of with certainty, and it is said that so many artists have offered their services for the occasion, that it will be difficult to find room for them all on the programme. Mr. Eisfeld has not yet entirely recovered his strength, and looks thin and worn, though the sea-voyage has covered his face with a healthy brown. He has apparently not lost his old flow of spirits, yet the indelible impression necessarily left by the fearful scenes he has passed through is evident. He seems very happy to be at home once more, and cannot say enough of the kindness and sympathy that have been shown him everywhere, by word, deed, and letter. He is very desirous to go to work again, as soon as he is strong

enough; it is only to be hoped that he will indeed wait till then, and not over-exert himself by premature activity. When he does return to his labors, we shall appreciate them doubly, from having so sorely needed their results the past winter.

Last night a complimentary concert was given to Mrs. Lucy Escott at Chickering's rooms. This lady has lately been quite unfortunate, having met with reverses and domestic misfortunes of various kinds. It is therefore much to be regretted that no better preparatory measures should have been taken to make her concert successful. It was hardly advertised; a short general notice being all that appeared in the papers about it a few times, and very little being said about it in private circles. So it happened that I was not present and can only say from what I have been told, that the hall, small in itself, was only just filled, but that the entertainment went off very smoothly and well. Mrs. Escott herself, Miss BRAINERD, Messrs. MILLARD, MIRANDA, MASON, MORGAN (what a row of M's!) and BEAMES were the performers; the programme was a miscellaneous one.

Wagner's *Tannhäuser* is being given at a little German theatre in the Bowery, under Bergmann's direction; rather a daring enterprise? The solo parts are but indifferently filled, while the chorusses, sustained by the Arion Society, are said to be finely given. I can tell you more when I have heard it.

— t —

PITTSFIELD, APRIL 6. — I had the pleasure of being present last evening at the annual Soirée given by the pupils of the Mendelssohn Musical Institute, at the close of their third year.

The music performed was as usual noticeable for the classical purity of the selection, no piece being among the number which was not choice, and well adapted for the occasion and performers, as you will see by the programme which I send you.

PART FIRST.

1. Overture to "Iphigenie in Aulis," Gluck.
Misses F. A. Buel and W. R. Noble.
2. Song. "Auf Flügeln des Gesanges," (Upon the wings of Song.) Mendelssohn.
Miss C. E. Gardner.
3. Sonata in G. Clementi.
Miss C. Barrows.
4. Two-Part Song. "Greeting," Mendelssohn.
Misses Gardner and Wilson.
5. Sonata in D. Beethoven.
Misses H. B. Taylor and L. M. Delano.
6. Song. "Leise, leise," (Prayer from the Opera "Der Freyschütz.") Von Weber.
Miss W. R. Noble.
7. Rondo Capriccioso. Felix Mendelssohn Bartholdy.
Miss M. A. Wilson.
8. Vocal Trio. Concone.
Misses Gardner, Noble, and Barrows.
9. Sonata, with Variations. Mozart.
Miss Frances A. Buel.

PART SECOND.

- Grand Symphony, No. 5, C minor. Beethoven.
Misses M. A. Wilson and M. W. Merrill.

When all do well, it is difficult to specify, and I can only say that I can but wish that you could have been present to enjoy the occasion with me, and to realize the effects of the good work that is going on so silently, in diffusing a knowledge of so pure and refined a style of music, thereby affording a high source of enjoyment to many.

The songs, simple and beautiful in themselves, yet affording ample room for the highest degree of skill, were very finely rendered by young ladies who gave evidence of a good degree of cultivation of voice. Beethoven's Grand Symphony (No. 5) in C minor, for four hands, which made a part of the programme, was performed upon a fine Grand Piano, of Hallet & Davis's manufacture, and was all that could be expected by those who know that a grand Orchestra

only is equal to its perfect representation. The young ladies not only merited much credit by its performance, but increased the respect of all who appreciated it, for themselves, by their earnest and enthusiastic entering into the ideas and imaginings of its creating genius. They who can do this, have entered upon a path which leads ever onward and upward, even to a union with those spirits which incite to such noble aspirations. The mere study of such works ennobles and expands the soul and aids the imagination in forming some idea of the capacities of the wonderful Tone-Art.

The Catalogue of this Institute, recently published exhibits quite definitely the objects and aims of its Principal, and I am sure if your correspondent from Berlin (A. W. T.) could become acquainted with its operations, he would rejoice that in one little corner of his country at least, his ideas of teaching, both in singing (as represented in his letter of Feb. 10th) and in instrumental music, have been practised with earnestness, for some years, though their influence has not been as extended as he and we all could wish.

It is a system which pupils and teachers are not generally ready or willing to adopt, and which will only be brought about in this country by the arduous and self-sacrificing labors of a few devoted spirits.

AMATEUR.

NEW HAVEN, CT., APRIL 7. — The "Mendelssohn Society" has just given its first concert here, after some four months practice under the efficient direction of our Yale "Capellmeister," Prof. G. J. STOECKEL. The 1st. Methodist Episcopal Church was nearly filled, and we have no hesitation in saying the expectations of the audience were more than realized. Part First of the programme was made up entirely of selections from the oratorio "St. Paul," and recollecting the short time the Society has had for rehearsal, they have every reason to feel proud of their success and encouraged to future effort. They now number about fifty performing members, including a fine orchestra of resident amateurs and professional artists. The opening Chorus, "Lord, thou alone," &c., was finely given; as also No. 5, "Now this man." No. 7, "Happy and blest," seemed too slow. Of the ever beautiful air, "Jerusalem," it is really not too much to say it was sung well. The vocalist, Mrs. LAUER, has a fine, sympathetic, but not very powerful voice and proved herself an artist; she was heartily encored. The accompaniment by the orchestra could scarcely have been bettered. Messrs. Goodall and Howard did the "Ambassadors" quite excellently.

Part II was miscellaneous, consisting of: 1. Overture: "Stradella," Flotow. 2. Chorus: "Tannhäuser," R. Wagner. 3. Duetto: "Don Pasquale," Donizetti. 4. Overture: "Magic Bell," Herold. 5. Miserere: "Il Trovatore," Verdi. 6. Choral March, Becker.

The "Don Pasquale" duet by Mrs. ATWATER and Mr. KIRKLAND was repeated, as it deserved to be; also the Choral march by Becker for mixed voices, which is a very vigorous and spirited composition; we recommend it to the attention of amateur musical societies generally. We understand that this, their first success, will enable the Society to purchase several instruments which they need, and which were temporarily obtained from New York for the occasion. The Society is established. * c *

NEW YORK, APRIL 11. — The Concert of the Philharmonic Society, in welcome to Mr. EISFELD, came off on Saturday, at the Academy, and was very satisfactory in every respect but that of attendance. There were hardly more than a thousand persons present, and these, scattered about in the spacious house, looked even fewer. The fault lay partly in the fact of the affair having been arranged at such

short notice — too short for it to become generally known, or for the circulation of tickets, and in the programme not being advertised beforehand. Aside from this, however, it was unpardonable that a musician so well and so honorably known here as Mr. Einfeld, should not, on his return after so terrible an experience, meet with more sympathy and interest than were evinced in the thin audience that attended his benefit concert. There was, however, one highly satisfactory feature; those who were present, had evidently come to listen; the fashionable magpies of the Philharmonic Concerts were those who had staid away, and they, after all, were the least missed.

The programme was miscellaneous, as much so as were the ability and style of the performers. It was this:

PART I. — 1. Sinfonia Eroica, No. 3, in E flat; Beethoven. 2. Bolero, from "Les Vepres Siciliennes"; Verdi: Miss Juliana May. 3. Grand Duo, for piano and violin, on themes from "Don Pasquale"; Hermann and Goria: Messrs. Richard Hoffmann and Burke.

PART II. — 4. Concert-Overture, in F minor: Theo. Einfeld. 5. Song, "The Green Trees Whisper"; Balfé: Miss Maria Brainard. 6. Concert Paraphrase, for the Piano, on the Wedding March and Fairy Dance from Mendelssohn's Midsummer-night's Dream; Franz List: Mr. S. B. Mills. 7. Lied, "Ueber all du," (Thou Everywhere); F. Lachner: Mr. Philip Mayer. 8. Adagio et Rondo, for solo cornet-a-piston; Louis Schreffer: Herr Louis Schreffer. 9. Tyrolienne, "In questo semplice"; Donizetti: Miss Juliana May. 10. Overture, "The Jubilee," in E: Weber. Conductor, Mr. Carl Bergmann.

On such occasions criticism is disarmed, and it is only necessary to say that all tried to do their best. The Symphony, which is, if I mistake not, Mr. Einfeld's favorite, was glorious as ever, and for those of us who had heard the one in B flat that same afternoon, at the Philharmonic rehearsal, it was exceedingly interesting to compare these two grand tone-poems of the greatest of masters. As you will have seen, Mr. Einfeld conducted his own overture himself; on his appearance he was greeted with a storm of applause which seemed inexhaustible until he quelled it by a few simple and appropriate words. May he long continue to occupy the post which he resumed on that occasion; not, however, to the exclusion of Mr. Bergmann, whose valuable services as conductor we cannot afford to lose entirely. The functions of the baton should be divided between the two, who are equally able to exercise them.

— t —

NEW YORK, APRIL 12. — "Trovatore," it seems, "does not read the papers," else how could he say that *Tannhäuser* was not advertised in any but German papers? We received our information through the advertising columns of the *Tribune*. It has now been performed with decided success three times in the "Stadt Theater." It has not been "an exclusively German affair." The Theater is not eligibly situated, and is withal any thing but an attractive spot. The management is perhaps inefficient, and has not given it the prominence that such a work as *Tannhäuser* deserves. But those, both Americans and Germans, who have listened to the, in many respects, excellent performance, have enjoyed themselves, and though but a taste of Wagner, it was to them an evening of deep interest. You will undoubtedly receive, perhaps from "— t —," a detailed account of the Opera.

It is certainly a matter of rejoicing, that the good father of the 16th Street Roman Catholic Church has stopped those "free" Concerts on Sunday Afternoons. If those who attended simply on account of the musical attraction, could but have listened to Mozart's Haydn's, Weber's, Mercadante's Pergolesi's, Beethoven's Masses, &c., the matter would have been somewhat different. But the cannonadings, as it might be properly called, of the veriest flimsiest trash, not as good as Verdi even could write, are too much to be endured. Think of the noisiest strains in *Il Trovatore* being sung to the Psalter and Chants of the Roman Catholic Church! We cannot be too

thankful, that "Gregory" has again come into that church. And Protestants and Roman Catholics alike need the Gregories to reform the increasing abuses in the Churches. The audience in the Jesuit Church really is not as well behaved as the one at the Philharmonic Society, and that is bad enough. The people are noisy, talk and laugh aloud, and the whole Sunday afternoon performance is a disgrace. It is to be hoped that such "glorious days of the sixteenth street church music," are numbered with the past."

S. L.

Dwight's Journal of Music.

BOSTON, APRIL 16, 1859.

MUSIC IN THIS NUMBER. — CHORUS: "Becalmed at Sea, and Prosperous Voyage" (*Meeres-stille und Glückliche Fahrt*), by BEETHOVEN, continued.

What the Winter has done for us, musically, in Boston.

Our musical season has about run its course. A few Afternoon Concerts, a few benefits, a flying re-visit of the Ullman Opera, or what there is left of it, and there will be nothing more, the summer long, but the barrel organs and brass bands, to aggravate dog-day sensations. A glance back on the winter's concerts, oratorios, operas, &c., is not barren of results. There has been, to be sure, no *furor*; no feverish passion (or fashion) for any kind of concert-going has possessed the people. There have been not over-many concerts. Nor have we had the chance of listening to much that was new to Boston ears. But there has been a good, wholesome, frequent succession of performances, in which most of the music produced has been of a sterling quality, including much of the very noblest order, and reviving the impression of very many of those inspiring great or fine works which no really musical community can know too much of. Several of the grander anticipations of past years, too, have in these last months for the first time been realized to us.

Look first at the Orchestral Concerts. These, we believe, do more than any other form of musical entertainment, to excite the musical appetite, sharpen the musical perceptions, enlarge the understanding, and feed the imagination and the soul of listeners. There is a vividness and a richness about the orchestra, a sharpness of outline, a wealth of contrasted color, and a charm of endless complexity as well as massive grandeur, which makes it the most telling medium of musical expression. And then the impressions that it gives us are those of *pure music*, music in itself and answering for itself, not borrowing accidental interest from words, or scenery, or action. Our opportunities in this kind have been due to Mr. ZERRAHN. We have had six noble Saturday evening concerts, besides the lighter ones each Wednesday afternoon. These together have renewed for us the glories of nearly all of the nine Beethoven Symphonies, — all, we believe, with the exception of the *Eroica*, and the No. 8; — also the "Jupiter" and that in E flat of Mozart, the "Scotch" and the "Italian" Symphonies of Mendelssohn, and one or two by Haydn. Not a long list, but considering the manner in which they have been performed by the orchestra of fifty, now decidedly the best we ever had, a choice and rich one. The two complete performances of the Choral Symphony alone are a

rich yield for one season. That work is now a grand possession for us, finally conquered, let us trust, for our whole future; as sure to be demanded and to figure in each winter's programmes, as the older favorites. Then, too, we have had the "Egmont" music for another new gain (only it should have been repeated, unmarred by the reading); and we have had a masterly rendering of Beethoven's Violin Concerto — at least its principal movement; and for overtures, nothing new, but edifying revivals of the "Leonora," the "Fidelio," the "Oberon," the "Freyschütz," the "Egmont," besides the popular favorites by Rossini, Meyerbeer, Auber, &c. The audiences for all this have not been crowds, except on two occasions, and those the best, in the scale of real artistic excellence: the Beethoven night (Choral Symphony) and the Benefit to Mr. Trenkle. But they have been generally large; Mr. Zerrahn must have been decently well rewarded for his pains; and the best is, we do not hesitate to say, that never have our audiences shown themselves so truly interested, so appreciative of the best and greatest works performed, while trivial and hacknied things have been tolerated, for the pleasure of the young, or the dull in musical perceptions. Truly we can speak here of marked progress; the average intelligence, discrimination and appreciation of our audiences this winter has been quite above the too common standard of the public critics.

In Oratorio, always hitherto the peculiar boast of Boston, the account is meagre and somewhat discouraging. The Handel and Haydn Society is now sole occupant of the field once occupied by three societies; yet, after the annual Christmas performance of the "Messiah" (which stooped to pick up coppers, as it were, by migrating from the wonted Hall to the Theatre), they have given us nothing of any note or novelty but one single performance of the sublime "Israel in Egypt" — a noble effort, deeply, heartily appreciated by the few, not enough so by the many, and therefore all the more needing repetition till it should make its mark, as it is always sure to do when it becomes familiar. But the precocious oracles of reporter criticism, together with the fear of further risks, prevailed to the withdrawal of "Israel," (even to the absurd caprice of a temporary obsecration here of HANDEL!) and the substitution of a worn-out local fancy of the greener days of musical taste in Boston, to-wit: Neukomm's "David." Neukomm's greatness is exclusively a musical fancy confined to this locality. We do not read in any of the musical reports of Germany, France, England, of any work of his having been for years taken from the shelf. He belongs as a composer to the uninspired, respectable no-geniuses, the "*göttliche Philister*" whom the Germans are most willing to let sleep. Here in Boston an accidental popularity attached fifteen years ago to "David." Some still remembered it with pride, and thought to recover what was sunk through "Israel," but setting up this golden calf once more. The experiment has worked badly for the immediate, the financial end, but not badly for Art. Two performances of "David" have failed to kindle much of real interest either in the singers or the listeners. We have got beyond the admiration of that style of thing. The next reaction must be, stronger than ever, back in the direction of great masters and great works.

We make a note here of one thing. The singers in the Handel and Haydn Chorus probably represent, as well as any two or three hundred persons whom you could select, the average taste and likings of the musical audiences of Boston. What would carry the vote in the chorus ranks to-day would be sure to be ratified by a general Music Hall audience — to-morrow if not instantly. Now we found the great majority of the singers getting more and more deeply interested and enthusiastic about "Israel in Egypt," with each successive evening spent in its rehearsal; while the same majority went mechanically and wearily through their task in "David."

It was their corporate duty to their brethren in the minority alone that nerved them to the work. The same experience as in "Israel" will that majority bear witness to regarding their study and performance of the choral movement in the Ninth Symphony. Let this thought encourage the Society to aim high and to persevere with faith another season.

Meanwhile, early in May, there is to be a Benefit Concert of the Handel and Haydn Society, with the voluntary assistance of the orchestra and resident vocalists, to aid in making good their losses. Mendelssohn's "Hymn of Praise," and we trust, other things as good, will be performed; and we earnestly hope and believe that the lovers of great sacred music, who are so numerous in Boston, will see to it that this be indeed a benefit.

We have yet to glance back also over our experience in Chamber Concerts and in Opera.

Musical Chit-Chat.

MISS LIZZIE D. CHAPMAN'S Concert, given to aid her in procuring musical instruction in Europe, takes place at the Tremont Temple this evening. The Mendelssohn Quintette Club will play several pieces; Mr. C. R. ADAMS and others will sing; Mr. HAUSE, the pianist, will play; and, if there should not be an afternoon opera in New York, ADELAIDE PHILLIPPS, also, will be here to sing. . . . At the last Afternoon Concert of the ORCHESTRAL UNION the Symphony was the "Surprise" by Haydn — graceful, elegant, but tame after hearing the great things of Beethoven. The one thing in the programme of unfailing charm was the "Oberon" overture, which was nicely rendered. A Launer waltz, a Gungl polka, a Strauss march, and arrangements from a romanza by Donizetti, and a Scene from *Tannhäuser*, were the minor varieties. One more concert will be given next Wednesday, and that the last one. We do not see why these pleasant concerts should not be continued as long as they draw audiences. Now that we have no other music, they should be good for at least a month longer.

Ullman's Opera troupe, minus Piccolomini, Formes, and others, re-opened the New York Academy last Monday evening, with GAZZANIGA in *La Traviata*. The *Trovatore* followed on Wednesday, with ADELAIDE PHILLIPPS as the gypsy. The busy little manager has secured a lease of the Philadelphia Academy, as well as of the Boston Theatre, and means to give bountiful supplies of Italian, German, and French operas in the three cities. He will soon be off to Europe, to engage artists. Let us hope he will be so fortunate as to get one or two real *tenors*, and that he will keep FORMES. Mlle. CAROLINE ALAIMO is to make her debut next week at the N. Y. Academy. . . . "Seven-Octaves" has resumed his good-humored "Crotchets and Quavers" in the Albany Times. He tells us that the "Union Musical Association" there are rehearsing Mendelssohn's "Walpurgis Night."

Music Abroad.

London.

ROYAL ITALIAN OPERA.—The *Musical World*, of March 19, heralds the opening season thus:

All chance of Her Majesty's Theatre opening this season is at an end. There is not a doubt about it. Mr. E. T. Smith's prospectus sets that at rest. The programme for the new Royal Italian Opera, at Drury Lane, has just been issued. A more imposing bill-sheet of pledges has seldom been presented to the public. In fact, nothing could look better on paper. The very spirit of zeal and enterprise breathes through the announcement. The list of singers is unusually strong; the band and chorus, numerous and efficient, have been selected from Her Majesty's Theatre and Continental Operas; and the ballet arrangements promise efficiency. The Royal Italian Opera of this season, at Drury Lane Theatre, compared with the Italian Opera of last season, is like perfect accomplishment, compared with crude beginning. Mr. E. T. Smith is determined to make amends for the temporary loss by the closing of Her Majesty's Theatre.

The list of *soprano* embraces Madlle. Titiens—Mr. Lumley's great card of last season; Madlle. Enrichetta Weisser, *prima donna* from the Teatro Regio, Turin, La Pergola, Florence, &c.—an artist of great local notoriety; Madlle. Sarolta, the fair Hungarian *cantatrice*, who lately *debuted* at the Italiens, Paris, as Lucrezia Borgia; Madlle. Vaneri, who made a favorable *debut* last year at Drury Lane; Madlle. Elvira Brambilla, from the principal theatres of Milan, Turin, &c., &c.—whose name, at all events, should be a guarantee for her being an artist; and last, not least, Madlle. Guarducci, who has been lately turning the heads of the Venetian public, and converting the goulders into troubadours. Madame Giuseppina Lemaire is the "*prima donna contralto assoluta*." This lady comes from the Carlo Felice, at Genoa, with a great reputation. Negotiations are also pending with Madame Borghi Mamo, the eminent *contralto*, who is now enjoying the favor of the capricious patrons of the Académie-Imperiale de Musique et de Danse, at Paris. If Mr. E. T. Smith intends giving performances every night, he will stand in need of two "*absolute*" *prime donne* in the "*contralto*" line.

The catalogue of tenors is not less rich than that of sopranos. Now that the great establishment in the Hay-market has closed its doors, Signor Giuglini is placed to the account of the Drury Lane *impresario*, and stands at the head of the list. Next to him comes Signor Pietro Mongini, a tenor who has for many years been winning renown in the principal theatres of Italy, and in the Grand-Opéra of St. Petersburg. Signor Ludovico Graziani, brother to the barytone, if not equal in fame and accomplishments to the other two, will serve as an excellent second tenor and a good occasional substitute. Other names are added to this department, but as they don't belong to the "*absolutes*," they need not be mentioned. Among the barytones and basses—numerically stronger than the tenors—we may name Signor Badiali—a great favorite of last year with the Drury Lane audiences, and an excellent artist of the old school, though a little *passé*; Signor Corsi, one of Mr. Lumley's latest introductions from Italy, a first-rate artist, and once a first-rate vocalist now unfortunately in the same predicament as Signor Badiali; Signor Marini, associated with the early days of the Royal Italian Opera, Convent Garden; and, to conclude, Signor Graziani, whom Mr. Gye also claims, and who promises to be a bone of contention between the two "*Royal Italian Operas*."

The list of the promised operas, old and new, constitutes a *répertoire* which certainly has never been equalled by any Italian Opera, in the 3rd, or even the 12th year of its establishment. The novelties include Verdi's *Macbeth* and *Les Vêpres Siciliennes*, and Petrella's *Ione*; ossia, *L'Ultimo Giorno di Pompeii*. The reproductions are too numerous to mention. We may, however, name *Guillaume Tell*, *Otello*, and *La Gazza Ladra*, by Rossini—all of which, efficiently represented, will be welcomed with delight; Gluck's *Armida*, too much to expect, we fear; and Mercadante's *Giuramento*—which we don't greatly care to hear.

The talk in the prospectus about Mozart's works is not to our taste. "Perfection" may or may not be attained; but let it be attained, and there will be plenty of time for boasting. The Public will not be slow in finding it out. We give Mr. E. T. Smith credit for the best intentions, but cannot help thinking of the *Don Giovanni* of last season.

The name of Mr. Benedict, as musical director, cannot but be accepted as a guarantee for excellence in his department. The reasons for postponing the

season until the 25th of April, are sufficiently plausible; and we await the inauguration of the new Royal Italian Opera with great curiosity and interest.

The "*programme of arrangements*" for the coming Handel Commemoration Festival at Sydenham is now published. These were not long ago enabled to announce, and therefore have now little to do, save to add, that the dates of the performances will be on Monday, June 20th, 'The Messiah'; on Wednesday, the 22nd, the 'Dettingen Te Deum,' selections from 'Saul,' 'Samson,' 'Belshazzar,' 'Judas Maccabeus,' and other works; on Friday, the 24th, 'Israel in Egypt.' "With regard to the Wednesday selections," the programme states that, "it is probable that they will be interspersed with solos by Vocalists of eminence who do not take part in the Oratorios of the other days. * * It has been arranged," still to quote, "that the Wind Bands employed in the Festival shall, after each day's performance, execute in the grounds, during the display of the Fountains, Marches, Minuets, and other compositions by Handel, including the Water Music, the Firework Music, and other celebrated pieces; and, also, that during the intermediate days, selections from his Italian Operas and Secular works shall be performed by the Band of the Company, conducted by Mr. Manns, with such additional aid as may be required." We observe with pleasure that in the promise of a band and chorus of nearly four thousand performers, among bodies selected from "Continental Societies" are mentioned, as well as those of the metropolis, the provinces, and the cathedral choirs. This is as it should be: a courtesy, however let us distinctly mark, not a necessity. There will be such a display of Handel relics, in the shape of portraits, autographs, musical instruments, as fit a festival week devoted to a great memory.

This week's table of contents included Dr. Wylde's, or the so-called *New Philharmonic Society's* first concert.—Mr. Hullah's Wednesday meeting at St. Martin's Hall,—and Mr. H. Leslie's Thursday gathering of his choir. Though something new may remain to be said of all the great works announced, to wit Beethoven's 'Choral Symphony' and 'Mass in c,' Mendelssohn's 'Lobgesang' and Psalm with *contralto solo*, inasmuch as all great works are inexhaustible, let the student be ever so averse to transcendentalism,—we conceive that a novelty of the moment or two may more acceptably occupy our space disposable for music.

Herr Joachim announces three *Beethoven Quartett Concerts* during the month of May.—Herr Wieniawski's Quartett party consists of M. Bernard, Herr Sehreurs and a M. Vieuxtemps for *violincello*, in addition to himself.

Among announcements of pleasures to come for the month of May is a performance of Haydn's 'Seasons,' for the benefit of "The London Society for the Protection of Young Females." There are to be seven hundred performers; Signor Randegger is to conduct.—An Italian opera, unknown in England, will shortly, we are told, be produced in Dublin,—none other than the 'Macbeth' of Signor Verdi, with Madame Viardot as *Lady Macbeth*. Surely this would be a newer card to play at the *Royal Italian Opera* than 'Rigoletto' or (with all its beauty) the worn-out 'La Gazza,' both of which are put forward as features in Mr. Gye's programme. Madame Grisi and Signor Mario are going to sing in Dublin in the same company—of course before their own opera season commences.

Madame Thillon is in London ready to sing. Madame Faure remains; the French Opera over. Madame Novello is coming in May.

'The Seasons' will be given by the *Sacred Harmonic Society* on Friday next.

The last given of the "Monday Popular Concerts" was devoted to the works of Beethoven, and included the string quintet in c major; the well known Rasoumoffsky quartet in f; the Sonata for piano, c, dedicated to Haydn, and that in e, op. 30, for piano and violin. Mr. Tennant gave us that beautiful gem of the master, "The Song of the Quail," in a manner which showed his capabilities to interpret Beethoven's music, and the power of his vocal organ to accomplish it. This gentleman is gradually gaining a very advanced position among the singers of the day. The other vocal portions of the programme were entrusted to Madame Behrens, Mrs. Enderssohn and Mr. Wilbye Cooper.

Madame Anna Bishop made her first appearance at the Crystal Palace concert last Saturday. Miss Arabella Goddard also appeared on that occasion.

The Vocal Association have announced Handel's "Acis and Galatea," with Mozart's additional accompaniments, for next week's performance. Mr. Benedict will officiate as conductor.—*Corr. of N. Y. Mus. World*, March 16.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by O. Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

For the Piano-Forte.

Absence and Return. Two Romances, each, *René Favarger*. 25

Two Songs without words, which speak of grief and joy as well as tones may. The first a pensive, dreamy air, enveloped by impetuous runs flowing down from the right to the left hand, and indicating unrest and unsettledness; the second, an ecstatic melody moving along airily, in happiness and bliss. Moderately difficult.

Sans Souci. Morceau de Salon. *Ed. Roedel*. 35

A piece much easier than the above, although belonging to the same class. Teachers will find this piece excellently suited to be used at the pupil's third or fourth quarter. Written in Polka time.

La Rieuse. Polka. *Joseph Ascher*. 30

Ascher composes Polkas rather sparingly. After his military Polka "La Vallance" has been taken up and played to death by almost all the Orchestras, Bands and Amateur Pianists on this and other continents, Ascher has not, until now, composed another original Polka. It would be indeed surprising, if this Polka, equally pretty, equally easy, should not have a similar run. Of course all players will be anxious to get a copy of it.

Cuckoo Polka. (Or, Spring Polka.) *Herzog*. 25

A new edition of this favorite Polka which has been revived by Mamezard and by late performances of the Germanians and other city orchestras.

Twelve brilliant Studies in the modern style of Playing; 2 books, by *Henri Rosellen*. each \$1.50

These studies introduce to the player the peculiar technical difficulties of modern Piano-forte Compositions. They are invaluable as preparing the way to Voss', Gorla's, Prudent's, Ascher's and the composer's own inimitable Fantasias, as there is no similar work of the kind. Both books are now out.

Erlking. Song by Schubert, transcribed by *Stephen Heller*. 50

Pianists are still at war about the merits of the different arrangements of Schubert's immortal Ballad. Heller's comes in for a fair share, and, as it does not tax the powers of the performer to such an enormous degree as Liszt's, it may be said, to be thought of now more than any other.

Elenora Polka. *C. Gustave Filtz*. 25

Evergreen Waltz. *Immergrun*. 25

Rendezvous Waltz. *J. P. Spanier*. 35

Drawing-room Scottish. *F. Pannell*. 25

State Capital Schottisch. *H. C. Orth*. 25

Mount Allison Mazurka. *F. Agathe*. 25

Cuckoo Waltz. *W. Fink*. 25

Port Hope Schottisch. *H. F. Chalaupka*. 25

A lot of Bagatelles, composed principally to please and gratify young players, which good office all of them will undoubtedly perform well.

For Flute (or Violin) and Piano.

The Last Rose of Summer. *Raphael Dressler*. 25

Arranged in Dressler's well-known style; everything correct, neat and the embellishments in excellent and unquestionable taste.

For the Guitar.

Gems of Il Trovatore. *C. J. Dorn*. 35

The first instrumental arrangement which is offered to Guitar players. The airs are set well and effectively, carefully adapted to the peculiarities of the instrument.

Books.

ONE HUNDRED SONGS OF IRELAND. Words and Music. 50

A capital collection, including the best sentimental, satirical, traditional and humorous Songs and Melodies of "the land of sweet Erin," and one that cannot fail to be heartily welcome to the tens of thousands who look over the waters to "that green isle 'mid the ocean" as the home of their earliest recollections.

FOREIGN MUSIC.

OLIVER DITSON & CO. have constantly on hand, in addition to their American Publications, a well selected stock of

Foreign Musical Works.

Principally of French and German Authors, and take special pains to render this branch of their trade complete in all its departments. Of these may be mentioned:

COMPOSITIONS FOR THE ORCHESTRA.

From Eight parts upwards, as Symphonies, Overtures, Dances, &c., &c.

FOR STRINGED INSTRUMENTS.

Compositions for Three, Four, Five, or more, Stringed Instruments.

FOR THE VIOLIN.

Concertos, Sonatas, select Operatic Airs and instructive Pieces, with Piano accompaniment; Studies and Simple Tunes for the Violin alone; Duets, with a second Violin, Alto or Violoncello, &c., &c.

FOR THE FLUTE.

Fantasies, Pot Pourris, &c., with Piano accompaniments.—Airs as Solos; Duets, with a second Flute; Trios, Quartets, &c., with various instruments.

VIOLONCELLO, CLARINET, CORNET, &c., &c.

With Piano Accompaniment.

FOR THE GUITAR.

Solos, Duets, Trios, &c.; with Flute or Piano accompaniment.

FOR THE PIANO-FORTE.

For One, Two, and Three Performers on one Piano; for Two and Four Performers on two Pianos; Trios, Quartets and Quintets, with Stringed Instruments, &c.

FOR THE ORGAN.

All the best pieces of the most celebrated composers.

SCORES.

Piano and Voice, and Piano Solo, of the principal Italian, French and German Operas; also, Orchestral Scores of Symphonies, &c.

DETACHED PIECES.

Concerted and otherwise, from all the Popular Operas.

ITALIAN, FRENCH, GERMAN AND SPANISH SONGS.

Vocal Scores of Operas, Overtures, Cantatas, Masses, Choruses, &c., &c.

O. D. & CO. have every facility at their command for procuring, with despatch, any music that cannot be kept constantly on hand; such as Large Vocal and Instrumental Scores, Collections of Church Music, Theoretical Works in Foreign languages on Music, and kindred subjects, German Part Songs for Male and Mixed Voices, Orchestral Accompaniments to Oratorios, Masses, Cantatas, &c., &c.

Persons at a distance, ordering Music in quantities, can receive it by mail without extra expense.

THE TUNER'S GUIDE, Containing a Complete Treatise on Tuning the Piano Forte, Organ, Melodeon, and Seraphine, together with a Specification of Defects and their Remedies. Price 40 cents.

Published by Oliver Ditson & Co., Boston.

JOHNSON'S HARMONY.—Practical Instructions in Harmony, upon the Pentalorian, or Inductive System; teaching Musical Composition and the Art of extemporizing Interludes and Voluntaries. By A. N. Johnson. Price, \$1.

Published by Oliver Ditson & Co., Boston.

Burgmuller's Piano-Forte School.

A New Edition, handsomely bound in cloth. Price \$2 00.

Published by Oliver Ditson & Co., Boston.

MOORE'S IRISH MELODIES.—With Symphonies and accompaniments by Sir John Stephenson. Embellished with a Portrait of Moore. Price, \$1.50. Cloth, embossed, \$2.50. Cloth, full gilt, \$3.

Published by Oliver Ditson & Co., Boston.

The Home Melodist.

CONTAINING Sixty of the most popular Songs and Ballads. For the voice only. Neatly bound in muslin. Price 25 cts.

Published by Oliver Ditson & Co., Boston.

277 Washington Street, Boston.

One Hundred Songs of Ireland.

MUSIC and Words. Price, Board, 50 cts; Paper, 38 cts.

Published by Oliver Ditson & Co., Boston.

OPERA CHORUS BOOK.—Consisting of Trios, Quartets, Quintets, Solos and Choruses, selected and arranged from the works of Von Weber, Rossini, Meyerbeer, Bellini, Benedict, Donizetti, Mercadante, Auber, Balfe, Verdi, and Bishop. Price \$1.50.

Published by Oliver Ditson & Co., Boston.

THE VIOLIN MADE EASY.—Price 50 cts.—This work contains upwards of one hundred of the best pieces, arranged for the Violin. The instructions are simple, easily attained, and suited to all capacities.

Published by Oliver Ditson & Co., Boston.

JULIEN COLLECTION OF FLUTE AND VIOLIN MUSIC.—Embracing the most popular Opera Melodies, Songs, Polkas, Waltzes, Marches, Quadrilles, &c. Price, 50 cents.

Published by Oliver Ditson & Co., Boston.

FAVORITE DANCE MUSIC, FOR THE PIANO-FORTE.

Persian Polka.	Chas. D'Albert.	30
The Soldier's Polka.	do.	35
Amelia Waltzes, with Introduction and Finale.	Lumbye.	50
L'Andalous. Valse Brillante.	Edouard Wolff.	35
Galop di Bravura.	C. Fradel.	30
La Flammina. Masurka Elegante.	J. Ascher.	30
Le Flot Melodique. Valse.	C. Fradel.	30
Newport Lancers' Quadrille. (With Figures.)	do.	30
The new Caledonian Quadrilles. (With Figures.)	Knight.	30
Lulus Miller Waltzes.	C. D'Albert.	60
Midnight Varsoviana.	Montgomery.	25
Golden Stream Varsoviana.	do.	25
Annie Laurie Schottisch.	Glynn.	25
Souvenir de l'Amerique Masurka.	Schulhoff.	30
Scilian Vespers Galop.	Albt W. Berg.	30
Sparkling Hock Galop.	H. Sauer.	25
French Polka. (With Colored Title Vignette.)	D'Albert.	50
First Kiss Polka. (With Title Vignette.)	Hy. Farmer.	35
Reaper's Polka.	C. D'Albert.	35

Published by OLIVER DITSON & CO.



THE
BEST
PIANOS,
ARE MANUFACTURED

BY
CHICKERING & SONS,
WHO HAVE RECEIVED
88 MEDALS,
THE FIRST PREMIUMS,
Over all Competitors in the United States.
WASHINGTON STREET,
BOSTON.

PHIL. RICE'S METHOD FOR THE BANJO, with or without a Master, containing the most popular Banjo Solos, Duets, Trios and Songs, performed by Buckley's, Christy's, Bryant's, White's, Campbell's, and other celebrated Bands of which the Author was a member, including many pieces here first given to the public. Price \$1.00.

Published by Oliver Ditson & Co., Boston.

Star Collection of Instrumental Music.

Arranged for Wind and Stringed Instruments, and for the use of Small Bands and Orchestras. By J. W. Moore. Price \$1.50.

Published by Oliver Ditson & Co., Boston.

One Hundred Comic Songs. Music and Words, including the best and most popular Humorous Songs in the English language. Price 50 cents.

Published by Oliver Ditson & Co., Boston.

SMALL BAND AND ORCHESTRA MUSIC.

The National Orchestra, a collection of Music, including all the Popular Melodies of the day, arranged for Small Bands and Orchestras, consisting of 1st and 2d Violins, Flute, Clarinet, Cornet and Bass, by B. A. Burditt. Each No. 60 cents.

Published by Oliver Ditson & Co., Boston.

EXERCISE SONG BOOK, Containing Songs and Rounds to be accompanied by Physical Exercises, for the use of Primary Schools. Price 12 cents.

Published by Oliver Ditson & Co., Boston.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIELBLOK,
Residence, — United States Hotel.

EDWARD BAACK,
Importer of Musical Instruments,
DEALER IN MUSICAL MERCHANDISE, BOOKS, &c.
87 Fulton street New York.

Five Thousand Musical Terms.

A COMPLETE DICTIONARY of Latin, Greek, Hebrew, Italian, French, German, Spanish, English, and such other Words, Abbreviations and Signs as are to be found in the works of eminent Musical Composers. By J. S. Adams, 50 cts.

Published by Oliver Ditson & Co., Boston.

MR. ZERDAHELYI, THE PIANIST, continues to give instruction in Music. Address at Messrs. CHICKERING & SONS, or OLIVER DITSON & CO'S.

JULIUS EIOHBERG.—Instruction on the Violin; Cultivation of the Voice; Composition, and Musical Arrangement.
Address at 21 East Canton Street, or at the Music Stores.

The Polylingual Journal.

A QUARTERLY MAGAZINE IN FIVE LANGUAGES, affords great facilities for learning French, Spanish, Italian and German. The First Series, containing the same text in different languages, is now complete. In the Second Series the Reading matter is different in each language, and is selected from the best productions of the leading writers of France, Spain, Italy, and Germany.

Terms, \$2 per annum in advance. The French Part in a separate Magazine, 75 cents a year. Address,
HIRAM O. SPARKS,
836 Broadway, New York.

884

CAMPAGNOLI'S VIOLIN METHOD.—A New and Progressive Method of the Mechanism of Violin Playing, divided into Four Parts, with the requisite explanatory Remarks, comprising 122 Progressive Lessons for two Violins, and 118 Studies for one Violin only. By B. Campagnoli.—Price \$5.

Published by Oliver Ditson & Co., Boston.

NOVELLO'S

CENTENARY EDITIONS OF THE ORATORIOS.

HANDEL'S MESSIAH,

Price 75 cents.

Bound \$1.35; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,

Price 75 cents.

Bound \$1.25; All the Choruses (in Score,) 50 cents.

MEHNDELSSOHN'S SAINT PAUL,

Price 75 cents.

Bound \$1.35.

All the Oratorios of Handel, Haydn, Mozart, Beethoven, Spohr, Mendelssohn, Rossini, &c., are published in the same style, at similar prices. Catalogues gratis on application to

WEBB & ALLEN,

860

1 Clinton Hall, Astor Place, N. Y.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, 84 Nicholas Hotel Building, 98 Spring Street, near the corner of Broadway, New York.

257

MEHNDELSSOHN'S SONGS WITHOUT WORDS. Complete in one volume. Bound in Cloth, Price \$3.00.
Published by Oliver Ditson & Co., Boston.

New and Enlarged Edition

OF

Carcassi's Method for the Guitar.

This Edition of Carcassi's celebrated instruction for the Guitar embraces much valuable matter not contained in those previously issued. These additions are those which have been made by the distinguished Author, after an experience which enabled him to determine what was actually needed by the pupil for a

Thorough Understanding of the Art.

The whole has been carefully translated by a well-known Professor of the Guitar, and is thereby rendered as free as possible from those slight but perplexing inaccuracies which sometimes become a part of translations and reprints.

A number of

Popular Songs in Each of the Different Keys have been appended, which, together with the masterly instructions of Carcassi and his plain yet comprehensive

COURSE OF EXERCISES,

furnish all that is desirable to both Teacher and Scholar.

Price, Complete \$2.50.

Abridged Edition \$1.50.

Published by OLIVER DITSON & CO.

MASONIC HARP. Containing over 400 Odes, Hymns, Songs, &c., with music, adapted to all the Public and Private Ceremonies of the Masonic Fraternity. By G. W. Chase. Price 60 cents.

Published by Oliver Ditson & Co., Boston.

IN PRESS.

Grobe's New Method for the Piano.

The undersigned publishers beg leave to announce that the method above mentioned will be issued shortly.

A good instruction book for the piano has long been wanting, and Mr. CHARLES GROBE has performed the labor in getting this one up in a most admirable and satisfactory manner. It will prove itself to be one of the most valuable guides in the instruction of the art of playing the piano.

Considering the author's well-known capability and long and unremitting devotion to the task of elementary teaching, we have strong reason to hope that the public are now to be furnished with a thorough, systematic, progressive, and entertaining Method for the Piano.

We can confidently recommend it to teachers and pupils as better adapted to the purposes of elementary instruction than any other with which we are acquainted.

The plan pursued in this work is substantially the same as that developed in Ollendorff's method of teaching languages. It commences with the simplest elements. The progress made will be gradual, so that every step will be perfectly intelligible, and be rendered of positive value to the pupil. Every difficulty is met with singly, and after thorough analysis, overcome by practice.

This method will, undoubtedly, provide teachers with a well digested, progressive, and entertaining plan by which a sound and correct knowledge of the art of playing the piano may be acquired with comparatively little labor, and in so short a space of time as will almost seem incredible to those who have confined themselves to some of the tedious systems heretofore in use.

This work contains ten engraved figures, illustrating the different positions of the hands and fingers; and also a likeness of the author.

Its typographical accuracy and appearance have never been equalled in any musical work that has heretofore been issued from the press in this or any other country.

The price of the work will be \$2.50; bound in cloth, \$3.

Copies will be sent by mail, free of postage, on the receipt of the marked price.

LEE & WALKER, Publishers,
367-369 722 Chestnut Street.

Bassini's Art of Singing.

AN Analytical, Physiological, and Practical system for the cultivation of the voice. Complete, \$4.00; Abridged, \$2.50. Published by Oliver Ditson & Co., Boston.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,
No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

WILLIAM HALL & SON.

New-York, April 1, 1869.

JUST PUBLISHED.

AN ABRIDGED EDITION

OF

Bassini's Art of Singing.

An Analytical, Physiological, and Practical System for the Cultivation of the Voice.

BY CARLO BASSINI.

Edited by Richard Storrs Willis. . . Price \$2.50.

OLIVER DITSON & CO., 277 Washington St.

FLORENCE:

A COLLECTION OF SONGS,

The Poetry by

Longfellow, Tennyson and others.

MUSIC BY F. BOOTT.

FIRST SERIES.

I am weary with rowing.....	W. S. S.	25
Battle of the Baltic.....	Campbell.	25
From the close shut window.....	Lowell.	25
The Lands o' Dee.....	"Alton Locke."	25
The Night is calm and cloudless.....	Longfellow.	25
Stars of the Summer Night.....	"	25
The New Year's Balls.....	Tennyson.	25
O, Well for the Fisherman's Boy.....	"	25

SECOND SERIES.

Bring the Bowl which you boast.....	Scott.	25
Good Bye.....	Goodrich.	25
Three fishers went sailing out into the West.....	Kingsley.	25
The Mahogany Tree.....	Thackeray.	25
How freshly flow.....	Owen Meredith.	25
The Black Friar. (For Bass Voices.).....	Byron.	25

Published by Oliver Ditson & Co.

The Forthcoming Piano-Method!

By the Author of "The Modern School."

RICHARDSON'S NEW METHOD FOR THE PIANO

IS RAPIDLY APPROACHING COMPLETION, AND
WILL SOON BE ISSUED IN A STYLE
COMMENSURATE WITH ITS

MARKED SUPERIORITY

IN

ADAPTATION, CLASSIFICATION, PROGRESSION

And Facility of Comprehension.

IT WILL LEAD THE PUPIL

FROM THE RUDIMENTS OF MUSIC TO

An Advanced Artistic Attainment of a
Rapid and Finished Execution.

Of all Grades of Piano-Forte Compositions, combining in its
System the distinguishing features of all similar works,
and illustrated with

ELEGANT ENGRAVED PLATES,

PERFECTLY EXHIBITING CORRECT POSITIONS OF THE
HANDS AND FINGERS.

It has passed the closest scrutiny of those whose judgment in the matter is of the first importance, all of whom award to it their warmest approval, those who objected to "The Modern School" on account of its difficult progressions and other points, finding in this "Improved Method" all the features requisite to guide any pupil to a high degree of eminence, and at the same time, give the work a wide popularity, as it contains none of those difficulties and omissions that led to dissatisfaction in the author's former work.

Two Editions will be Published, one containing
English Fingering, the other containing
Foreign Fingering.

When the work is ordered, if no preference is designated, the edition with English fingering will be sent.

PRICE \$3.00.

Orders now received will be answered with early copies as soon as issued.

OLIVER DITSON & CO.

277 Washington Street.

Modern School for the Violin.

BY L. G. FESSENDEN. PRICE, \$1.50.

"The author, who is a teacher of much experience, has bestowed unwearied pains upon the composition of this work, and offers it not 'as the most scientific work,' but as one greatly needed by beginners. The work has been skillfully prepared, and we commend it to all tyros who aspire to a thorough mastery of that most stubborn of musical instruments, the violin."—*Yankee Blade*.

"A peculiar feature in this work is, that the practical part of playing is combined with the theoretical; consequently the pupil takes the violin in hand at the first lesson, and is led progressively, to a complete understanding, not only of how the violin should be played but also how it is played."—*Journal*.

"An excellent arrangement of examples, exercises and recreations, interest while they instruct, and make the whole course of study a pleasing pastime, rather than an irksome task."—*Ledger*.

"It is not so deeply scientific as some books, but it is for learners, not for masters."—*Trumpet*.

Published by OLIVER DITSON & CO.

NOW READY.

A COMPLETE CATALOGUE

OF

SHEET MUSIC AND MUSIC BOOKS,

Published by Oliver Ditson & Co.

277 Washington Street.

Including the Catalogues formerly published by Messrs. Atwill, Jollie, Dubois, Riley, Waters, Daggett, Jacques & Brother, of New York.—Prentiss & Clark, Wade, A. & J. P. Ordway, Martin & Beale, C. Bradlee & Co., Howe, Keith, and Marsh, of Boston.—Flot, Gould, and Bellak, of Philadelphia.—Hewitt, of New Orleans, Oliver Shaw, of Providence, Jones, of Indianapolis, etc. Also, Catalogues now published by S. T. Gordon, of New York, and Beck & Lawton, of Philadelphia.

This Catalogue, comprising

300 Double Columned Pages,

presents the publications of this house, carefully arranged under appropriate classifications, the following being the general headings of

SHEET MUSIC.

Authors....Bass and Baritone Songs....Battles....Choruses....Comic Songs and Duets....Cotillions....Dances....Duets, Vocal....Duets, Piano....Duets, Flute....Easy Lessons....English and American Songs....Fantasies....Flute Music....Four-Hand Pieces....French Songs....Gaiopades German Songs....Guitar Songs....Guitar Pieces....Guitar and Flute, or Violin....Harmonium....Harp Music....Italian Songs....Latin Songs....Marches....Masurkas....Melodion....Operatic Airs....Operatic Selections....Oratorio Selections....Organ Music....Overtures....Piano and Flute....Piano and Violin....Polkas....Quadrilles....Polka Redovas and Masurkas....Quartets....Rondos....Sacred Music....Schottisches....Seraphine....Sonatas and Sonatinas....Spanish Songs....Songs with Flute Accompaniment....Tenor Songs....Three Performers on one Piano....Trios, Vocal....Variations....Violin Music....Vocal Duets....Waltzes.

BOOKS.

Accordeon and Flutina....Anthems....Band Music....Banjo....Bassoon....Brass Instruments....Cantatas....Catechism, Piano, &c....Catholic Music....Chants....Choir Music....Choruses and Soloist Pieces....Clarinet....Concertina....Dictionaries....Double Bass....Drum....Dulcimer Encyclopaedia....Fife....Flageolet....Flute....Flute and Violin Music....Glee Books....Guitar....Harmony and Thorough Bass....Harp....Masonic Music....Masques....Melodion and Seraphine....Musical Composition....Oratorios....Orchestral Music....Organ....Piano Methods....Piano Studies and Exercises....Piano Primers and Catechisms....Piano Music....Sabbath School Music....School Music Books....Temperance Music....Violin Methods....Violin and Flute Music....Violoncello....Vocal Methods....Vocal Exercises Vocal Music.

This catalogue, which will prove of great value to all persons interested in the use or sale of Music, will be mailed to any person on the receipt of ten cents to pay postage.

OLIVER DITSON & CO.

BACH'S PRELUDES AND FUGUES.—The Well-tempered Clavichord. "Le Clavecin Bien Temere," being the Celebrated 48 Preludes and Fugues. By J. Sebastian Bach. Two volumes, each \$3. Complete, \$5.

Published by Oliver Ditson & Co., Boston.

CALCOTT'S MUSICAL GRAMMAR,

IN FOUR PARTS.

I. NOTATION.—II. MELODY.—III. HARMONY.—
IV. RHYTHM.

In the cultivation of music two distinct objects are to be acquired—SCIENCE and TASTE. Taste is improved by studying the compositions of celebrated masters, and by endeavoring, both in writing and performing, to adapt the melody to the subject.

By a due attention to this little volume, it is confidently believed that the student may obtain all that is necessary to discriminate between false and correct harmony, and to compose conformably to the established rules—an acquisition which certainly must be desirable to the votaries of music.

Many years since, several publications made their appearance in the United States which had a tendency to correct and refine the public taste in the science of music. No publication, perhaps, has had a more universal influence in this reform than this Musical Grammar. The general character which it has sustained for correctness among the best judges, and the high estimation in which it continues to be held, has induced the publisher to present a new and improved edition. He has been careful to preserve its original accuracy, by obtaining a careful revision and examination of the work by a gentleman eminent for judgment and taste in the science of which it treats.

The author has endeavored to present in a small volume the leading principles of practical music. From the analogy which exists between music and language, the author has presumed to adopt a classification first suggested by the German theorists.

Price, 75 cents.

Published by OLIVER DITSON & CO.

277 Washington St.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 368.

BOSTON, SATURDAY, APRIL 23, 1859.

VOL. XV. No. 4.

Dwight's Journal of Music,
PUBLISHED EVERY SATURDAY,
BY
OLIVER DITSON & CO.
377 Washington St., Boston.
JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.
To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$5. Ten copies, \$15. Twenty copies, \$30.
To ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers. Advertisements will be inserted at the following rates:
Three Columns, [1 page,] 1 insertion, \$30; One Quarter, \$200; One Year, \$600.
One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.
One-half Column, 1 insertion, \$6; 1 Quarter, \$30; 1 Year, \$125.
One-fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75.
One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$60.
Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.
Special Notices, headed and following Editorial, each insertion, per line, 25 cents.
Business Cards, six lines, Nonpareil, per annum, \$30.
Teachers' Cards, Two lines, Nonpareil, per annum, \$6.
Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

MISS EMILY LESDERNIER.

Begs leave to announce to her patrons and friends in Boston and vicinity, a FAREWELL Entertainment, to consist of Readings and Recitations in Costume, to be given at Mercantile Hall, Summer Street, next MONDAY EVENING, April 25th.
Price of Tickets 50 cents, for sale at Ticknor & Fields, Crosby, Nichols & Co., and at the hall.
Doors open at 7 1/2, to commence at 8 o'clock.

A SUPERIOR TEACHER OF VOCALIZATION WANTED,
September 1st, in Huntsville, Alabama, one of the most healthful and pleasant rural cities in the Union. A Lady is preferred; competent, also, to teach the Guitar and Piano, if desired. No inexperienced teacher need apply. Applicants will please state, among other things, the salaries for which they will come, the Masters under whom they have studied music, and their referees. The undersigned refers to Messrs. E. H. Butler & Co., Publishers, Philadelphia, as regards his own standing.
GEO. M. EVERHART.
April 5, 1859. 367—369

A LADY who has studied Music with one of the best teachers in Boston, and can give unexceptionable reference as to capability to instruct, wishes a situation as Teacher of the Piano-forte, either in a family or seminary. She has no objections to going South or West. Please address "Music," at the office of this paper. 367—369

NEW AND SUPERIOR
LOW PRICED, 8VO. EDITION,
OF THE
ORATORIOS!
NOW READY,
"THE MESSIAH,"
BY HANDEL.
EDITED BY VINCENT NOVELLO.
Price 75 cents!—In Crimson Cloth, Emble-
matically Embossed, \$1.25.
Published by OLIVER DITSON & CO.

Grand Complimentary Concert.

MR. C. R. ADAMS,

Respectfully announces to his friends and the public, that he will have a Complimentary Concert, at the Boston Music Hall,
SATURDAY EVENING, April 23,

The following talent have very kindly volunteered their valuable services:

Mrs. J. H. Long, Mrs. E. A. Wentworth, Miss Jenny Twichell, Mrs. I. I. Harwood, Mr. P. H. Powers, Mr. J. Q. Wetherbee, as Vocalists
Mr. J. C. D. Parker, Organist,

Mr. B. J. Lang, Pianist.

The Handel & Haydn Society. An Orchestra,
and Carl Zerrahn.

PROGRAMME.

PART FIRST.

1. Overture. "Martha." Flotow.
Orchestra.
2. Cavatina. In terra solo. "Don Sebastiano." Donizetti.
Mr. Adams.
3. Presto. From Concerto for Piano, in E♭. (With Orchestra.) Mozart.
Mr. Lang.
4. Quartette. Ecco quel fiero istante. Costa.
Mrs. Long, Miss Twichell, Messrs. Adams and Wetherbee.
5. English Song.
Mrs. Wentworth.

6. Chorus. The heavens are telling. Hadya.
Handel and Haydn Society. Solos by Mrs. Long, Messrs. Adams and Powers.

PART SECOND.

1. Overture. "Oberon." Weber
Orchestra.
2. Duet. Ah! perdona. From "La Clemenza di Tito" Mozart.
Mrs. Wentworth and Mr. Adams.
3. Song. Ah! mon fils. "Le Prophete." Meyerbeer.
Mrs. Long.
4. Ode to Horace. In tener vitæ. Flemming.
Messrs. Adams, Howard, Gilbert and Ball.
5. Sextette. Chi mi frena. Donizetti.
Mrs. Long, Miss Twichell, Messrs. Adams, Gilbert, Powers, and G. F. Hall.
6. Chorus. Thanks be to God. "Eljah." Mendelssohn.
Handel and Haydn Society.

Tickets 50 cents. To be had at the Music Stores and at the door. Doors open at 7 o'clock. Concert to commence at 8.

CONCERT!

MR. S. B. BALL

Will give a Concert

Thursday Evening, 28th inst.

at the **SCHOOL STREET CHURCH**, (Rev. A. A. Miner's.) Mr. Ball will be assisted by his Choir, and other Ladies and Gentlemen, who have kindly volunteered for the occasion.

Organist and Pianist, **MR. B. J. LANG.**
Doors open at 7 o'clock. Concert to commence at 7 3/4 o'clock.

MULLER'S PIANO METHOD,

REVISED BY JULIUS KNORR.

English and German Text.

In Two Parts. Price of each \$2.00. Complete, \$3.00.

Published by Oliver Ditson & Co., Boston.

CELEBRATED STUDIES IN PIANO PLAYING.

- BERTINI.**—Twenty-five easy Studies, opus 100. \$1.25
— Twenty-five Studies, opus 29, introductory to Cramer's Celebrated Studies. 1.50
CRAMER.—Celebrated Studies. Revised and selected by Julius Knorr. Two numbers, each, 2.00
CHERNY.—Studies in Velocity, opus 299. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each, .50
— One Hundred Finger Exercises, opus 189. Octavo size. Three numbers, each, 1.00
— Fifty Grand Finishing Studies, opus 409. Six Books, each, 1.00
DUVERNOY.—Ecole du Mechanisme. 3 nos. each, .50
DIABELLI.—Twenty-eight Melodious Exercises for Four Hands, (Teacher and Pupil,) the Melody being within the compass of an octave, in the principal major and minor keys. Four numbers, each, .50
HELLER.—Twenty-four New Studies. 2 nos. each, 1.00
MOSCHELES.—Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2 50. Second book, 2.00
— Study of the Scales, with an accompaniment for the Teacher. Opus 107 2.50
MOCKER.—Thirty Dramatic Studies, opus 74. Two numbers, each, 1.00
ROSELTEN.—Twelve Studies in the modern style of Piano-playing. Two Books, each, 1.00
SCHMITT.—The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton. .50
PLAIDY.—Technical Studies. As introduced at the Conservatory of Music at Leipzig. Translated by J. C. D. Parker. 2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTU- ATION and EXPRESSION.

Illustrated in

TWELVE NEW VOCALISES.

First Book now ready. Price \$1

Published by OLIVER DITSON & CO.

277 Washington Street.

Carhart's Melodeon Instructor.

Presenting in a Series of nearly 200 Popular Studies, a Complete, Progressive Course of Easy Lessons, for the Melodeon and all Reed Instruments.
Together with a

Superior Collection of Choice Music, comprising Songs, Duets, Trios, &c.

In this book great care has been taken in the arrangement of the elementary studies. The Exercises and Examples exhibit every phase of execution, and a diligent practice of them will enable the pupil to perform with ease and accuracy any of the popular compositions of the day.

The collection of Songs, Duets, Trios, Marches, Quicksteps, &c., comprises some of the very best, and have been selected with a particular regard to the tastes and wishes of the home circle and social gatherings. This volume is, therefore, calculated for student or performer, and equally valuable as a method of instruction or a collection of favorite music for the Melodeon and all Reed Instruments. It is distinctly printed from new plates, elegantly and durably bound, and furnished at the low price of ONE DOLLAR. Copies can be sent by mail.

Published by OLIVER DITSON & CO.

277 Washington Street.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of SHAWM, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfegios, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,

BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "Mason's Vocalizing Exercises and Solfegios." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "Russell's Elements of Musical Articulation." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "Anthem Edition."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. R. GRAY,
" " J. H. HIDLEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. E. PRATT & BRO.
Bolton, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—RICKEY, MALLORY & CO.
" " APPLIGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" " W. B. KEEN.
" " HIGGINS BROTHERS.
" " D. B. COOKE & CO.
Cleveland, O.—S. BRAINARD & CO.
" " J. B. COBB & CO.
Columbus, O.—RANDALL & ASTON.
Detroit, Mich.—FRANCIS RAYMOND.
" " M. ALLEN & SON.
Dubuque, Iowa.—COUCH & GILBERT.
Indianapolis, Ind.—STEWART & BOWEN.
Janesville, Wis.—J. SUTHERLAND & CO.
" " MOSELEY & BRO.

Fort Wayne, Ind.—O. L. HILL,
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Manassas, O.—D. STURGIS.
Milwaukee, Wis.—E. TERRY & CO.
" " A. WHITEMORE & CO.
Pittsburg, Pa.—J. H. MELLOR.
" " H. KLEBER & BROTHER.
Quincy, Ill.—GEORGE W. WINANS.
Rochester, N. Y.—WILLIAM ALLING.
" " E. DARROW & BROTHER.
St. Louis, Mo.—KEITH & WOOD.
" " L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" " PECK & RUDD.
Toledo, O.—D. ANDERSON & CO.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarinets, Flutes, &c for Bands, made to order, and warranted. BUSSON'S CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet-Saxhorn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 816

O. B. BROWN,

TEACHER OF PIANO & ORGAN,

Address, 277 or 281 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing-ROOM, ROWDOIN STREET CHURCH. 848



HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING, Piano-Forte and Music Warehouse, (Established, 1819.)

KING STREET, CHARLESTON, S. C.

BALMER & WEBER,

PUBLISHERS OF MUSIC,

ST. LOUIS, MO.

JOSEPH P. SHAW,

Sheet Music Musical Instruments, &c. ROCHESTER, N. Y.

J. C. D. PARKER,

Instructor of the Piano-Forte, Organ & Harmony, 8 HAYWARD PLACE.

H. H. HAWLEY,

DEALER IN

Music, Piano-Fortes, Melodeons, &c. BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments, SPRINGFIELD, MASS.

W. H. DUTTON,

MUSIC PUBLISHER, And Dealer in Musical Instruments. UTICA, N. Y.

O. C. CLAPP & CO.

DEALER IN

SHEET MUSIC, MUSIC BOOKS, Musical Instruments & Merchandise, 69 Court Street, corner of Cornhill, . . Boston.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE, 344—St 8 Temple Place.

WILLIAM SCHULTZE

GIVES Instruction on the VIOLIN, the PIANO-FORTE, and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

MRS. GEO. B. FOSTER, (late Fannie Fraser.) Teacher of Singing and Piano-forte, 26 Oxford Street, Boston.

SIGNOR AUGUSTO BENDELARI

Gives Instruction in Singing.

Residence . . . Tremont House.

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

(Agents of J. André, Offenbach.)

1104 CHESTNUT STREET, PHILADELPHIA.

HARPS.

J. F. BROWNE & CO., MAKERS, WAREHOUSES, 295 BROADWAY, NEW YORK. Prices and Descriptions forwarded by mail.

Strings, Music and every requisite for the Harp.

J. H. HIDLEY,

MUSIC PUBLISHER,

And Wholesale and Retail Dealer in

Pianos, Melodeons, and Musical Instruments,

519 Broadway, Albany, N. Y.

B. A. BURDITT,

COMPOSER AND ARRANGER OF Military, Orchestral and Quadrille Music, 69 COURT STREET, BOSTON.

Dwight's Journal of Music.

WHOLE No. 368.

BOSTON, SATURDAY, APRIL 23, 1859.

VOL. XV. No. 4.

The Normal Diapason.

Report of the French Commission.

(Continued from page 17.)

II.

We felt assured that the fact "of the constantly increasing elevation of the diapason" had not taken place in France alone, but that the whole world of music had been similarly hurried along; it was necessary, however, to obtain authentic proofs of this; it was necessary, also, to know to what extent, and in what different degrees, this influence had been felt in various countries, and in the principal centres of human activity.

We thought, therefore, M. le Ministre, that, in order to bring to a successful issue the researches with which your Excellency had charged us, it was requisite for us to begin by obtaining information abroad and at home, by questioning the heads of important establishments in France and foreign countries, by finding what was the general state of the diapason, and, in a word, by holding a sort of judicial enquiry (*enquête*). This course was, moreover, marked out by the very decree constituting us a Commission, and in which, with great justice, you mention "the difference existing between the diapasons of various countries, as a constant source of embarrassment."

Under your auspices, and through the medium of our president, we applied, therefore, to every place where there is an opera, or a grand musical establishment; to those towns where Art is cultivated with love and success, and carried out with *éclat*, and which may be termed the capitals of music; we asked for information concerning the course followed by *tone*, and begged that the tuning forks in use at the present day might be sent us, as well as the old ones, if possible, so that we might measure exactly the discrepancy. At the same time, we requested those enlightened men to whom we applied, to acquaint us with their opinion of the actual state of the diapason, and their feelings, whether favorable or opposed, with regard to a lowering, or moderating of the *tone*. Music is a collective art; a sort of universal language. Every nationality disappears before musical writing, since a single system of notation is sufficient for all nations; since signs everywhere the same represent the sounds which form the melody, or are grouped in chords; the rhythms which measure the time, and the various shades which color the thought; even silence is written by this provident alphabet. Is it not desirable that a uniform diapason, henceforth invariable, should add a final link to this community of intelligence, and that an A always the same, counting all over the face of the globe the same vibrations, should facilitate musical relations, and render them still more harmonious than at present?

It was with this view of the subject that we wrote to Germany, England, Belgium, Holland, Italy, and even America, and our correspondents have forwarded us conscientious answers, useful information, and interesting reminiscences. Some sent us old tuning-forks, half a century old, and now out of date; and others, contemporary ones, of various intonations. All of them, acknowledging and censuring the actual exaggeration, assured us of their cordial adhesion. Three of them, compatriots of ours,* while participating in the general opinion, ask, it is true, that the diapason shall be fixed by the actual state of the diapason of Paris; they do so, however, in order to stop it in its progressive ascent, and oppose an obstacle to future encroachments; but this, in our opinion, is an impotent obstacle, which protects the evil, and opposes it to itself, consecrating instead of destroying it. The rest are unanimous in desiring a less elevated diapason, uniform, and unalterable, a really international diapason, round

which would rally, with unvarying agreement, the singers, instrumentalists, and instrument-makers of all countries. Most of our foreign correspondents, beside expressing their approbation, praise us for having taken the initiative. "I am bound to thank you," writes one gentleman, † "for the important cause you have undertaken to plead; it is high time to stop the irregularities by which we have allowed ourselves to be carried away." "I adopt the sum total of your wise reflections," says another most distinguished conductor, ‡ "and hope all Europe will warmly applaud the nomination, by his Excellency the Minister of State, of a commission to establish a uniform diapason. The great elevation of the diapason destroys and effaces the effect and character of ancient music—of the master-pieces of Mozart, Gluck, and Beethoven."—"I make no doubt," writes another gentleman, § "that the commission will succeed in this important question. This will be another act of service rendered by your nation to Art and commerce." "The progressive elevation of the diapason," writes another of our honorable correspondents, ¶ "is not prejudicial to the human voice only, but likewise to all instruments. Stringed instruments especially have lost a great deal, as far as sound is concerned, since it has been indispensable, on account of this elevation, to employ very thin strings, strong ones not being able to stand the exaggerated tension; hence arises that sound which, instead of coming nearer and nearer, becomes more and more dissimilar to the human voice."—"To fix the diapason once for all," says a fifth, ¶ "would be to put an end to a great many doubts, as well as a multitude of annoyances, and even caprices. I assure you we take a lively interest throughout musical Germany in the execution of your project."—"You have said truly" writes another, ** "that all Europe is interested in the researches undertaken for the purpose of establishing a uniform diapason. The musical world has long felt the urgent necessity of a reform, and thanks France for having taken the initiative."—M. Drouet, Capellmeister of the Grand Duke of Saxe-Cobourg-Gotha, has forwarded us three tuning-forks, of different periods and elevations, together with an interesting note. Lastly, we have received from two highly competent gentlemen, Herr Wieprecht, director of the military music of Prussia, in Berlin, and Dr. Furké, papers treating the subject in a most masterly manner. The authors entirely coincide with the idea which led to the appointment of the Commission.

These numerous instances of adhesion, emanating from such high authorities, make us feel certain that a proposition for lowering the diapason will be well received throughout Germany. We must, also, here mention that, as far back as 1834, a number of German musicians assembled at Stuttgart, and expressed a wish that the diapason should be lowered, recommending the adoption of an A considerably below our A at present in use.†† There will certainly be, at first, some difficulties, arising more especially from the division of Germany into so large a number of different states. This is an opinion which one gentleman has expressed to us, ‡‡ but there is reason to believe that, after a few oscillations, an invariable and common type will be established in the above country, which is of great weight in the destinies of musical art.

From Italy we have as yet received only one letter. It is from M. Coccia, director of the Philharmonic Academy of Turin, and *maestro di capella* of the Cathedral of Novara. M. Coccia has been kind enough to forward us the tuning-fork used at Turin; §§§ it is a little lower than that of Paris, and the mildest (*il più mite*) says M. Coccia, with which he has hitherto met. He

recommends its adoption. Thus M. Coccia, also, is in favor of a *softening* of the tone, and this augurs well for the opinion of Italy, on which great stress should be laid.

From London, we have received a communication from Messrs. Broadwood, the celebrated pianoforte makers. They have been kind enough to forward us three tuning-forks, all employed in their establishment, each one being kept for an especial purpose. §§ The first, which is a quarter of a tone lower than that of Paris, was, 25 or 30 years ago, that of the Philharmonic Society, of London. It has been judiciously preserved by Messrs. Broadwood, as the one best suited to the voice, and it is by the extremely moderate *tone* it emits that they tune the pianos intended for accompaniments at vocal concerts. The second, much higher, since it is more elevated than our own, is that by which Messrs. Broadwood generally tune their pianos, because it is nearly conformable to that of harmoniums, flutes, etc.; it is the diapason of instrumentalists. Lastly, the third, still higher, is that now used by the Philharmonic Society. This extreme license in the diapason ¶¶ must be attended with inconvenience, and is calculated to endanger, in some measure, absolute correctness. The result is, that Messrs. Broadwood express a wish "for the success of our researches, so interesting and so important for the whole musical world."

M. Bender, musical director of the King of the Belgians and of the regiment of the Guides, would like two diapasons, with a difference of half a semi-tone; the higher one for military bands, and the other intended for theatres. M. Bender practises his system; the diapason employed by the band of the Guides is not applicable to vocal music. It is the highest of all the diapasons we have received.

M. Daussoigne-Méhul, director of the Royal Conservatory at Liege, does not send us any tuning-fork, that which he employs being similar to that of Paris. He is one of the three correspondents who are in favor of the adoption of this diapason, as the extreme limit, and safeguard, if only, he says, to arrest its tendency to ascend.

M. Lubeck, director of the Royal Conservatory at the Hague, sends us his tuning-fork, which is somewhat less high than our own, and at the same time promises us his adhesion and support.*** You see, Monsieur le Ministre, with how much sympathy and approbation your desire to establish a uniform diapason meets.

We have written to America. New York has not yet answered. M. E. Prévost, conductor of the French Opera at New Orleans, has forwarded us a letter of adhesion, and a tuning-fork which has not reached us.

We have, also, received information on the subject from distinguished artists in some of the great cities of France, where music is held in honor.

The tuning-fork sent us by M. Victor Magnien, director of the Imperial Academy of Music at Lille,††† is, after that of M. Bender and those from London, the highest of any forwarded to us. It is, consequently, higher than that of Paris. It has, no doubt, like a good neighbor, experienced the influence of the band of the Guides at Brussels, and M. Magnien eagerly joins those who ask for a more moderate diapason.

M. Mézerai, conductor of the orchestra at the Grand Theatre, Bordeaux, has communicated his diapason, which is less elevated than that of Paris. He first adopted the latter, but, he informed us, it fatigued his singers too much.

The diapason of Lyons is the same as that of Paris; that of Marseilles is a very little lower. Mr. Georges Hainl, conductor of the orchestra at Lyons, thinks the diapason of Paris ought to

be retained, in spite of its high pitch, lest the *clat* of the orchestra might be injured. M. Aug. Morel, director of the Communal School of Marseilles,†† inclines to this opinion. These two artists, with M. Méhul, constitute the group we have mentioned as proposing that the actual state of things should be adopted as the definitive limit.

Toulouse has forwarded us two tuning-forks, that of the theatre, less elevated than our own, and almost similar to that of Bordeaux, and that of the School of Music,|||| which is about the fourth of a tone lower. This is a remarkable difference, and all the more important, as Toulouse is one of those towns distinguished for musical instinct, where singing is popular, and harmony abundant, and which, in all times, has supplied our stage with artists possessing melodious and sonorous voices.

The tuning-fork of the School of Toulouse is, like that of the Grand-Ducal Theatre of Carlsruhe, from which it differs by only four vibrations, the lowest of all that have been forwarded us. That of the band of the Guides of Brussels, which emits nine hundred and eleven vibrations a second, is, for sharpness, the extreme limit of these diapasons; that of Carlsruhe, which gives only eight hundred and seventy vibrations, is the limit in lowness.*** Within this difference, which is not much less than a semi-tone, range the diapasons in use at the present day, and, consequently, the orchestras, bands, and vocal combinations, of which they constitute the rule and the law, and of which, so to speak, they represent (*résumer*) the expression.

Thus France possesses, at her two extremities, one of the highest diapasons, that of Lille; and one of the lowest, that of the School of Toulouse. We can trace on the map the route followed by the diapason in France; it rises and falls with the latitude. From Paris to Lille it rises; it falls from Paris to Toulouse. We perceive that the North is subject to the contact, the predominance of instrumental, while the South remains faithful to the rules and good traditions of vocal art.

We have presented to you, Monsieur le Ministre, a faithful epitome of the information we have received; we have acquainted you with the impression it has produced upon ourselves. Taking into account the almost unanimous opinions expressed for a moderation of the *tone*, and the unanimous opinions in favor of the adoption of a uniform diapason, that is to say, a general leveling of the diapason, freely consented to; taking into account the remarkable differences existing between the various diapasons we have been enabled to compare, differences measured, with all the precision of science, by the number of their vibrations, and duly marked down in one of the tables annexed to this report,††† the Commission, after discussing the question, has adopted, unanimously, as principles, the following propositions:

It is desirable that the diapason should be lowered.

It is desirable that the lowered diapason should be generally adopted as an invariable regulator.

III.

It now remained for us to decide how much the diapason could be lowered, so as to secure for it the best probable chance of being adopted as an invariable regulator.

It was evident that the greatest possible abatement was a semi-tone, a more considerable deviation being neither practicable nor necessary; and on this point the Commission was unanimous. The semi-tone, however, met with opponents, and three systems were started: the diminution of a semi-tone; the diminution of the fourth of a tone, and a diminution of less than the last.

One member only proposed a diminution of less than a quarter of a tone. Fearing especially that the relations of commerce would be disturbed, he proposed a very moderate diminution, which, at the most, and in its greatest amplitude, should extend to half a quarter of a tone.

The question of commercial relations is sufficiently important to warrant us in dwelling on it

an instant. Besides, Monsieur le Ministre, when you appointed us you directed our attention to it.

Among the documents forwarded us is a letter signed by our principal and most celebrated instrument makers in all branches of the profession. In this letter addressed to your Excellency, the writers state all the inconveniences resulting "from the continual rising of the diapason, and of the difference between various diapasons." You are asked to put an end to these inconveniences by establishing a uniform system of diapason. "It belongs to your Excellency," say the writers, "to cause this kind of anarchy to cease, and to render the musical world as important a service as that formerly rendered the industrial world by a uniform set of measures."

The Commission entertains the highest consideration for the interests of our great trade in the manufacture of instruments, which is one of the sources of riches in France, a branch of industry intelligent in its products and felicitous in its results. The clever men who direct, and have raised it to the first rank, cannot question our solicitude; they know we are friendly towards a trade which supplies some of the members of the Commission with valuable and charming auxiliaries.

But, if among these makers, who have so well pointed out to your Excellency "the inconveniences resulting from the divergence and continually increasing elevation," there are some who, as we have been informed, now apprehend "the inconveniences" resulting from the measures we desire to adopt for the purpose of contenting them, what is to be done? Since, "with all the musical world," they have asked for a uniform diapason, how can the selection of a diapason, destined, as we and they hope, to become uniform, disturb "commercial relations" already disturbed, in their opinion, by the divergence of existing diapasons from each other? The establishment of a uniform diapason necessarily implies the selection of one diapason and no more. Now we have received, listened to, compared and measured twenty-five different tuning-forks, all in active use at the present day. From so many A's, which is to be chosen? Our own, apparently. But why? Of these twenty-five diapasons, not one desires to rise, but many are eager to descend, while fifteen are lower than that of Paris. By what right should we say to these fifteen diapasons: Rise to our level. Would not the very fact of our doing so cause commercial relations to run a great chance of being disturbed? Is it not more logical, more reasonable, and more sensible, for the sake of the grand system of conciliation, we wish to try, to descend towards this majority, and have we not, by this plan, the greatest chance of being listened to by the foreign artists whose assistance we have requested, and whom we now thank for having responded to our appeal with so much cordiality and sympathy?

In order to give the instrument-trade a mark of its solicitude, the Commission called together the principal makers, those who obtained the first rewards at the Universal Exposition of 1855, that is to say, the very same who wrote to your Excellency,**** and it was only after conferring with them, and several of our orchestral conductors,††† that the Commission deliberated on the extent the diapason might be lowered.

In the discussion on this point, the great majority of suffrages was for the diminution of a quarter of a tone; this would sensibly moderate the trouble attending the studies and exertions of singers, and thus insinuate itself, so to speak, incognito, into the presence of the public, without causing too great a perturbation in established habits; it would facilitate the execution of ancient master pieces, and would bring us back to the diapason employed about thirty years ago, the period of the production of works of which most have remained on the repertory, and which would thus be in the position they occupied when composed and first represented. It would be accepted abroad more readily than the diminution of a semi-tone.†††† Thus, however, it would nearly approach the diapason selected in 1834, at Stuttgart. It already had in its favor actual ex-

perience, restricted, it is true, but the results of which we are able to appreciate.|||||

* MM. Daussolgne-Méhul, Georges Hainl, and Auguste Morel.
† Herr Franz Erkel, Capellmeister at the National Theatre, Poth.

‡ Herr Reissiger, first Hof-Capellmeister, at Dresden.
§ Herr Joseph Abenheim, director of the chapel of His Majesty the King of Wurtemberg.

¶ M. de Lwoff, Master of the Court, and Director of the Imperial Chapel at St. Petersburg.
‡ Herr Ferdinand David, Director of the Leipzig Conservatory.

*** Herr Franz Abt, Capellmeister of the Ducal Theatre, Brunswick.

†† The A proposed by the meeting at Stuttgart was one of 880 vibrations. The present diapason of Paris is one of 896, and that of Berlin, one of 903.

††† Herr Franz Lachner, the celebrated composer, and director-general of music at the Bavarian Court, expresses himself in the following terms: "I warmly desire, for the interest of the Art, that the Commission may happily surmount the difficulties which will, doubtlessly, arise in the execution of this project. Be assured that, as far as I am concerned, I will do all I can to realize your idea."

|||| M. Coccia thinks that the Turin tuning-fork he sends us is also that of the theatre at Vienna. He believes it to be lower than that used at Venice and Naples.

|||| These three forks give the C (ut), like that sent from St. Petersburg by M. Lwoff.

††† There is about a semi-tone difference between Messrs. Broadwood's diapason No. 1, and their diapason No. 3.

*** "I have had also to contend against the continual rise of the diapason. By founding a stable diapason you will render an important service to art. I shall, therefore, do all in my power to bring into use among us the diapason you fix upon for France."—M. Luebeck's Letter.

††† A branch of the Imperial Conservatory of Paris.

††† The School of Marseilles, as well as the School of Toulouse, mentioned a few lines lower down, are branches of the Imperial Conservatory of Paris.

|||| These two tuning-forks were sent us by M. Mériel, director of the School of Toulouse.

|||| The diapason No. 1. of Messrs. Broadwood (the old diapason of the London Philharmonic) is rather lower than that of Carlsruhe, giving only 868 vibrations.

M. Jos. Strauss, ducal Capellmeister, at Carlsruhe, states, while giving us his adhesion, that the diapason he employs is that which fatigues his singers, both male and female, the least, and is best adapted for the execution of operas, ancient as well as modern.

††† Table A. Table B shows the proportional elevation of the diapason in different countries. These two tables were drawn up by MM. Despretz and Lissajous, members of the Commission.

**** M. M. Trébert, Buffet, and Ad. Sax, makers of wind-instruments; M. Cavallé-Coll, organ-builder; the representative of M. Erard; MM. Pleyel-Wolff and Henry Hers, pianoforte makers; M. Alexandre, maker of the organ-melodium; and M. Guillaume, maker of stringed instruments.

†††† M. Girard, conductor at the Imperial Academy of Music, and at the Société des Concerts du Conservatoire; M. Mohr, band master of the Imperial Guard; and M. Delafre, conductor of the Theatre-Lyrique.

††† "Being convinced of the utility of your project, I will do my best to get your diapason accepted here, if, after the researches of your Commission, the change to be made is not too great." Letter from Herr Ferdinand David, Director of the Conservatory, at Leipzig.

|||| The Grand-Ducal Theatre, at Carlsruhe, and the School of Toulouse, the voices from which are fresh, supple, and in good condition, employ the diapason which we propose. With reference to this school, by the way, we must remark that young pupils from it experience serious difficulty, and sometimes a perceptible deterioration of voice, when they are obliged to exchange their own moderate diapasons to conform to that of Paris.

(To be continued.)

On Beauty of Tone.

(From "Voice and Vocal Art"; a Treatise written for the use of Teachers and Students of singing.)

BY SABILLA NOVELLO.

The tones of the human voice are universally admitted to possess more charm than any other musical sounds; but, although by their natural variety and homogeneous expression they may claim this superiority, yet by mismanagement or neglect they are liable to become muffled or harsh, and even vulgar and offensive. The tones of the human voice, even when of the most delicate quality, are very prevalent, and will generally be distinguished above many combined instruments; therefore, in order to give pleasure, their beauty ought to be as remarkable as their predominance.

Among other acoustic discoveries, it has been ascertained that a note, when sustained perfectly in tune, will fill a much larger extent of space than if it be impure in intonation; and this fact alone ought to prove that correct intonation is the first essential to beauty and fulness of tone.

Some voices are naturally fine and full throughout their compass, but these are rare examples, much to be valued. In general, the vocal instrument is not equally beautiful in all its tones, but may be perfected by artistic development and careful cultivation. Weak voices may be improved in tone by the constant practice of long-sustained notes; the *tremulousness* observable in the emission of some voices, is occasioned by weakness of the vocal ligaments, which are not sufficiently vigorous in their contractile force to control and modulate the column of air transmitted through their vibrating edges, by the lungs

and trachea. This defect may be conquered by attentively measuring the quantity of breath the glottis can command, and restraining the collapsing strength of the walls of the chest during expiration, until the vocal cords, by constant exercise, gradually acquire sufficient firmness to sustain the voice in a smoothly flowing stream.

The *nasal twang*, so common in untrained singers, is caused by the soft palate, which, if suffered to remain too low a position at the back of the mouth, leaves the nasal passages too much unclosed, and inclines sound to escape principally through this channel. During vocalization, the soft palate and uvula should be raised so as to allow the voice free egress through the mouth. Those who are subject to the defect just named, should be very cautious against opening the mouth upwards so as to make it assume a round shape; it should be held widely smiling, in which position the soft palate is not so much inclined to sink. If the evil be obstinate, it will be necessary to correct it by holding the nostrils entirely closed until a proper position of the mouth be obtained.

Thick, *throaty* tones are produced when the back of the tongue is held too backward in the mouth, or is compressed so as to form a lump in the cavity of the lower jaw, which it should merely fill up, while its edges touch the teeth around. When *throaty* tone arises from this cause, its cure is easy, but it often originates in the undue size or occasional enlargement of the tonsils, or glands situated on each side of the throat, between the palatine arches. In this case, improvement is more difficult, and sometimes amputation of the superfluous parts is necessary to radical cure.

Huskiness of tone proceeds from the insufficient closing of the lower vocal ligaments; when a current of air passes clearly through the lips of the glottis, tone will be pure and round, but if its lower edges be not properly contracted, a *breathy* sound escapes with the voice, and renders it husky.

The harsh and meagre tone occurring on the notes constituting the *break* of the voice, may be obviated by the practice of scales and passages which flow from one register to another, as described under the head of "union of different registers."

Every voice possesses one or two tones more beautiful than the rest; these should be sung by the student, who must carefully observe the peculiar shape assumed by the soft palate, mouth, and other channels of the voice, during the emission of these superior tones, and endeavor to imitate or assimilate their sound throughout the whole compass of the voice, and thus equalize its beauty.

Although so much study and exercise is advised, to render a voice *uniform*, yet nothing is more to be avoided than *monotony* of sound. In everything variety is agreeable and refreshing, and in nothing more so than in music, or tone of voice. The ear soon wearies of even the most delicious sounds, unless they convey some meaning to the mind, or appeal to some feeling of the heart.

After having *equalized* the voice, therefore, the student must proceed to gain complete mastery over different and opposite qualities of tone, which must form the medium expressive of most dissimilar sentiments.

High notes should be exercised, taken with vigor, and produced in middle register; taken with grace, produced in head register; and taken by means of *portamento*, which renders their tone pathetic or tender.

Portamento is much employed by Italian singers, and is very expressive when moderately introduced. It is the art of *carrying* the voice from one note to another. Letting the intermediate notes be *heard*, but *not distinguished*: almost in the same manner as a scale may be sounded upon a pianoforte by pushing the thumb strongly along its keys for the distance of one or two octaves. The difference between a note taken with or without *portamento*, is the same as between an object *thrown* or *lifted* up; the following illustration points out the peculiarities of *portamento*.

Without *portamento* :—



With *portamento* would be sung thus :—



Great beauty and expression is added to tone by gradual *crescendo* and *decrescendo* of sound. Every long-sustained note should be swelled out or diminished during its emission.

As a general rule, all ascending passages should increase, and descending passages decrease in loudness of tone.

Reiterated or insistent passages should increase in

loudness, unless the repetition is intended as an echo to the original phrase.

All syncopated, suspended notes, and those foreign to a chord, should be emphasized, and their resolutions clearly defined.

In the execution of rapid passages, a good singer should never let any signs of *hurry* be evident, and must impart life and energy to very slow movements by diversified and graduated tones.

Every appearance of effort or exhaustion should be avoided, that the minds of an audience may remain in a state of pleasurable security rather than of surprise or suspense.

Singers should never debase their own standard of taste to gain popularity; if their own judgment pronounce a composition to be worthless and unmeaning, they should, if possible, decline to perform it. It is the duty of every artist to form and elevate musical taste, and the public is much more intelligent than some musicians suppose. It is true that much applause is bestowed upon mere mechanical execution, but this expression of delight is temporary, and very different from the placid, but perfect enjoyment experienced by an audience appreciating the worthy performance of some classical work, always heard with renewed pleasure. The dignity of Art, and of those devoted to it, will ever be respected, unless degraded by artists themselves.

Imitation in the Fine Arts.

Translated for Dwight's Journal from the French of TOFFEE.*

To imitate, the painter transforms. And the musician? It is essential that he should not imitate, for by so doing he loses force. Because by imitation he translates, while to impress, he must express, and to express he must transform.

This a law more stringent for musician than for poet, as it is the more so for the poet even than for the painter.

Is it admirable to imitate the cries of grief? Its sighs, its groans, and howlings?

It can be done, but our tears cease to flow immediately, and let the groans be repeated or prolonged, and uncontrolled laughter will be the result. Without direct imitation of that which is external and actual, the musician discloses in the language of his invention, the emotions, the regrets, the delights, and the sublime sensations filling his soul; which are the more powerful because not limited by finite form. He transports us with a sympathetic emotion, sublime because unmeasured.

By such methods music becomes the first of imitative arts. Yet imitation is of small account in it. It is expression alone. From soul to soul, sound is the only messenger. Direct and living image of the sweeter and the stronger perturbations of the human soul, it communicates transports of delight, ineffable melancholy, the tumult of sentiment, the mirthfulness of triumph.

While Painting rests upon the level of earth, while Poetry, borne by Pegasus, flies from Pindus to helicon, Music hovers over earth and over Pindus. Her wings soar higher than the clouds, into infinite space. She finds her divinest inspiration only when she forbears to alight.

Three artists, sublime in genius, have taken the 'Creation' as their subject. Michelangelo, Moses and Haydn. The first, bound by the conventions of his art to direct imitation, is meagre in comparison with the second, who, unconditionally free, expresses, at the same time, the invisible thoughts of the Creator, and the visible glory of the Creation. The last, in purer liberty, makes less apparent, but expresses more. He repeats, he develops the two former. In his work shine Majesty, Power, Action. Chaos is made known to us, and these vast continents and mountains are for the first time touched with light. Innumerable creatures fill the new world; Tenderness, Passion, Poetry, enter it with Man. And all appears successive or simultaneous at the will of Haydn! He is infinite, rather than vague, and animate rather than infinite.

Music, like the other Arts, becomes materialized

by various steps; and as in other Arts, it is when imitation replaces expression, or when the execution outweighs the sentiment. Here we have Melody constituting expression, as Form in the arts of design. Let melody become simply imitative, and expression dies. Let melody be subordinate to harmony, of which the effect is to charm the ear as color charms the eye, and the pleasures of sound substitute themselves for those of expression. The Beautiful puts to flight the Ethereal.

The modern orchestra was unknown to the Greeks. They sang at their festivals, in unison, melodies, each of which bore an individuality so strong, endowed with a power so immense, that the delirium of martial ardor, of consuming vengeance, or of an enervating voluptuousness, led the souls of a nation captive!

Melodies, such as these, were distinguished by "modes." Plato, for his 'Republic', makes choice among these "modes."

Where shall we find the modern law-giver occupied with music? Where is the philosopher who has even examined the benefits or the evils it may spread among mankind? What Journalist speaks of it otherwise than as one of the brilliant and costly pleasures of the capital? Than as of an ingenious combination of sounds, which, by means of execution, more effective than expressive, has the sublime object of providing agreeable sensations for fops and silly women?

By such signs, it seems to me that music seeks perfection in deformity, and that we pride ourselves, in this as in some other things, upon false or barren attainments.

* "Reflexions et Menus Propos, d'un Peintre Genevois." Chap. XX.

Wagner's Tannhäuser at the Stadt Theatre.

From the New York Evening Post.

It was about 1845 that Wagner's opera "Tannhäuser, or the Contest of the Minstrels at Wartburg," a work that has excited the most exaggerated criticism, both laudatory and condemnatory, was first brought out at Dresden. The composer wrote the libretto as well as the music. The plot, gathered from old German traditions, is a sort of allegorical romance, for Wagner, like Meyerbeer, has a double meaning in his opera. The hero, Tannhäuser, is a minstrel of the thirteenth century, who first appears to us under the sway of the goddess Hulda, who, by a curious jumble of mediæval mythology, was considered the type of sensual enjoyments, being about equivalent to the Venus of Grecian mythology, and even often called by the same name. The Princess Elizabeth, of Thuringia, loves Tannhäuser. At a minstrel contest in Wartburg he is brought into competition with other Minnesingers. Becoming excited in the contest, and impelled by a morbid audacity, Tannhäuser sings the pleasures of sense. Walter of the Vogelweide praises those of virtue. Tannhäuser resumes in a more angry manner, and finally bursts forth into a bacchanalian song in praise of the heathen goddesses. The ladies, shocked, leave the scene, and Tannhäuser is about to perish beneath the swords of the offended knights, when the Princess Elizabeth rushes forward and saves his life. Tannhäuser, penitent, joins a company of pilgrims, and proceeds to Rome. Elizabeth, alone, prays for his return and safety. At last he returns, but worn out and unhappy, and is met by Wolfram, another minstrel. He seems crazed, and, with frenzied manner, tells of his pilgrimage to Rome, and the occurrences there:

At Rome I sought the holy place straightway,
And on the threshold low in prayer I lay;
The morning broke:—then all the bells were ringing,
And hymns celestial through the air descended,
O, then, new hopes within my soul were springing,
For grace to all the welcome sounds pertended.
God's minister I saw; around him pressing
Great multitudes were kneeling in the dust;
Thousands dismissed he with his holy blessing;
Pardoned they rose, all filled with joy and trust.
I, too, approached; with drooping head and lowly,
Accused myself of every thought unholy,
Of evil lust in which my soul did languish;
Lust, lust that defied penance and all pains!
I called on him in tones of wildest anguish
To grant deliverance from those fiery chains,
And he whom thus I prayed, began:
"Hast thou such sinful passion felt?
Hast hell's own fire set thee aglow?
Hast in the Mount of Venus dwelt?
Then thou art damned to endless woe;
For as this staff within my hand

Its leafy bloom can ne'er regain,
So ne'er can'st thou, a burning brand
Pluck'd forth from hell, find grace again !"

Tannhäuser, by this inexorable sentence, given over to despair, madly rushes back to the "Venus grotto," where the goddess Hilda holds her revels. He hears the voices of the syrens luring him back. Wolfram tries to detain him, (how similar to the final scene in Meyerbeer's *Robert* is this!) but cannot break the accursed charm until he pronounces the name of Elizabeth. Then the impure vision vanishes, the seductive melodies are no more heard. A funeral procession approaches, and on the bier lies the form of Elizabeth. Tannhäuser sinks down on the coffin, while his pilgrim's staff miraculously bursts forth into leafy bloom. He is forgiven and dies.

This very meagre outline of the plot gives but a poor idea of the beauty of the libretto, or the many excellent situations admirably adapted for musical effect that it contains. The general idea of the work is the struggle between the pleasure of sense and the conviction of duty. It is but a romanticized epitome of the similar trials in every-day real life. The story of the opera is of itself a remarkable romance. And as to the music—that wonderful "music of the Future" about which there is so much talk! Most people seem to think that it is nothing but a mass of incoherent orchestration and chaotic vocalization, utterly destitute of sustained melody. But this is not the case with "Tannhäuser," which contains some truly beautiful melodic inspirations. The great feature of the work lies, however, in the orchestration, in which the composer seems to have almost exhausted the powers of the orchestra. Some of the orchestral combinations are marked by great originality as well as beauty. The concerted pieces are singular and striking, if not wholly agreeable, while there is one noble march, with a chorus of finely-marked melody. The choral strains of the pilgrims are noble and majestic—one in particular, in which the various strains of the pilgrim's hymn alternate with the warblings of a shepherd's pipe, is peculiarly effective. Liszt, in his admirable analysis of this opera, felicitously says of this scene that the shepherd's "pastoral melody winds like a flowering field-vine about the stern outlines of the pious hymn, which rises like the arching of a Gothic vault."

But to all these rare beauties are contrasted dismal wastes of dreary recitative. For the solo singers there are no decided melodies, if we except one baritone and one soprano song; and the declamatory style requires the closest attention to the words to be appreciated. The concerted pieces are also sometimes spun out, as if the composer were trying after effects he could not produce—as though he formed an ideal he could not realize. The magnificent tenor scene in the last act is one of the finest specimens of declamatory music ever written; yet its great length, and the utter absence of anything approaching melody, makes it, with all its power, rather tedious.

The opera, all things considered, was very creditably given. The orchestra was almost faultless. Of the singers, Mr. Pikaneser did very well in the rôle of Tannhäuser, so evidently beyond his natural powers. The lady singers have but little to do in this opera, and did that little respectably. The choruses were finely rendered, and the whole performance is one that deserves the attention of our musical amateurs. The opera will be repeated on Friday for the benefit of Carl Bergmann, the conductor, who has faithfully labored to produce the work in an effective style.

From the Tribune, April 15.

This opera at the German Theatre, Bowery, is played for the first time in New York. The author has excited much attention in Germany, and there has been no little politics—opera politics—in the discussion. The merits of the work may be summed up by saying that the instrumentation is bold, rich, and dazzling, and much rapid violinism with subdivision of the violin parts characterizes it. That is a question of sonority and variety in instrumentation, but not of ideas. In the latter, which is the chief merit of a composer, we do not find Herr Wagner remarkable. His melodies are mostly hobbling, and generally they are no melodies at all. He does not apprehend musical suavity, caesural pauses, nice balances and compensations, and other things which go to make the magic of melody. Not having the gift of melody, he, if we understand his theory, maintains that it is a national spontaneity not to be called into thorough life by the individual in the polished or artificial state. Very safe theory for composers who dispense with the diamond. Herr Wagner has some happy moments, but they are too short-lived. In a long waste of recitative we have occasionally a breath of melody which makes us hope for better things. The most noticeable portions are a choral of Pilgrims; a march and chorus in the Ro-

sini style, very finely worked up, and having a good melody if mended where certain rests ought to mark the phrasing, but which do not. Phrasing is one of the last secrets, however, which come to the composer. The march had a splendid reception. There are some very noble dramatic effects peering out through the work.

This opera merits much consideration from the public, for it reveals an aspiration for certain novel things in the orchestra. True, they are got often at the expense of the voice, but they are worth hearing.

We make a very imperfect notice of this work, because we were unable to get a sight of the full score, which should be read to make a critique available.

The production on the stage was honorable to all concerned. The *mise-en-scène* was good—the solo singing fair—the chorus admirable, and the orchestra, under Herr Bergmann, very fine.

Carnival Balls at the French Opera.

(From the Paris Correspondence of the New Orleans Picayune, March 10.)

Just let me tell you what money is thrown into circulation by these very same masked balls at the Opera. The Opera gives fourteen masked balls during Carnival. It employs for these fourteen masked balls, one hundred and fifty musicians, forty-six check-takers and ushers, four clerks, four hundred ticket sellers, forty box openers, (women), eighty machinists, twelve upholsterers, six florists, eight cloak and cane keepers, one hundred and seventy-two superintendents, thirty-four waiters, four opera glass and fan sellers and hirers, twenty-four lamp lighters and gas superintendents: total, nine hundred and eighty persons. Every ball night 1850 candles and 210 oil lamps are burnt, besides 5600 gas jets lighted. The opera can hold 8000 people a ball night; the average, however, is 5000 persons, usually composed of 2400 women and 2600 men. The manager of the Opera give about 1500 free tickets to editors, painters and composers, literary men, and some of the ballet girls. Besides the revenue from these 5000 visitors, there are fifty-six amphitheatre stalls and eighty-six boxes which contribute largely to the Opera's treasury: forty-one of these boxes are hired out by the season at a minimum rent of 1260f.; the forty-five others and the amphitheatre stalls are reserved for the public, being hired out for only one ball. The average price of a ball ticket is 5f., consequently from this source alone (boxes and amphitheatre stalls left out of the question) at least 20,000f. goes nightly into the Opera's treasury. As every woman who enters the balls must wear a mask, and as there are 2400 women who enter, and as they pay on an average of three francs for a mask, the mask sellers receive 7200f. every ball night. As every woman wears a costume which is, on an average, hired for 10f. a night, 2400 women at 10f. pay the costumer 24,000f. every ball night. Every woman wears ball slippers which cost about 10f., and this gives another 24,000f. Every woman goes to a hair dresser, this may be set down for 2400f.; and buys a pair of gloves, which on an average costs 2f. 40 per pair, which adds 6000f. to the grand total. It is reckoned about 4000f. are spent in bouquets and fans. I have said 2600 men go to every ball, they are said to spend 1000f. for false noses, 10,000f. for costumes, 6500f. for gloves, 1500f. for beard and hair dressing, 5000f. for shoes, 1000f. for hats. The cloak and cane keepers receive 50c. for every object left in their care, and they take in at every ball 2500f. At the first ball given at the Opera this year, the police noted that 1490 hacks and 300 private carriages drove up to the door; if you add to these the carriages taken after the ball is over, and reckon that many carriages are kept "by the hour" nearly all night, and that most of them reach the Opera door after midnight, and therefore pay double prices, you will agree that 8000f. is no exaggerated estimate of the money spent in hack hire. The cafés in the Opera house take in on average 13,750f. The shoe blacks, porters and carriage door openers, make about 500f. between them. Since the manager of the Opera has made it a rule that none but persons in dress coats shall enter the balls, ready made clothing shops in the neighborhood hire black coats and pantaloons and white waistcoats, and make between 1200f. and 1500f. from it every ball night. The sum total of the foregoing items is 133,850f., which multiplied by fourteen makes 1,955,560f. for the ball season. But this is not all: almost every body who goes to a masked ball sups sometime or another in the course of the night, and most suppers are eaten at some one of the twenty-five or thirty restaurants on the Boulevard or in the Palais Royal, which keep open all night on ball nights. It is said 1000 persons sup at 3f. a head, 1000 at 6f., 2000 at 10f., 500 at 20f., and 500 at 40f., which would give some 59,000f. as distributed among the restaurants

on ball nights; it is believed the Maison D'Or, the Café Anglais, the Café Riche, the Café Cardinal, Desirée, pocket half of this sum. As most of the women who frequent these balls come more on business than pleasure, it is reckoned they receive at least 140,000f. in the way of presents after each ball. It may therefore be safely estimated that the masked balls at the Opera alone put at the least one million of dollars in circulation in the course of the fourteen nights they run. And I am persuaded the estimate is greatly below the true amount. How then can you expect Parisians to be virtuous, seeing vice is so profitable!

At the last ball at the Opera, Shrove Tuesday night, (but one more ball will be given before next December, and this ball will be given on *mi carême*, mid lent,) there was dancing in the promenade drawing room as well as on the floor—a license very rarely tolerated at the Opera. It was noticed this year that more young men of good family than usual frequented the masked balls, and that they seemed to take delight in wearing the most vulgar apparel. They were the *Robert Macaires* and *Dea Cesar de Bazans* of the motley crowd. They were the men who flaunted most rage, while persons in humbler life hid themselves in the splendor of Counts. This is human nature. Those that are high in life look with envy on the lowly, the latter look with envy on those that are above them; none are satisfied with their station of life.

Harmony Misunderstood.

Herr Gustave Satter is a piano-forte player. A piano-forte player of the new school. Of the new school which defies the mechanical distances of octaves, and by a transcendental dodge which knoweth neither great nor small, brings the doubly elevated attics of the superstructure of sound in close embrace with the deep sub-cellars of the bass. Of the new school which picks out the humanities and pitch of the voice divine for its themes, and wreathes the uppermost and lowermost addenda of sound thereto. Of the new 240 school—in fact, the locomotive school—so fast, so strenuous, so fierce. Style is the man, says Buffon. A player with so glib a hand must have a glib tongue. With that tongue he played a fantasia. A fantasia *con ferocia e di rabbia*. A fantasia—says his accuser—against two ladies. Against two spotless ladies. But these ladies found a protector. A protector in the stalwart person of Herr Formes—with whom Herr Satter was travelling on a harmonious tour of concert-giving. But harmony has discord. All discord is harmony misunderstood. This lovely fracas between Herr Formes and Herr Satter is harmony so misunderstood. The nature of the harmony was not from a wind instrument, though it was a blow. It was more of a stringed instrument, being a scrape. Herr Formes, in reciting the harmony misunderstood, says the two ladies were without their legitimate protectors, and, in their absence, he demanded from Herr Satter an apology for the outraged and injured parties, which was not only refused, but the insult was repeated, and if possible, in a still more offensive manner. "Perhaps," the great basso adds, "I acted rashly, but I flatter myself that mankind generally, and the fair sex universally, will not condemn me, if, under such circumstances, I did slap the face," &c. The harsh thunder which the basso grates is here C below the line, too terrible for our tender columns. The basso adds—that certainly if, as the reporter of *The Cincinnati Gazette* "affirms"—the Queen of the West being the seat of the harmony misunderstood in question—"certainly if Mr. Gustav Satter was not half weight or size, his associates, Anschutz and Thomas, were sufficient to make up the disparity in bulk, so that the term "coward," which you assert they applied to me, comes with a bad grace from three men, who, after inflicting through your journal a stab upon my character, effect an inglorious retreat before its publication could meet the eyes of the public or myself."

From Herr Satter, Herr Anschutz, and Herr Thomas, we have no critical remarks on this harmonious question. We look with anxiety for the trio in response to the solo. They are all clever fellows. Clever intellectually. Clever socially. But the last infirmity of noble minds is—decided difference of opinions capable of detonation.

Herr Formes in this championship, off the stage, is radically different from his place on it. There he is not allowed to stand up for the sex. Those infernal opera composers have a way—all of them—of making the basso never a lover, preaching ambrosial delectations in D flat for the fair; never going the whole figure with his amores and dolores—never wafting, wailing, and writhing in the ecstatic relation of Correlative sixths, with the love-shedding soprano; never under the lyrical liquidities of moonbeams,

telling the story of a passion crowned with joy:—never; never; never;—but he is always a black-bearded, black-doubletted ruffian, looking bowie-knives and prussic acid; swearing, roaring, and ramping throughout the scales of two octaves; unhappy and savage, flamboyant and unpitied. Always so, though the majestic virility of his voice, by all the parallelisms of positive philosophy, would pick him out as the proper man—worth a quatuor of tender tenors. As the most manly of basses, Herr Formes has been most outraged by this treatment at the hands of composers. He could make love like—we beg Mr. Everett's pardon—like George Washington, so stalwart and sublime. An *Io t'amo* from him would have a breadth of fervency in it astonishing the dress circle, not to mention those darlings of the muses, the critics. Herr Formes is now the champion of the sex *al fresco*; can he not be made so under the portals of Euterpe?

It is to be reflectively observed that all harmony misunderstood on the lyrical stage arises from quarrels about women. In fact, without them there would be no opera, and off it no war. But the quarrel never arises about two women. Except that delicious bit of Capt. Macheath,

"How happy could I be with either,
Were the other dear charmer away!"

we know of no opera business where any "difficulty" arises from a surplus. It is always a deficit of the sex. An opera with a row about two women would be a novelty—not counting a basso as a lover. Will that facetious institution, "The American Academy of Music," excite such a production by the patriotic generosity so deeply imbedded on its charter!—N. Y. Tribune.

Meyerbeer and his New Opera.

After many months of preparation and rehearsal, a new opera by Meyerbeer was about to be performed at the Opera Comique, at the last accounts from Paris. He first called it *Dinorah*; but one of the singers, M. Faure, objected to its being named for any character other than the one he sustained. Then Meyerbeer changed it to *Notre Dame d'Auray*; but the censorship objected to this, and it has now been decided to call it *Le Pardon de Ploermel*. A letter dated Paris, March 25th, to the *Independence Belge*, gives some particulars about the opera and Meyerbeer's mode of conducting the rehearsals, which we translate.

In the first place, he says there is not a scene for Mme. Cabel, in which she teaches her goat to dance, as had been reported. He has been permitted by Meyerbeer to witness the rehearsals, but he is not at liberty to describe the opera; but he speaks of Meyerbeer as follows:

"I know nothing so interesting, curious and odd, as to see Meyerbeer having an opera rehearsed. The illustrious composer has been rallied about the delays, the exactions, and the exaggerated care that he brings to his rehearsals. After witnessing a single rehearsal, these ideas will be changed. Meyerbeer is admirable at those times. His delays, his exactions and his scruples are purely the triumph of conscience. Meyerbeer is a composer who believes in his music, as Corneille believed in his poetry. So when his work is full, complete, perfect, it must be admired silently; criticism has a hard task, and it has finally to do like the rest of the world, and only admire. Meyerbeer allows his work to be played; he gives it to the public, and it must be done in perfection. We listen with deference and emotion, and when, perchance, it happens that a passage does not move, touch, or please you, you are dissatisfied with yourselves, and ashamed of not feeling with Meyerbeer, so much does the great composer's respect for his work affect you. But this time there was no disappointment; nothing but tender emotions of pleasure and enthusiasm.

"During the private rehearsals, Meyerbeer sits in one of the front boxes, opposite the stage. There is placed by him a table, a lamp, and some sheets of music. As he sits and listens, it is a grand sight to look upon, as his bright eyes flash towards the stage through his spectacles. It is like a portrait by that marvellous painter, Rembrandt. Sometimes he goes on the stage, and is seen coming out of one of the wings, gliding across like a shadow, and leaning against the proscenium. There he stands and makes his remarks, his criticisms or his suggestions, in such a low tone as to be heard only by the artist whom he is addressing."—*Philadelphia Bulletin*.

The *Picayune* gives report of another musical week in New Orleans:

At the Opera we have had the "Prophet," the "Fanchonette," the "Lucia di Lammermoor," and the "Muette de Portici;" a night, each, of Meyerbeer,

Clapissou, Donizetti and Auber. The success of our charming comic prima donna, Angèle Cordier, in a grand rôle, has been an incident worthy of note, and the revival of Auber's sparkling and effective work, has brought out our favorite tenore (it was given for his benefit,) Lagrave, an opportunity of displaying his best powers. Rarely has there been a more assured success on our lyric boards, and rarely a more hearty and affectionate recognition of an artist's powers. The sentiment of the entire audience seemed to be one of enthusiasm, and not only that of the audience; the artists, the chorus, the employees of the theatre, all took part in it. Throughout the performance, Delagrave was applauded most warmly, and, we may add, most deservedly, for never have we heard the fine rôle of the Neapolitan patriot more admirably rendered; and at the close of the opera, when he was called before the curtain to receive the final demonstration of the audience, he was literally covered with a floral shower that fell from the "flies"—the testimonial of his brother and sister artists. Besides all this, he was the recipient of many valuable presents, which were thrown to him, or handed up to him, in the course of the evening.

Another noticeable musical event of the week has been the fifth grand concert of the Classic Music Society, at Odd Fellow's Hall, on Wednesday evening. The programme of this concert was as follows:

- | | | |
|-----|---|--------------|
| I. | Overture to "Zauberflöte" | Mozart. |
| 2. | Symphony in C minor. | Beethoven. |
| II. | Overture "Meerestille" | Mendelssohn. |
| 1. | Andante "La Surprise" | Haydn. |
| 2. | Andante and Variations for 2 Pianos. | C. Schumann. |
| 3. | Performed by M. M. G. Paulsackel and T. Wohleu. | |
| 4. | Overture to "William Tell" | Rossini. |

The three overtures, so diverse in style, in class, in school, and addressing themselves to tastes so variant, were all most admirably performed, and gave the utmost satisfaction. The famous *Andante* from Haydn's "Surprise" is always a favorite, and came near being encored. The piano duo was artistically and scientifically performed, but it "flew over the heads" of the mass of the audience; or, as *Hamlet* said of the play that was "once or twice acted" in Denmark, "It was caviare to the general." The thing of the evening was the undying work of the immortal Beethoven, the ever fresh, the ever welcome Symphony in C minor—one of that great nine, (one for each muse,) the 67th opus—one of the most brilliant illustrations of the best style of the grand old composer's best epoch. The *Allegro* we have heard better performed; we have heard the Classic Music Society perform it more certainly, smoothly and truly. But we think it would tax the powers of any other Society in the country to excel the performance of the *Andante*, and the closing movements—the *Andante* especially.

MUSIC IN WORCESTER MASS.—"Stella," of the *Palladium*, writes:

Of the fast-day concert by the Mozart Society, we may safely assert that it was the best sacred concert ever given in this city. The society was true to its calling; offering a high-toned programme and employing efficient orchestral aid to properly sustain it. Some of the finest portions of Mozart's beautiful "Twelfth Mass" with copious selections from Haydn's "Creation," were given by the chorus, with good solo aid. So seldom do we hear mass-music with orchestral accompaniment, that we doubly appreciated the excellence of the Mendelssohn Quintette Club as we traced the rich harmonies of the orchestra—the background of the fine chorus. The society, under Mr. Hamilton's sure lead, sang with telling effect; promptly, decidedly, and with that careful attention to the meaning and expression of the music, which is so painfully rare even in choral societies of the highest reputation. In the vast audience we were glad to see excursion parties from adjacent towns. The opportunity to hear music of high order is rarely offered out of the large cities. Therefore let us summon our friends and neighbors when the Mozart Society performs music worthy of its name.

Several times during the winter, "a little bird" has "whispered in our ear" of a brood of human songsters, who, in retired nests and nooks were trying their wings for a flight in the realms of song. One evening last week, tempted by the soft spring airs, these singers ventured nearer the neighborhood of man; and, flocking under the shadow of Rev. Dr. Hill's church, poured forth a peal of song which astonished the "world's people," as the Shakers would say. Through the courtesy of a friend we had the pleasure of listening. Seriously, the baton of their leader was skillfully wielded and the performance of his forces did him much credit. Gallantly overlooking little errors and deficiencies, we lent a willing ear, and were surprised at the excellence of much that we heard. We recall particularly, several selections from Romberg's

"Transient and Eternal," a piano solo on opera themes, a trio from *Don Giovanni*, an artistic performance on the flute and piano, an air from *Robert*, sung by a young lady who possesses a contralto voice of much compass and beauty. Wishing a long life to this little club of amateurs, we would have young people more frequently meet for the earnest study of music. Such efforts should be encouraged as highly commendable.

Musical Correspondence.

LAWRENCE, MASS., APRIL 14.—I take pleasure in mentioning a rich musical entertainment to which the people of this city were treated on Monday evening last, arranged by our energetic musical townsman, Mr. N. FITZ. The performers were Mr. and Mrs. FITZ, assisted by Messrs. SCHULTZE and FRIES of the Mendelssohn Quintette Club of your city. The programme contained, with other things, Beethoven's *Sonata Pathétique*, played by Mr. Fitz, and Trio in E flat, played by Messrs. Schultze, Fries and Fitz; also solos each for the violin, violoncello, and piano. Among the vocal gems were the "Gratias" by Guglielmi, and "Non fu Sogno" by Verdi, sung by Mrs. Fitz. Nothing I can say in praise of the playing of Messrs. Schultze and Fries, will add aught to their well deserved reputation as first class musicians. Mr. Fitz is less known, though highly esteemed here as a true and earnest musician. His playing on this occasion was excellent, and his rendering of the Sonata and Trio showed his appreciation of the intentions of the composer.

Mrs. Fitz was already favorably known in this community as a singer; but her performance on this occasion exceeded the highest expectations of her most sanguine friends, both in respect to her voice, in its quality and power, and her excellent style of singing. In all that constitutes a good singer she will compare favorably with our best native talent, and her present attainments give promise of an eminently successful future.

This concert was a success in another point of view, that of securing a large and remunerative audience, upwards of six hundred tickets having been sold by subscription. This inspires us with the hope that we shall have more of the same sort in the future. As an evidence of the advancement of musical taste and knowledge in this vicinity, may be mentioned the fact that a third more tickets were taken for the subscription course of concerts by the Mendelssohn this winter than ever before in this city.

EXCELSIOR.

NEW YORK, APRIL 18.—Mr. Ullman's opera season, has, so far, been very successful. GAZZANIGA has appeared in *Traviata*, *Troutatore* and *Lucrezia*, with FLORENZA and TAMARO, who, especially the latter, were not very satisfactory, and this week, are replaced by MORELLI and STEFANI. Next week one CAROLINE ALAIMO, who has been singing with Maretzek in Cuba, will appear.

I understand that Gazzaniga is going to Europe, where she wants to visit her little son, and to get an engagement in London. If successful in the latter effort, she may in time return to New York flushed with London triumphs. It is barely possible that BRONOLI may go out with her. The rumor that Gazzaniga had married one Mr. Albites, a music teacher, who accompanied the troupe to Havana, is without foundation.

The Misses GELLIE, good amateur vocalists, and belonging to the choir of Calvary [Rev. Dr. Hawks'] Church will give next week a public concert, at which MILLS, the English pianist, will perform.

For some unexplained reason the *Tannhäuser* is withdrawn from the German theatre in the Bowery. Six performances were announced to take place, but only three were given. I was fortunate enough to be present at one of these.

Amid the many contending criticisms of this opera, the general result to those who have not heard it, seems to be that it is a dreary desert of recitative, with a few startling orchestral effects, but with no real melody. This is a great mistake. It is in general style more like Meyerbeer's operas than those of any other composer, and contains quite as much melody as they do. The libretto is fine, and Liszt's excellent criticism of it as well as the music, you have published in Vol. IV. No. 7, and a few consecutive numbers, of DWIGHT'S JOURNAL. To this elaborate and elegant analysis I would refer any reader, desirous of perusing a really good account of the opera.

Had it been brought out at the Academy of Music during a regular opera season, and with necessary concomitants of advertising, and scenic attractions, it would have created a decided sensation. But it was produced at an obscure, small, dirty theatre, with poor solo singers, and notwithstanding the denial of the snappish correspondent, "S. L.," was, to all intents and purposes, "an exclusively German affair." None of the usual complimentary tickets were sent to the newspaper critics. The libretto was German, the singers were German, the choruses were sustained by German singing societies, the orchestra was composed of Germans and the audience were Germans almost to a man. Boys went through the aisles of the house selling lager beer in glass mugs, and negotiating with hungry individuals for the sale of chunks of Swiss cheese. The librettos sold were in German text, without any English translation. If all this does not make "an exclusively German affair," will the frothy "S. L." inform me what does!

It would not have been an exclusively German affair, however, had it been played a few times of terner. The criticisms of the daily papers had their effect, and a number of musical amateurs, native here, (for in this New York appears to be somewhat different from Boston, as all her musicians are not Germans) intended to visit the German opera, when *Tannhäuser* was suddenly withdrawn.

TROVATORE.

BROOKLYN, N. Y., APRIL 19. — The fifth and last concert of the second season of our Philharmonic Society came off last Saturday night. The audience was large and enthusiastic, not only all the seats being filled, but also the passage ways, so that not less than 1400 people assembled to listen to, and really enjoy the following excellent Programme:

PART I.

Fifth Symphony, in C minor, (op. 67).....Beethoven.
Aria, "Ah Mon Fils;" "Prophete".....Meyerbeer
Madame Gazzaniga.

Nocturne; Solo for French Horn.....Lorenz.
With Orchestral Accompaniment.
Mr. H. Schmitz.

PART II.

Overture; "Les Preludes"; (Poème Symphonique)...Liszt.
Romanza; Addio del passato"; Traviata.....Verdi.
Madame Gazzaniga.

Quartet; Four French Horns.....Weber.
Messrs. H. Schmitz, Brannes, Prah, and G. Schmitz.

Overture; "Les deux Journées".....Cherubini.

I have heard this glorious Symphony perhaps a dozen times, but never to better advantage than last Saturday evening. How it grows upon you by repeated hearing! How much easier to reconcile and clearly understand the analysis which was copied from the JOURNAL OF MUSIC, and printed in full on the inside of the programme! Though it may be impossible to interpret and understand this musical poem — this "language of the spheres" precisely as another does, such an analysis as that copied from your "Journal" is almost invaluable especially to the musical amateur and the unlearned in the "divine Art." Both the performers and the listeners were in most excellent condition, and it would be

impossible for a concert to go off more satisfactorily, both financially and musically speaking.

Madam GAZZANIGA was in excellent voice and sang admirably; both of her songs received a hearty, honest encore. The *Ah, mon fils* and *Addio del passato* are finely adapted to bring out some of Gazzaniga's best points, and no one knows better how to make the most of her best points, than this very clever artist. Certainly, one who is able to successfully compete with rivals so much her superior in many of the essentials which go to make up the first rate artist, must have some powers of no ordinary character.

Gazzaniga will always have the people with her, because she appeals to the heart, and not to the head; enlists your feelings and sympathies, and thus disarms criticism.

Both the Horn solo and the Quartet were charmingly played and well received. Mr. H. SCHMITZ is an exceedingly clever artist and always pleases. Though a young man, he is quite an old favorite with us.

The "Poème Symphonique" is more eccentric than beautiful; full of grotesque, and even outlandish ideas. Occasionally you hear a delicious bit of melody accompanied by exquisite harmony; the next instant you look up in astonishment to see if the orchestra are not at loggerheads. Imagine yourself riding through a most beautiful park, with everything that art and nature can do combined to please the eye. Suppose this beautiful prospect be interrupted by some untoward event, and you find yourself all at once floundering in a goose pasture, which happens to be handy, just for the occasion. If the first impressions of most who hear the "Poème Symphonique" for the first time, are not something like the above, they must be among those who are lucky in deciphering musical hieroglyphics.

During the later part of the concert, the President, L. B. Wyman, Esq., announced that Mr. THEO. EISEL was present, which was no sooner said than a hearty burst of applause showed that his Brooklyn friends were as numerous and sincere as ever. In response to so unanimous and flattering a call, Mr. Eisfeld came forward, and in a neat speech returned thanks; which was received with applause more vehement, if possible, than the first. Mr. E. numbers his friends in Brooklyn by scores.

Our "Philharmonic Society" closes its second season free from debt, and something left in the Treasury.

The second installment called for on the subscriptions towards our new Music Hall, is due on the 26th inst., and, like the first, will be promptly paid. The building committee are only waiting for all the plans called for, to be submitted, when the best will be selected and the work immediately commenced. The location is to be in Montague Street between Court and Clinton Streets.

I hope soon to give you some sketches of some of our Brooklyn choirs, for we have some of the best and some of the worst choir singing to be found in this or any other country.

BELLINI.

CINCINNATI, APRIL 18. — The Strakosch troupe has just concluded a season of nearly five weeks in the new opera house — really a handsome structure, which would be commodious in a high degree, but for its steep and uncomfortable stair-ways. Another defect in the arrangements is, that the entrance doors open from the outside, suggesting to nervous people the terrible things that might happen, in case of fire, &c. It is singular that such probabilities so seldom influence the calculations of architects! The interior decorations are very elegant, with the exception of a painted lilac-rose-color drapery, above the green baize curtain, producing a vulgar and inharmonious contrast with the blue hangings of the immediately adjoining private boxes. These defects of finish

would be less striking, were the general appearance of the house less beautiful. The success of Strakosch's company has been good, in a pecuniary point of view; not so good, musically speaking.

Don Giovanni, Robert le diable, Il Barbiere, Norma, I Puritani, La Sonnambula, La Favorita, Lucrezia, Martha, Lucia, Ernani, Trovatore, and Traviata, have been presented. To which add the *Stabat Mater*, (very indifferently sung — from which fact a morning paper concluded that this composition is plainly not up to the merits of such a troupe!!!) — two concerts and two matinées.

As to the company itself, Mme. COLSON created a universally favorable impression here; apart from her charming voice, finished style of singing, and undoubted merit as a correct and thoughtful actress, an indefinable, lady-like grace permeates all she does, and impresses her audience with the conviction that she is not only a fine artist, but something better still. Mlle. PARODI, effective actress though she is, (somewhat coarse and heavy at times, however), is no longer equal in voice to the rôles she undertakes. Mme. de WILHORST, of whom a great deal was said in advance, and of whom much was accordingly expected, appeared towards the end of the season, in three operas, and made what is technically termed a failure. Her sweet, but weak and unsympathetic voice is yet not fully cultivated; while as an actress, the lady savors too much of the dilettante, and appears at times determined, by "nods and becks, and wreathed smiles" (nodded, beckoned, and smiled in the wrong place), to convince her audience that she is only doing it "for the fun of the thing."

BRIGNOLI and SQUIRES, pleasing tenors, each in his way, divided the honors. The company, with enough of the baritone element, was deficient in bass; JENCKA is not able to give the proper effect to the music of Bertram, and some other important bass parts. The chorus, tolerably strong in bass and tenor, was lamentably weak in the feminine department; the orchestra good, so far as it went.

Don Giovanni and Robert, as performed by this company, were rather suggestive of those operas, than representations of them; much was cut out, some matters overdone, and more underdone.

BARILI gave a moral tone to the Don, that was probably unintentional; his Spaniard had, very plainly, a compact with the infernal regions; for the success of such a voice and personelle was quite unaccountable on natural grounds.

Don Juan, Norma, Robert, and Traviata drew the best houses.

LABORDE, FORMES, POINOT and PERRING gave three concerts, the week before last, with great artistic, but moderate pecuniary success. Formes never sang better here; it is the privilege of artists who depend more on voice and the inspiration of the moment, than on method, to electrify at times, if, *en revanche*, they sometimes disappoint. Formes' rendition of Schubert's "Wanderer" was beyond all praise, but he was too coarse in *La ci darem*. Laborde charmed in every respect; while the powerful soprano of Mlle. Poinot made a remarkable and unexpected impression.

Will you have the goodness to inform your highly respectable and ingenious printer that I am neither qq nor gg, but — Your friend in Apollo and the important number 99.

Ullman's Opera troupe, minus Piccolomini, Formes, and others, re-opened the New York Academy last Monday evening, with GAZZANIGA in *La Traviata*. The *Trovatore* followed on Wednesday, with ADELAIDE PHILLIPS as the gypsy. The busy little manager has secured a lease of the Philadelphia Academy, as well as of the Boston Theatre, and means to give bountiful supplies of Italian, German, and French operas in the three cities. He will soon be off to Europe, to engage artists. Let us hope he will be so fortunate as to get one or two real tenors, and that he will keep FORMES.

Dwight's Journal of Music.

BOSTON, APRIL 23, 1859.

MUSIC IN THIS NUMBER. — CHORUS: "Becalmed at Sea, and Prosperous Voyage" (*Meeres-stille und Glückliche Fahrt*), by BEETHOVEN, continued.

What the Winter has done for us.

II.

Last week we made a brief review of the winter's yield in two of the great departments of public musical performance, namely, the Orchestral Concerts and the Oratorios. Both kinds have, in times past, been great stimulants and educators of the love and taste for music here in Boston. In the former department the account summed up well; the influence, also, has been good. In the latter we have fallen below the tide-mark of past years. Only one good thing, "Israel in Egypt," (except, of course, the "Messiah" at Christmas), and that only once! But we shall not, nor should the good old Handel and Haydn Society be discouraged. Perhaps the fault lay in a capricious public, too ready, in the bewildering multitude of attractions, to withdraw its presence and its dollars from the support of the best things, which need the most fostering. At any rate, we are convinced it was a mistake to withdraw "Israel"; that it would have paid, had the public only had chances enough to get a quarter part as well acquainted with it as the singers had; and that it actually has made a deep impression enough upon so many and such people, that its success is sure hereafter. The "David" experiment resulted in a manner which should be taken as pure encouragement. It was financially and in itself a failure; but the lovers of true Art, and the believers in artistic progress here in Boston would have had cause to feel indeed discouraged had the old "David" fever succeeded in galvanizing itself into anything like a new run, while the vibrations of Handel's greatest choruses had scarce yet died away. A wholesome lesson, we believe, was learned; and we have faith yet in the old Society. It is not up to its bright dream of a Centennial Handel Festival next month (as in Germany and England), it is too true; but never mind, any year will answer for good works; the present hour ever was, is and will be worthiest of a jubilee.

One glance now at our Opera experience. This should be, and in the opinion of most persons, probably this is, the most potent of the musical stimulants. This complete unity of voices, instruments, dramatic progress, action, scenery — and fashion, should properly far outweigh the influence of Symphony or Oratorio on any public. So exciting as it is, and offering such a field for genius, it should be easy for it to make itself our chief musical educator. A great influence it does have, without doubt. Its glittering attractions sometimes sweep all before them. The excitement of an Italian opera season is too often such, that no quiet form of music can so much as get a hearing. The opera excites; but whether it educates, whether it nurtures a true love for music depends upon the kind of opera we get, and on the way in which we get it. "Trovatopera," (since our nickname for mere Verdi-ism has been echoed so much, we may call it up again) only begets satiety and loathing in those who know the taste and the effects of wholesomer food, and a sentimental, maudlin, melodramatic preference, instead of any relish of the pure, the noble, the truly imaginative and truly musical in the crowds who mostly countenance its repetition. "Trovatopera" is easily given; it is cheap to managers; and therefore it is just the thing for little flying visits, of a week or two in a place, of those cheap operatic speculations which, for the most part, stand us in stead, in this country, for wholesome, regular, well-organized lyric institutions.

Good as the opera we get is often, still it comes to us in such a questionable shape and way, that one mistrusts its benefits. As an institution we look in vain for it. We have no regular supplies of it; we are allowed no chance to partake of it in the right times and seasons, at the dictate of a natural appetite, at wholesome intervals, to take or leave it as we please. When we get it at all we get too much of it; the season is compressed into a few weeks; the tempting announcements come too often — every night a novelty, a notability which must not be lost — the music-loving public are all in a fever — all the enthusiasm, all the health and strength, all the money are expended — general exhaustion follows when the Symphonies and Oratorios, &c. claim their turn; and thus does the whole business run itself into the ground. We have heard an intelligent amateur and critic, one who himself a few years since swore mainly by Italian Opera, declare it his belief that nothing is so dangerous, so fatal (for a season) to the progress of a sound and real taste for music in a city like our own, as one of these annual invasions of the Opera; and we were glad to hear the silent conviction of our own mind, not by any means of yesterday, so echoed. The belief is getting common.

Well, with this general comment, we recall for an instant what was given us by manager Ullman, in the early part of the winter, with more than common satisfaction, because, while not an exception to the feverish and "fast" way of doing things, and not without its share of humbug and factitious, disappointing glories, it did afford us an unusual feast of good things, new, or nearly new, to us. The *Nozze di Figaro* alone was worth an ordinary winter to Boston — and so capably done, by such artists! The revivals of *Don Juan* were excellent in the main. Of the *Huguenots* and *Robert* we could at least form some notion; such opportunities were valuable; but about the edification thereof people's minds will differ according to their predilection for the genial and non-pretentious, or the stunning Meyerbeerish style of thing. Flotow's *Martha*, too, was a pretty little surprise, — better than most had hoped, and not likely to be thought too much of. We had the immortal "Barber" too; and the usual course of Verdi, Donizetti and Bellini — all with admirable artists; we need not waste words in a re-estimate of Formes, Lagrange, Poinso, Piccolomini, Brignoli. Still there is wanting the great tenor. A smaller troupe, that of Strakosch, gave us a beggarly account of hacknied operas, but introduced to us one prima donna, Mme. COLSON, who is still fresh in the memory as a graceful, charming artist.

The signs of public appreciation when the best and when the worst things were performed, of discrimination between morbid and sound tendencies in Art, seemed on the whole encouraging; and should the plan of embracing the three theatres, or "Academies", of Boston, New York and Philadelphia, in one permanent operatic organization, be carried out liberally and wisely, we may yet come to know the taste of opera as of a fruit pleasant in the mouth and not bitter in the belly.

Musical Chit-Chat.

DEMPSTER, the popular sentimental ballad singer, made Tennyson's "Princess" the subject of a "lyric entertainment" in New York last week. The music may have been good, bad, or indifferent — we like the poem well enough without the Dempster. But there was one thing about that "lyric entertainment" which we cannot let pass without notice. We learn that the bills of the evening contained an extravagant puff of Mr. Dempster's compositions, coolly credited to "DWIGHT'S JOURNAL OF MUSIC of Dec. 11, 1858," in which it is said that "they are addressed to minds of a well-cultivated musical taste, and deserve unlimited recommendation as the most pure and refined fruits of American musical literature." (!)

Judge of our dismay! On turning to our files we find the passage, which of course we never could have written, in an advertisement, — simply a publisher's ingenious announcement of his own wares, which of course he had a right to proclaim in his own way and with any number of big letters and superlatives. The trick of the concert-giver, or his manager, is only one more instance of the dishonesty which taints so strongly the whole system of advertising. It is the vice of the age through which the world is passing, that things are secondary and the art of selling things supreme. But once for all, that there may be no mistake about it, we here repeat what is already stated in our printed "Terms for Advertising," that the "Special Notices," which commonly occupy our last column, are simply business advertisements, for which we are in no way responsible. No one has a right to cite them as our editorial criticisms.

We would remind our concert-goers, all of whom have had much pleasure from the fine tenor voice and really artistic efforts of Mr. C. R. ADAMS, of the concert complimentary to him, which will take place in the Music Hall this evening. We doubt not it will be successful and will aid him materially in the excellent plan he has of seeking further artistic improvement in England, Germany, and Italy. The bill is a good one. ZERRAHN's orchestra will play the overtures to *Martha* and to *Oberon*, and will accompany Mr. LANG in part of a pianoforte concerto by Mozart. The Handel and Haydn Society will sing two grand choruses. Mr. Adams will sing *In terra solo*, a duet from Mozart's *Tito* with Mrs. WENTWORTH, who will also give an English song. Mrs. LONG will sing *Al! mon fils*; and there will be fine quartets, and a sextet, in which, besides the above named, Miss TWICHELL, and Messrs. WETHERBEE, POWERS, HOWARD, GILBERT and BALL will take part. . . . Mr. S. B. BALL, with his fine quartet choir, will give a concert in the School Street Church next Thursday evening. . . . Mr. JULIUS EICHBERG, the violinist, one of our very best artists, will receive a benefit, which he richly merits, at the Boston Museum, this evening. . . . Mr. E. BRUCE gave his annual concert last Tuesday evening at the Tremont Temple; the programme was miscellaneous, "gems" from *Martha* occurring the most frequently, the rest being from Verdi, Donizetti, Herold, Boott, &c.

Music Abroad.

London.

NEW PHILHARMONIC CONCERTS. — The first concert of the eighth season was given on Monday, the 14th, at St. James's Hall. In an address, Dr. Wylde, director and conductor, enters into less particulars than usual about his future intentions. We are informed, indeed, that his exertions will be almost entirely confined to the production of the works of the great masters, the "almost" implying an exception in favor of "one new work of great merit."

We have reason to believe that the one new work will be Mr. Howard Glover's *Canala*, which was promised last season.

The band is complete and admirable, without a weak point in any department; while the choir exhibits a decided improvement. The overture to *Fingal's Cave* was a splendid performance, every feature being made to tell in this wonderfully varied and descriptive orchestral prelude.

In the Choral Symphony the solo singers were Madame Anna Bishop, Miss Stabbach, Mr. Wilbye Cooper, and Mr. Santley. As usual, the soloists found the music too exacting, and, as far as they were concerned, perfection was far from being achieved. In other respects the execution of Beethoven's colossal work was entitled to the highest commendation, and Dr. Wylde more than ever showed his intimate acquaintance with the work, and his thorough appreciation of its beauties. Mendelssohn's Violin Concerto, by M. Wieniawski, was another fine performance, notwithstanding the slight liberties taken with the cadence in the first movement. Even the profound impression created by the Ninth Symphony did not prevent the audience from thoroughly enjoying this exquisitely finished and romantic work, which was received with unbounded applause.

Madame Anna Bishop gave the song from *Don Giovanni* in her most brilliant manner. In Guglielmi's song, Mr. Lazarus shared the merit and the applause of the singer. The charming chorus from *Preciosa* was very well given.

At the second concert, Mendelssohn's music to *Edipus* will be performed.

MONDAY POPULAR CONCERTS.—The success achieved by the first concert dedicated to Beethoven was too significant to overlook. A second "Night" with the great composer was accordingly projected, with such additional modifications of the programme as were thought advisable. Miss Arabella Goddard having returned from her provincial *tournee*, her eminent services were secured, and the selection greatly enriched by the *Sonata Pathétique* and the "Kreutzer Sonata." The immense sensation created by Miss Arabella Goddard and M. Wieniawski in the latter work at M. Jullien's concerts was not forgotten, and its attraction was reckoned upon with confidence. Nor was expectation deceived. The success of Monday night's concert surpassed all anticipation. St. James's Hall had never been so full on any previous occasion; every seat in stall, area and galleries was occupied.

Such, indeed, was the effect of the last "Beethoven Night" that the directors were compelled to announce the entire programme for repetition at the following concert.

The programme is worth quoting *in extenso*:—

PART I.—Quartet in C minor, No. 4 (Op. 18), for two violins, tenor, and violoncello; Air, "In questa tomba;" Sonata, in C minor, Op. 13 (Pathétique), pianoforte solus; Song from *Fidelio*, "Coi quattria la Contezza;" Song of the Quail; Quartet from *Fidelio*, "Il cor, la mia fé."

PART II.—Quartet in E flat, No. 10 (Op. 74), for two violins, tenor, and violoncello; Song, "Know'st thou the land;" Sonata in A (Op. 49), for pianoforte and violin (dedicated to Kreutzer); Air, "Adelaida;" Quartet from the "Praise of Music."

In most respects the programme was incomparable. The two quartets were admirably contrasted; but the introduction of the second was a bold step, for there is scarcely among the later quartets a more abstruse and imaginative composition than the No. 10. Its beauties, nevertheless, were so manifold, and the execution so fine, that the whole work was received with enthusiasm. Both quartets had for exponents, M. Wieniawski, Herr Ries, Herr Schreurs, and Signor Piatti. The playing of Piatti in the E flat was nothing short of inimitable. The piece which created the greatest excitement was the *Kreutzer Sonata*, the performance of which by Miss Arabella Goddard and M. Wieniawski was universally pronounced to be one of the most finished and splendid ever heard. The attention bestowed upon this grand achievement was breathless; and the audience were rapt and entranced throughout. Two thousand listened "like one." The *Sonata* (we won't write *sonata*) *Pathétique* was no less a magnificent performance, which, perhaps, for the union of all qualities making up a perfect consummation, was never surpassed, even by Miss Arabella Goddard herself.

The best singing of the evening was certainly by Mrs. Enderssohn's, in "Know'st thou the land," which exhibited excellent taste and feeling. Mr. Wilbye Cooper sang "Adelaida;" Mademoiselle Behrens, "In questa tomba;" Mr. J. G. Patey, the song from *Fidelio*, and Mr. Tennant the "Song of the Quail."

VOCAL ASSOCIATION.—M. Benedict's programme for the third dress concert, held on Wednesday evening last, was open to one exception—its length. The first part (*Acis and Galatea*) occupying two hours; and the second part (Miscellaneous) bringing it to considerably after eleven ere the last piece had been performed.

Having thus briefly dismissed our one objection, we turn to a more pleasing duty, the awarding praise to the general execution of Handel's genial, ever fresh and charming *Acis and Galatea*, which was rendered in a manner highly creditable to all concerned.

In the second part Mendelssohn's "Ave Maria" was encored, and repeated by the unanimous desire of the audience, the solo part being sung by Madame Catherine Hayes. Each hearing of this exquisite piece only makes the lover of music more sincerely regret that we should be obliged to speak of the "unfinished" opera of *Loreley*. Had but this and *Christus* been completed, how vastly would the fame of the composer and delight of connoisseurs have been augmented.—*Musical World*, March 26.

Paris.

The Grand Opera has given us M. Felicien David's new opera, "Herculanum," as splendid and as stupid an affair as was ever gotten up, even here. It has been, however, very effective. It has blasted all M. David's future career as an opera composer, and it has shown everybody that M. Roger's career as a singer is ended. His voice is entirely gone. The

beautiful dancing of Mlle Livry and the splendor of the scenery will keep the opera on the bills for some time; for Mlle Livry certainly dances better than anybody we have had since Mlle Taglioni, and the last scene of the piece, representing the destruction of Herculanum, certainly repays one for the weariness inflicted by the music and "book." At the Theatre Lyrique, we have had a new instance of the old remark, "going up like a rocket and coming down like its stick." Some years ago, M. Perrin then manager of the Opera Comique, took a great fancy to M. Massé, a young composer, and procured from M. Scribe a "book" for the rising man. The first piece was successful, but ever since then he has been going down and his new opera, "La Fée Carabosse," is as potent a narcotic as opium itself.—*Corr. New Orleans Picayune*, March 17.

Don Giovanni, has at last been produced at the Italiens, with Mario as the hero, but without altering the verdict of the London public. The general impression seems to be that M. Calzadò has taken an unwise step in bringing out the opera at all, which pleases nobody. Madame Penco had been announced for Zerlina, but was indisposed and could not appear, and at the last moment Madame Persiani, being applied to, undertook to play the part, to the infinite delight of the ancient admirers of the once great artist, who were wont to fancy her Zerlina incomparable. Madame Frezzolini was Donna Anna—but she was not in good voice, and Signor Galvani—not the barytone—Don Ottavio. Madame Guerrabella looked the part of Elvira admirably, but did not sing the music. Signors Zucchini, Corsi, and Angelini did only tolerable service in Leporello, Masetto, and the Commandant. How strange that the finest of all operas should be treated with the greatest irreverence by the directors of Italian Opera out of Germany! No *impresario* would dare lay sacrilegious hands on Sig. Verdi; and yet Mozart is treated as scurvily as though he were no better than Sig. Verdi's lackey. *Il Don Giovanni*, as at present represented at the Salle Ventadour, will bring little credit to the theatre.

Tamberlik has arrived in Paris, and will appear forthwith at the Italiens, his first part, I hear, being Otello. Donizetti's *I Martiri*, I am informed, will be revived for him. Sig. Bettini is also here, in expectation of an engagement from Mr. E. T. Smith, of Drury Lane, to whom, as to the rising star in the managerial operatic horizon, all singers are now directing their gaze.

M. Hector Berlioz has announced a grand concert of sacred music to take place, on Easter Saturday, at the Opera-Comique. Among other works will be performed M. Berlioz's oratorio, *L'Enfance du Christ*.

ITALY.—The Italian papers are full of the promises of Verdi's new opera, *Un Ballo in Maschera*. The *Musical Gazette* of Milan says:—"The new opera *Un Ballo in Maschera*, is from beginning to end, an inspired, popular, and clear composition. Its absolute novelty of form, the work in it, and the boldness of its instrumentation and dramatic interpretation, never diminish or obscure the melody; there is a great deal in it to admire as far as regards the intelligence, but there is still more to enjoy for the soul and heart."

The *Diorama* (Naples) chimes in as follows:

"Verdi's opera excites universal enthusiasm. On the second night, the *maestro* was called on thirty-two times, the signal for the applause being given by the Governor, who was present. The prelude is in no way inferior to the most classical creations of the German school. The romance of the tenor is beautiful; the *cantabile* of the barytone, full of suavity; the introductory *stretta*, magically powerful; the whole scene of the enchantress, admirably dramatic; the barcarole sung by the tenor, a treasure of melody; the finale, sublime; and the hymn, terminating the first act, grandiose and solemn, &c. &c."

VIENNA.—The Society for Classic Music executed, on the 3rd of March, at the church of the Trinity, a *Requiem*, on the occasion of the death of its ancient chapelmaster, Ferdinand Schubert, brother of the celebrated composer. For the next Italian Opera season, the following artists have been engaged; six *prima donnas*, Mesdames Lafont (from the Grand Opéra of Paris), Bina Steffanone, Elena Fioretti (from Naples), Charton Demeur, Brambilla-Marulli, and Madlle. Lehmann (daughter of a banker of Stockholm, and pupil of Duprez), from Madrid; four tenors, Signors Bettini, Carrion, Massiami, and Mr. Swift, the Englishman; four barytones, Signors Colletti, Squarcia, Dalle Sedie, and Everardi; four basses, Signors Angelini, Echeverria, Ruitz and Prosperi; and Signor Zucchini as *bouffe*.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by O. Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Here's a health to King Charles. *F. Boott.* 25

Mr. Boott, who, during a three years' abode under Italian skies has not grown indifferent to his native tongue nor inappreciative of what there is fine and great in English poetry, sends from Florence this musical version of Scott's song, "Bring the bowl which you boast," &c. Mr. Boott has well depicted in his melody the manly and defying spirit, which breathes in the poem. It is written for the "mouth of the people," and will make its way.

The old red Cent. Words and Music by

Alice Hawthorne. 25

Since the value of old cents has so much risen in the market, this homage to the memory of an old cent by a celebrated poetess and composer will be sure to command attention. It is a very nice little ballad, easy to sing and pleasing to hear.

Oh, Lady, have I sought too boldly. (Ah! forse a te troppo audace. So. from Fry's *Leonora*. 30

Carefully revised for publication by the author. This the second number of the composer's edition of *Leonora* songs, the first being the Moorish Romance, which was added to Mad. D'Angri's part at the last representations of the opera in New York.

Oh, pray you warblers in the air. (O bitt euch, liebe Vögelein. *F. Abt.* 25

A popular German song, for mezzo-soprano voice.

Dear mother, I'll come home again. *J. L. Gilbert.* 25

A simple and touching Ballad, composed by one of the members of Morris' minstrels, and received with marked approbation night after night at their entertainments.

With Guitar Accompaniment.

Angels ever bright and fair. Arr. by *F. Weiland.* 25

Gently sighs the breeze. Duet. " 30

The Gipsy Countess. " " 30

Evening Song to the Virgin. Duet. " 25

Tell me where do Fairies dwell. Duet. " 25

Fading, still fading. Song. " 25

Kate O Shane. Song. " 25

Well-known songs which appear for the first time with an accompaniment for the Guitar, for whose excellence Mr. Weiland's name is sufficient guaranty.

Instrumental Music.

Alexandrine Polka. *Johann Strauss.* 25

This Polka has become deservedly popular during the past season. The Germanians had to play it in four of their afternoon-Rehearsals, by urgent request, and at balls innumerable.

Books in Press.

RICHARDSON'S NEW AND IMPROVED METHOD FOR THE PIANO. By Nathan Richardson, author of "The Modern School."

This new method for the Piano will fully meet the expectations of those who look to it for a pleasing combination of the excellencies of the author's former work, "The Modern School," with such improvements as the general experience of teachers and pupils with that Method have from time to time suggested. A number of years have elapsed since the former was placed before the public, during which Mr. Richardson has availed himself of every opportunity to become informed of the wants of the musical public in this particular, and diligently studied the best means of supplying them. The result is the "New and Improved Method" now in press. It is needless to say that thousands of teachers are waiting its appearance with much interest, and that those who have commenced, or are about to commence their studies will welcome it as a superior system for the acquirement of a thorough and classical knowledge of the Art of Pianoforte playing.

FOREIGN MUSIC.

OLIVER DITSON & CO. have constantly on hand, in addition to their American Publications, a well selected stock of

Foreign Musical Works.

Principally of French and German Authors, and take special pains to render this branch of their trade complete in all its departments. Of these may be mentioned:

COMPOSITIONS FOR THE ORCHESTRA.

From Eight parts upwards, as Symphonies, Overtures, Dances, &c., &c.

FOR STRINGED INSTRUMENTS.

Compositions for Three, Four, Five, or more, Stringed Instruments.

FOR THE VIOLIN.

Concertos, Sonatas, select Operatic Airs and instructive Pieces, with Piano accompaniment; Studies and Simple Tunes for the Violin alone; Duets, with a second Violin, Alto or Violoncello, &c., &c.

FOR THE FLUTE.

Fantasias, Pot Pourris, &c., with Piano accompaniments.—Airs as Solos; Duets, with a second Flute; Trios, Quartets, &c., with various instruments.

VIOLONCELLO, CLARINET, CORNET, &c., &c.

With Piano Accompaniment.

FOR THE GUITAR.

Solos, Duets, Trios, &c.; with Flute or Piano accompaniment.

FOR THE PIANO-FORTE.

For One, Two, and Three Performers on one Piano; for Two and Four Performers on two Pianos; Trios, Quartets and Quintets, with Stringed Instruments, &c.

FOR THE ORGAN.

All the best pieces of the most celebrated composers.

SCORES.

Piano and Voice, and Piano Solo, of the principal Italian, French and German Operas; also, Orchestral Scores of Symphonies, &c.

DETACHED PIECES.

Concerted and otherwise, from all the Popular Operas.

ITALIAN, FRENCH, GERMAN AND SPANISH SONGS.

Vocal Scores of Operas, Overtures, Cantatas, Masses, Choruses, &c., &c.

O. D. & CO. have every facility at their command for procuring, with despatch, any music that cannot be kept constantly on hand; such as Large Vocal and Instrumental Scores, Collections of Church Music, Theoretical Works in Foreign languages on Music, and kindred subjects, German Part Songs for Male and Mixed Voices, Orchestral Accompaniments to Oratorios, Masses, Cantatas, &c., &c.
Persons at a distance, ordering Music in quantities, can receive it by mail without extra expense.

CALCOTT'S MUSICAL GRAMMAR, IN FOUR PARTS.

I. NOTATION.—II. MELODY.—III. HARMONY.—IV. RHYTHM.

In the cultivation of music two distinct objects are to be acquired—SCIENCE and TASTE. Taste is improved by studying the compositions of celebrated masters, and by endeavoring, both in writing and performing, to adapt the melody to the subject.

By a due attention to this little volume, it is confidently believed that the student may obtain all that is necessary to discriminate between false and correct harmony, and to compose conformably to the established rules—an acquisition which certainly must be desirable to the votaries of music.

Many years since, several publications made their appearance in the United States which had a tendency to correct and refine the public taste in the science of music. No publication, perhaps, has had a more universal influence in this reform than this Musical Grammar. The general character which it has sustained for correctness among the best judges, and the high estimation in which it continues to be held, has induced the publisher to present a new and improved edition. He has been careful to preserve its original accuracy, by obtaining a careful revision and examination of the work by a gentleman eminent for judgment and taste in the science of which it treats.

The author has endeavored to present in a small volume the leading principles of practical music. From the analogy which exists between music and language, the author has presumed to adopt a classification first suggested by the German theorists.

Price, 75 cents.

Published by OLIVER DITSON & CO.

277 Washington St.

FAVORITE DANCE MUSIC, FOR THE PIANO-FORTE.

Persian Polka.	Chas. D'Albert.	30
The Soldier's Polka.	do.	35
Amelia Waltzes, with Introduction and Finale.	Lumbye.	50
L'Andalous. Valse Brillante.	Edouard Wolff.	35
Galop di Bravura.	C. Fradel.	30
La Flammina. Masurka Elegante.	J. Ascher.	30
Le Flot Melodique. Valse.	C. Fradel.	30
Newport Lancers' Quadrille. (With Figures.)	do.	30
The new Caledonian Quadrilles. (With Figures.)	Knight.	30
Luisa Miller Waltzes.	C. D'Albert.	60
Midnight Varsoviana.	Montgomery.	25
Golden Stream Varsoviana.	do.	25
Annie Laurie Schottisch.	Glynn.	25
Souvenir de l'Amerique Masurka.	Schulhoff.	30
Sicilian Vespers Galop.	Albt W. Berg.	30
Sparkling Hock Galop.	H. Sauer.	25
French Polka. (With Colored Title Vignette.)	D'Albert.	50
First Kiss Polka. (With Title Vignette.)	Hy. Farmer.	35
Reaper's Polka.	C. D'Albert.	35

Published by OLIVER DITSON & CO.



THE BEST PIANOS,

ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

88 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,
BOSTON.

One Hundred Comic Songs.

Music and Words, including the best and most popular Humorous Songs in the English language. Price 50 cents.
Published by Oliver Ditson & Co., Boston.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIELBLOK,
Residence, 225 Tremont Street.

EDWARD BAACK,
Importer of Musical Instruments,
DEALER IN MUSICAL MERCHANDISE, BOOKS, &c.
87 Fulton street New York.

M^R. ZERDAHELYI, THE PIANIST, continues to give Instruction in Music. Address at Messrs. CHICKERING & SONS, or OLIVER DITSON & CO'S. 840

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,
No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREROOMS,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

WILLIAM HALL & SON.

New-York, April 1, 1859.

RICHARDSON'S New Method for the Piano.—This much-looked for work, by the Author of "The Modern School," is rapidly approaching completion, and will soon be issued. "WAIT AND GET THE BEST."

Oliver Ditson & Co., Publishers, Boston.

NOVELLO'S

CENTENARY EDITIONS OF THE

ORATORIOS.

HANDEL'S MESSIAH,

Price 75 cents.

Bound \$1.38; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,

Price 75 cents.

Bound \$1.25; All the Choruses (in Score,) 50 cents.

MENDELSSOHN'S SAINT PAUL,

Price 75 cents.

Bound \$1.38.

All the Oratorios of Handel, Haydn, Mozart, Beethoven, Spohr, Mendelssohn, Romberg, &c., are published in the same style, at similar prices. Catalogues gratis on application to

WEBB & ALLEN,

360 1 Clinton Hall, Astor Place, N. Y.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, St. Nicholas Hotel Building, 98 Spring Street, near the corner of Broadway, New York. 357

New and Enlarged Edition

OF

Carcassi's Method for the Guitar.

This Edition of Carcassi's celebrated instruction for the Guitar embraces much valuable matter not contained in those previously issued. These additions are those which have been made by the distinguished Author, after an experience which enabled him to determine what was actually needed by the pupil for a

Thorough Understanding of the Art.

The whole has been carefully translated by a well-known Professor of the Guitar, and is thereby rendered as free as possible from those slight but perplexing inaccuracies which sometimes become a part of translations and reprints.

A number of

Popular Songs in Each of the Different Keys have been appended, which, together with the masterly instructions of Carcassi and his plain yet comprehensive

COURSE OF EXERCISES,

furnish all that is desirable to both Teacher and Scholar.

Price. Complete. \$2.50.

Abridged Edition. \$1.50.

Published by OLIVER DITSON & CO.

JULIUS EICHBERG.—Instruction on the Violin; Cultivation of the Voice; Composition, and Musical Arrangement.

Address at 21 East Canton Street, or at the Music Stores.

The Polylingual Journal.

A QUARTERLY MAGAZINE IN FIVE LANGUAGES, affords great facilities for learning French, Spanish, Italian and German. The First Series, containing the same text in different languages, is now complete. In the Second Series the Reading matter is different in each language, and is selected from the best productions of the leading writers of France, Spain, Italy, and Germany. Terms, \$2 per annum in advance. The French Part in a separate Magazine, 75 cents a year. Address,

HIRAM C. SPARKS,

335 Broadway, New York.

364

IN PRESS.

Grobe's New Method for the Piano.

The undersigned publishers beg leave to announce that the method above mentioned will be issued shortly.

A good instruction book for the piano has long been wanting, and Mr. CHARLES GROBE has performed the labor in getting this one up in a most admirable and satisfactory manner. It will prove itself to be one of the most valuable guides in the instruction of the art of playing the piano.

Considering the author's well-known capability and long and unremitting devotion to the task of elementary teaching, we have strong reason to hope that the public are now to be furnished with a thorough, systematic, progressive, and entertaining Method for the Piano.

We can confidently recommend it to teachers and pupils as better adapted to the purposes of elementary instruction than any other with which we are acquainted.

The plan pursued in this work is substantially the same as that developed in Ollendorff's method of teaching languages. It commences with the simplest elements. The progress made will be gradual, so that every step will be perfectly intelligible, and be rendered of positive value to the pupil. Every difficulty is met with singly, and after thorough analysis, overcome by practice.

This method will, undoubtedly, provide teachers with a well digested, progressive, and entertaining plan by which a sound and correct knowledge of the art of playing the piano may be acquired with comparatively little labor, and in a short space of time as will almost seem incredible to those who have confined themselves to some of the tedious systems heretofore in use.

This work contains ten engraved figures, illustrating the different positions of the hands and fingers; and also a likeness of the author.

Its typographical accuracy and appearance have never been equalled in any musical work that has heretofore been issued from the press in this or any other country.

The price of the work will be \$2.50; bound in cloth, \$3.

Copies will be sent by mail, free of postage, on the receipt of the marked price.

LEE & WALKER, Publishers,
367-369 722 Chestnut Street.

The Forthcoming Piano-Method!

By the Author of "The Modern School."

RICHARDSON'S NEW METHOD FOR THE PIANO

IS RAPIDLY APPROACHING COMPLETION, AND
WILL SOON BE ISSUED IN A STYLE
COMMENSURATE WITH ITS

MARKED SUPERIORITY

IN

ADAPTATION, CLASSIFICATION, PROGRESSION

And Facility of Comprehension.

IT WILL LEAD THE PUPIL
FROM THE RUDIMENTS OF MUSIC TO

An Advanced Artistic Attainment of a
Rapid and Finished Execution.

Of all Grades of Piano-Forte Compositions, combining in its
System the distinguishing features of all similar works,
and illustrated with

ELEGANT ENGRAVED PLATES,
PERFECTLY EXHIBITING CORRECT POSITIONS OF THE
HANDS AND FINGERS.

It has passed the closest scrutiny of those whose judgment in the matter is of the first importance, all of whom award to it their warmest approval, those who objected to "The Modern School" on account of its difficult progressions and other points, finding in this "Improved Method" all the features requisite to guide any pupil to a high degree of eminence, and at the same time, give the work a wide popularity, as it contains none of those difficulties and omissions that led to dissatisfaction in the author's former work.

Two Editions will be Published, one containing
English Fingering, the other containing
Foreign Fingering.

When the work is ordered, if no preference is designated, the
edition with English fingering will be sent.

PRICE \$3.00.

Orders now received will be answered with early copies as soon
as issued.

OLIVER DITSON & CO.

Cantica Ecclesiastica;

CONSISTING OF

ENGLISH ANTHEMS;

TOGETHER WITH

Select Pieces from Various Authors,
Ancient and Modern.

ADAPTED TO WORDS FROM THE SACRED SCRIPTURES.

BY GEORGE JAMES WEBB.

CONTENTS:

Arise, shine, for thy light is come.	Palestrina.
Blessed be Jehovah, God of Israel.	Bartinsky.
Be pleased, O Jehovah, to deliver me.	Haydn.
Bless Jehovah, O my soul.	Child.
Blessed are the dead which die in the Lord.	Spohr.
Blessed be Jehovah, God, the God of Israel.	Morera.
Blow the trumpet in Zion.	Palestrina.
Bless Jehovah, O my soul.	G. J. Webb.
Blessed is every one that feareth Jehovah.	Neukomm.
Call to remembrance.	Farrant.
Come ye children, hearken unto me.	Haydn.
Enter not into judgment with thy servant, O Lord.	Atwood.
Give to Jehovah glory and strength.	Hummel.
Holy, holy, holy, Lord God Almighty.	C. H. Bink.
Holy, holy, holy Jehovah of Hosts.	Allegr.
Have mercy upon me, O Jehovah.	G. A. Naumann.
Hosanna to the Son of David.	G. J. Webb.
How beautiful upon the mountains.	"
If ye love me, keep my commandments.	Tallis.
I will arise and go to my Father.	R. Croyghton.
I am the resurrection and the life.	Dr. Gauntlett.
In thee, O Jehovah, do I put my trust.	D. Peres.
I have set Jehovah always before me.	"
Jehovah is my Shepherd.	V. Novello.
Jehovah is merciful and gracious.	Mattel.
Jehovah will be a refuge to the oppressed.	G. J. Webb.
Lord, now lettest thy servant depart in peace.	Walmisley.
Love your enemies.	Handel.
My soul doth magnify the Lord.	Walmisley.
O fear Jehovah.	A. Neithardt.
Our soul waiteth for Jehovah.	Naumann.
O Praise the Lord.	John Weldon.
O Love Jehovah.	T. Brown.
O Zion, that bringest good tidings.	Rosini.
O be joyful in the Lord, all ye lands.	Mendelssohn.
O Jehovah, our Lord, how excellent is thy name.	Webb.
Praise ye the Lord.	"
Pray for the peace of Jerusalem.	G. J. Webb.
Rejoice in Jehovah, O ye righteous.	Dr. C. Loewe.
Sanctus.	Palestrina.
Sing, O heavens, and be joyful, O Earth.	Hummel.
The eyes of Jehovah are upon the righteous.	Webb.
When Jehovah shall build up Zion.	V. Novello.
We have thought of thy kindness, O God.	Hauptmann.

Price \$2.00.

Published by OLIVER DITSON & CO.

JUST PUBLISHED.

AN ABRIDGED EDITION

OF

Bassini's Art of Singing.

An Analytical, Physiological, and Practical System for the
Cultivation of the Voice.

BY CARLO BASSINI.

Edited by Richard Storrs Willis. Price \$2.50.

OLIVER DITSON & CO., 277 Washington St.

FLORENCE:

A COLLECTION OF SONGS,

The Poetry by

Longfellow, Tennyson and others.

MUSIC BY F. BOOTT.

FIRST SERIES.

I am weary with rowing.	W. S. S.	25
Battle of the Baltic.	Campbell.	25
From the close shut window.	Lowell.	25
The Land of Dee.	"Alton Locke."	25
The Night is calm and cloudless.	Longfellow.	25
Stars of the Summer Night.	"	25
The New Year's Bells.	Tennyson.	25
O, Well for the Fisherman's Boy.	"	25
Bring the Bowl which you boast.	Scott.	25
Good Bye.	Goodrich.	25
Three fishers went sailing out into the West.	Kingsley.	25
The Mahogany Tree.	Thackeray.	25
How freshly flow.	Owen Meredith.	25
The Black Friar. (For Bass Voice.)	Byron.	25

Published by Oliver Ditson & Co.

NOW READY.

A COMPLETE CATALOGUE

OF

SHEET MUSIC AND MUSIC BOOKS,

Published by Oliver Ditson & Co.

277 Washington Street.

Including the Catalogues formerly published by Messrs. Atwill, Jollie, Dubois, Riley, Waters, Daggett, Jacques & Brother, of New York.—Prentiss & Clark, Wade, A. & J. P. Ordway, Martin & Beale, C. Bradlee & Co., Howe, Keith, and Marsh, of Boston.—Flot, Gould, and Bellak, of Philadelphia.—Hewitt, of New Orleans, Oliver Shaw, of Providence, Jones, of Indianapolis, etc. Also, Catalogues now published by S. T. Gordon, of New York, and Beck & Lawton, of Philadelphia.

This Catalogue, comprising

300 Double Columned Pages,

presents the publications of this house, carefully arranged under appropriate classifications, the following being the general headings of

SHEET MUSIC.

Authors....Bass and Baritone Songs....Battles....Choruses....Comic Songs and Duets....Cotillions....Dances....Duets, Vocal....Duets, Piano....Duets, Flute....Easy Lessons....English and American Songs....Fantasies....Flute Music....Four-Hand Pieces....French Songs....Galopades German Songs....Guitar Songs....Guitar Pieces....Guitar and Flute, or Violin....Harp Music....Italian....Italian Songs....Latin Songs....Marches....Masurkas....Melodion Songs....Operatic Airs....Operatic Selections....Oratorio Selections....Organ Music....Overtures....Piano and Flute....Piano and Violin....Polkas....Polka Redowa....Quadrilles....Rondos....Sacred Music....Schottisches....Seraphine....Sonatas and Sonatas....Spanish Songs....Songs with Flute Accompaniment....Tenor Songs....Three Performers on one Piano....Trios, Vocal....Variations....Violin Music....Vocal Duets....Waltzes.

BOOKS.

Accordeon and Flutina....Anthems....Band Music....Banjo....Bassoon....Brass Instruments....Cantatas....Catechism, Vocal....Catholic Music....Chants....Choir Music....Choruses and Select Pieces....Clarinet....Concertina....Dictionaries....Double Bass....Drum....Dulcimer Encyclopaedia....Fife....Flageolet....Flute....Flute and Violin Music....Glee Books....Guitar....Harmony and Thorough Bass....Harp....Masonic Music....Masses....Melodion and Seraphine....Musical Composition....Oratorios....Orchestral Music....Organ....Piano Methods....Piano Studies and Exercises....Piano Primers and Catechisms....Piano Music....Sabbath School Music....School Music Books....Temperance Music....Violin Methods....Violin and Flute Music....Violoncello....Vocal Methods....Vocal Exercises Vocal Music.

This catalogue, which will prove of great value to all persons interested in the use or sale of Music, will be mailed to any person on the receipt of ten cents to pay postage.

OLIVER DITSON & CO.

Sixty Choice Songs for Twenty-five Cts.

THE HOME MELODIST;

A COLLECTION OF SONGS AND BALLADS FOR THE VOICE ONLY.

CONTENTS:

Ah, I have sighed thee to rest.	Jane O'Malley.
Annie Laurie.	Johnny Sands.
Annie Li le.	Juanita.
Bime, Bome, Bell, (Round.)	Kitty Tyrrell.
Blanche Alpen.	Last greeting.
Bobbie around.	Lilly Dale.
Bonnie Dundee.	Lone starry hours.
Cheer! boys, cheer.	Lulu is our darling pride.
Child's wish.	Medical student.
Darling Nelly Gray.	Not for gold or precious stones.
Dearest spot of earth to me is.	Oh! whisper what thou seest.
Devotion.	Over the summer sea.
Do they miss me at home.	Prison song.—Trovatore.
Erin is my home.	Rest, troubled heart.—Postal.
Ever of thee.	Scenes that are brightest.
Female auctioneer.	Shells of ocean.
Gentle Hallie.	Strike the light guitar, (Round).
Gentle Nettle Moore.	Switzer's farewell.
Golden hill.	The serenade.
Grave of Bonaparte.	Then you'll remember me.
Grandmother's lesson.	Thou hast learned to love.
Hearts and homes.	Valley of Chamouni.
Here's a health to thee.	Villikins and his Dinah.
Heart bowed down.	We met by chance.
Home again.	Where are the friends of my.
I wandered by the brookside.	Widow Macree.
I'd offer thee this hand of mine.	Willie's on the dark blue sea.
I'll pray for thee.	Work! work!
Indian's prayer.	Yes, the die is cast.
I'm leaving thee in sorrow.	Young recruit.
Jamie's on the stormy sea.	"

Handsomely bound in Muslin. A unique and charming little volume Price only 25 cents. Sent by mail, free of postage.

Published by OLIVER DITSON & CO.

277 Washington Street.

Handel's Oratorio, "The Messiah."

A New and Superior Octavo Edition of Handel's Sacred Oratorio, "The Messiah." Price 75 cents. Superbly bound in Crimson Cloth, Embossed, \$1.25. Just Published by OLIVER DITSON & CO., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 370.

BOSTON, SATURDAY, MAY 7, 1859.

VOL. XV. No. 6.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance. To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$8. Ten copies, \$15. Twenty copies, \$25.

TO ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates. Three Columns, [1 page,] 1 insertion, \$30; One Quarter, \$200; One Year, \$600.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$6; 1 Quarter, \$30; 1 Year, \$125. One-Fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75. One-Eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$40. Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, loaded, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$20. Teachers' Cards, Two lines, Nonpareil, per annum, \$8. Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

A YOUNG LADY wishes a Situation in a Church as Soprano Singer; terms reasonable. Inquire of Signor A. Mendelhart, at the Mercantile Library Building, Summer Street. 370—372

WANTED.

TO MUSIC DEALERS AND PIANOFORTE MANUFACTURERS.

The advertiser desires to obtain employment in either business above named. He is thoroughly acquainted with the Sheet Music Trade; has had several years experience in Tuning and Repairing Pianos, performs tolerably well, and is perfectly familiar with the German and English languages. Would take the entire charge of any branch establishment and furnish ample reference and security if required.

Address J. C. K. Box 55, Leesburg, Loudoun County, Va.

A LADY who has studied Music with one of the best teachers in Boston, and can give unexceptionable reference as to capability to instruct, wishes a situation as Teacher of the Piano-forte, either in a family or seminary. She has no objections to going South or West. Please address "Music," at the office of this paper. 367—369



THE
BEST
PIANOS,

ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,
BOSTON.

ENTERTAINMENTS

OF

THE DUTTON CHILDREN!

THE SMALLEST GIRLS OF THEIR AGE IN THE WORLD, being 9 and 11 years old, and weighing only 13 and 15 lbs, will give an Entertainment at BOSTON MUSIC HALL, THIS (SATURDAY) AFTERNOON, May 7, and at MERCANTILE HALL, Summer Street, on Monday Evening, May 9, and every Afternoon and Evening to May 14, inclusive, at 8 and 8 o'clock. Admission 25 cents; children 15 cents; five tickets \$1.00. Children under 12 years of age, in the afternoon, 5 cents; children over 12 in the afternoon, 10 cents.

Tickets for sale at the Music stores and at the door.
370 ALBERT NORTON, Manager.

NOVELLO'S

CENTENARY EDITIONS OF THE

ORATORIOS.

ORIGINAL EDITION,

Arranged and Edited by Vincent Novello.

HANDEL'S MESSIAH,
Price 75 cents.

Bound \$1.25; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,

Price 75 cents.

Bound \$1.25; All the Choruses (in Score,) 50 cents.

Haydn's Seasons. Paper, \$1.20; bound, \$1.65

Mendelssohn's St. Paul. Paper, 75 cents; bound, 1.25

Mozart's 12th Mass. Haydn's Third Mass. Beethoven's Mass in C, and Mozart's Requiem Mass, each, in paper, 75 cents; bound, \$1.

Rossini's Stabat Mater. Paper, 50 cents; bound, \$1.00

Romberg's Lay of the Bell. Paper, 68 cents; bound, 1.00

All the Oratorios of the Great Masters, in uniform style at similarly low prices. Catalogues forwarded gratis.

N. B.

This is the ONLY CHEAP EDITION of the Oratorios Ever Edited by Vincent Novello, any statement to the contrary being entirely unfounded; to his careful supervision, this edition owes its pre-eminent purity of text and correctness.

WEBB & ALLEN,

370

1 Clinton Hall, Astor Place, N. Y.

The Home Melodist.

CONTAINING 75 of the most popular Songs and Ballads. Words and Music. Neatly bound in muslin. Price 25 cts.

Published by Oliver Ditson & Co., Boston.
277 Washington Street, Boston.

One Hundred Songs of Ireland.

MUSIC and Words. Price, 50 cents.

Published by Oliver Ditson & Co., Boston.

BEAUTES OF MENDELSSOHN'S SONGS WITHOUT WORDS, FOR THE PIANOFORTE.

Consisting of the Choicest Gems in this Celebrated Series.

1. Two People's Songs, in E and A. .15
2. Venetian Gondola Song, in F sharp minor. .15
3. Duett. .25
4. Allegro con fuoco, in B flat. .25
5. Venetian Gondola Song, in A minor. .15
6. Spring Song; (played by Thalberg). .25
7. Funeral March and Table-Song, (also sometimes called Hunting Song). .25

OLIVER DITSON & CO. would also inform the numerous friends of Mendelssohn's Piano Music, that their complete edition of this Master's chaste and ever beautiful

SONGS WITHOUT WORDS,

after having undergone several times a most careful and scrupulous revision by some of the best Boston musicians, is now pronounced entirely correct and RELIABLE. Price, handsomely bound in cloth, \$3. An arrangement of the same for

TWO PERFORMERS,

by CHARLES CZERNY, in seven books, each book \$1, has also been issued by the same publishers.

Published by Oliver Ditson & Co., Boston.

Attractive volume of Choice Music.

FOR LADIES' VOICES.

THE OPERATIC ALBUM

A COLLECTION OF

MUSIC IN PARTS FOR LADIES' VOICES.

INTENDED PARTICULARLY FOR

SEMINARIES, HIGH SCHOOLS, MUSICAL CLASSES, AND THE SOCIAL CIRCLE.

BY E. IVES, JR.

This collection is designed to supply a deficiency which must have been felt by all who are engaged in teaching Singing in Boarding Schools, Female Academies, or Ladies' Classes in any condition, viz: Music of an elevated character, concerted for female voices, admitting of several voices on each part. This, too, has been a desideratum in the social circle, musical parties, &c., for while there is rarely one among amateurs who can perform a solo tolerably well, there are many who could join effectively in a chorus.

The pieces, although, in general, composed as choruses for the ladies, (*cori di donne*), that is, for an indefinite number of voices on each part, yet they may be sung with pleasing effect if each part is sustained by only a single voice. And, although written for soprano or female voices, they may be sung by male voices alone, or by male and female voices combined.

In the selections from Operas and other musical compositions, the original music is given without mutilation. When the subject of the original libretto was such as to be considered destitute of interest when abstracted from the entire work, other words have been adapted—great pains being taken that the sentiment should conform to the character of the music.

The pieces, while making the best exercises for singing in parts, will be found the most beautiful of all musical compositions—the most of them in their line, perfect gems.

In order that THE OPERATIC ALBUM may be within the means of all, the price has been fixed at 67 cents, with a liberal discount to Societies and the Trade.

Copies forwarded by mail, on application to the publishers, or to any bookseller or music dealer.

Published by Oliver Ditson & Co., Boston.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of SHAWM, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfeiges, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,

BY LABLAQUE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "Mason's Vocalizing Exercises and Solfeiges." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "Russell's Elements of Musical Articulation." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "Anthem Edition."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. R. GRAY,
" " J. H. HIDELEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. E. PRATT & BRO.
Beloit, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—HICKEY, MALLORY & CO.
" " APPLIGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" " W. B. KEEN.
" " HIGGINS BROTHERS.
" " D. B. COOKE & CO.
Cleveland, O.—S. BRAINARD & CO.
" " J. B. COBB & CO.
Columbus, O.—RANDALL & ASTON.
Detroit, Mich.—FRANCIS RAYMOND.
" " M. ALLEN & SON.
Dubuque, Iowa.—COUCH & GILBERT.
Indianapolis, Ind.—STEWART & BOWEN.
Janesville, Wis.—J. SUTHERLAND & CO.
" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Mansfield, O.—D. STURGIS.
Milwaukee, Wis.—E. TERRY & CO.
" " A. WHITTEMORE & CO.
Pittsburg, Pa.—J. H. MELLOR.
" " H. KLEBER & BROTHER.
Quincy, Ill.—GEORGE W. WINANS.
Rochester, N. Y.—WILLIAM ALLING.
" " E. DARROW & BROTHER.
St. Louis, Mo.—KEITH & WOOD.
" " L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" " PECK & RUDD.
Toledo, O.—D. ANDERSON & CO.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarinets, Flutes, &c. for Bands, made to order, and warranted. BISSON'S CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Saxhorn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 816

O. B. BROWN,

TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing,
348 ROOM, BOWDOIN STREET CHURCH.



HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

JOSEPH P. SHAW,

Sheet Music Musical Instruments, &c.
ROCHESTER, N. Y.

J. C. D. PARKER,

Instructor of the Piano-Forte, Organ & Harmony,
8 HAYWARD PLACE.

H. H. HAWLEY,

DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,
SPRINGFIELD, MASS.

W. H. DUTTON,

MUSIC PUBLISHER,
And Dealer in Musical Instruments.
UTICA, N. Y.

C. C. CLAPP & CO.

DEALER IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
344—tf 8 Temple Place.

WILLIAM SCHULTZE

GIVES Instruction on the VIOLIN, the PIANO-FORTE,
and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Store.

SIGNOR AUGUSTO BENDELARI

Gives Instruction in Singing.
Residence . . . Tremont House.

G. ANDRÉ & CO.

IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

JUST PUBLISHED.

AN ABRIDGED EDITION

Bassini's Art of Singing.

An Analytical, Physiological, and Practical System for the Cultivation of the Voice.

BY CARLO BASSINI.

Edited by Richard Storrs Willis. . . Price \$2.50.

OLIVER DITSON & CO., 277 Washington St.

Handel's Oratorio, "The Messiah."

A New and Superior Octavo Edition of Handel's Sacred Oratorio, "The Messiah." Price 75 cents. Superbly bound in Crimson Cloth, Embossed, \$1.25. Just Published by OLIVER DITSON & CO., Boston.

Dwight's Journal of Music.

WHOLE No. 370.

BOSTON, SATURDAY, MAY 7, 1859.

VOL. XV. No. 6.

For Dwight's Journal of Music.

The Diarist Abroad.

BERLIN, APRIL 9, 1859. — Now that the series is over it pains me to think that I have heard but one of the noble Sinfonie series of the royal orchestra; but I could not venture into that steaming narrow gallery of the small hall of the opera house. Each city believes that its own orchestra is the greatest in the world. So say the Londoners of the Philharmonic, the Parisians of the Conservatoire, the Viennese of their great concert orchestra. But the testimony of unprejudiced Americans, who have heard them all, seems to concur in this: that for symphony the Berlin orchestra, under TAUBERT, stands at the head. Be this as it may — it is a real misfortune to be forced to lose its performances. The one work given this winter by it, which was the greatest loss, was the Concert, in E flat, for Pianoforte and Orchestra, by Beethoven, the solo played by Kapellmeister Taubert.

I doubt if there lives a man who surpasses him in the execution of music of this kind. I heard him a few years since in a Concerto of Mozart, and it left nothing to be desired. The impression was similar which his performance the other evening left upon all whom I have heard speak of it. Taubert has been unlucky in his operas and symphonies, but he has given the public much sweet music of a less ambitious character, and it is a festival when he plays. I have had occasion to go to his house once or twice, and have found him a gentleman in the best sense of the term. A fatality seems to prevent my hearing his "Macbeth."

Radecke, too, has finished his series of concerts. I doubt if you had a finer feast at the close of Zerrahn's series than we had at the close of Radecke's. Here is a list of the performances:

1. Overture op. 124, ("Weihe des Hauses"), Beethoven.
2. Concerto for Pianoforte and Orchestra, by Robert Schumann. Solo by Clara Schumann.
3. The songstress engaged for the evening being taken ill, CLARA SCHUMANN also gave two pieces, exquisitely played, upon the pianoforte: the first by Schumann, the second, the 1st and 2d Gavottes of Bach's 6th English Suite, played as one. 'Twas superb.
4. Ninth Symphony by Beethoven.

I should like to know how the Boston chorus made out with those long-sustained high notes. Ours carried them through, smooth as you could wish, without wavering or hesitation. The Soprano soloist being ill, a Fräulein BUSSLER, pupil of the Zimmermann, took it, rehearsing it for the first time the day before the concert. She is a mighty pretty girl, and sang it well. The Mezzo Soprano was Mad. LEO, — the LOEWE, of whom you may read in Chorley's "Music and Manners." LIEBIG's orchestra did itself great credit. I wish you could have heard the wind band! You see the players of the wind instruments are of the great band of the Alexander regiment, so that they have constant practice — it is their business, their trade, or what you will. These great bands, too, do not get the prize for playing loudest — making most noise — the great aim being to

make the most perfect music; so delicacy of performance ranks higher than strength of wind. Consequently when they come into the orchestra their playing is very near perfection. Such oboes! clarinets! bassoons, flutes, horns!

But the Symphony.

And first an admission or two. I admit for instance that "Lalla Rookh" is a sweeter, prettier poem than "Paradise Lost." (I do not admit that it is greater just because so many more people delight in it.) I admit that Bulwer's "Lady of Lyons" is a prettier play than "Lear" or "Macbeth." I admit that whole galleries of Düsseldorf pictures are prettier than Rubens' "Descent from the Cross;" that Rossini's *Stabat Mater* is a thousand times prettier than Handel's "Israel in Egypt"; that a hundred dandies may be found in Boston and New York, whom any jury of school girls would convict of being five hundred times prettier men than Webster was, — the man whose head and face were to me grander than any other that I ever saw in life, or in painting or sculpture; that you may hear fifty lectures any winter prettier than any of Webster's speeches. Admitting all this, I also admit that men have written Symphonies, nay, that many men now living, say Julien, per example can write orchestral music far prettier than Beethoven's Ninth Symphony.

But sweets do in time pall upon the appetite. We do in the progress of our intellectual lives outgrow "Lalla Rookh" and the "Lady of Lyons." The taste becomes sated with pretty pictures and pretty music. We get weary of the prettiness of dandies and coquettes. So we grow tired of Jullienesque dances, of Thalberg fantasias, of sentimental airs.

Now we will modulate somewhat abruptly into another key. Is it true:

"Where ignorance is bliss 'tis folly to be wise?"

If so, does it not follow, that it is wrong, nay, cruel, to induce the young person who can "bathe her soul in rapture" over "Lalla Rookh," to spend time and labor in attaining that mental culture which shall lead her to the point of discarding Moore for Milton? Does she gain anything by it? Do we not inflict great wrong upon the youth, whom we compel to cast aside his "Lady of Lyons" and go through the drudgery of studying his way up to "Lear" and "Hamlet"?

Is it not a cruel wrong for parents and teachers to deprive children and pupils of Scott's, James's, Abbot's historic romances, and force them to turn to the sober pages of history for their knowledge of the Edwards, Henries, Napoleons of the past? That is, to put them to a mental drudgery, which has for its object only to force them to find intellectual delight in books which they — the parents and teachers — are pleased to say are of a higher order?

The French have a proverb, that pleasure is pleasure and pain is pain, sleeping or waking. What matters it then whether you enjoy an event in a dream or in real life? If the Chinese finds his greatest enjoyment when dreaming un-

der the influence of opium, what right have we to 'say him nay'? If Smith and Jones come here to Berlin and take exquisite delight at the Tonhalle or at Schaefer's in hearing waltzes and pot-pourris, do I not do them a great wrong in persuading them to pay a higher entrance fee to be wearied — bored is, I believe, the polite word — by listening to Symphonies, just because I like them best? And why do I like them best? Because circumstances have led me in music, as in literature, to go through that process, which all who have done it call 'cultivating the taste.' (Of course, they give it this title merely out of self-esteem, vanity, and pretentious pride.)

Through some strange 'kink' intruded (?) by the Creator into our mental organization, if you force a boy of ordinary abilities to go through a course of Virgil and Homer, however superficially, if you compel him to read and study those old masters of English, which for some reason or other are generally brought into some part of an academy or college course, if you cause him to read (vo-) luminous Gibbon, as Sheridan called him, Hume, Prescott, Irving, Macauley, Sparks — that boy will cease after a time to find the delight he used to have in the "Scottish Chiefs," "Romance of the Forest," the "Two Horsemen," and other joys of previous years. The more thoroughly and deeply he studies, the more profound his powers of mind, the greater the breadth and range of thought that he acquires — just in that proportion does he come to despise just those sorts of intellectual food which the great public devours in the largest quantities.

Now he sets himself up as a judge upon his fellow men, and tells them, they do not know what real literary pleasure is. He really goes so far as to aver that "yellow covered" novels are trash! Nay, more, he uses all the influence he possesses — and that influence is so great as to have its effect upon school committees — to discourage the most popular books and make people read others instead! And, more curious than all, he and those who think with him, have really made the devourers of what he calls trash, ashamed to utter a word in its favor; he has forced the mass of mankind to acknowledge that divers authors whom they never read are really greater than those whom they do. In fact, his influence is such that the person who reads only 'story papers' and love tales, keeps a flashily bound Shakspeare or Milton on the table for show.

In short, the class of the 'educated' has in the process of time acquired such an influence that nobody dares set up his particular taste for 'trash' as a proof that Milton, Shakspeare, Bacon, Johnson, Gibbon and their like, are overrated, or that their works are no longer suited to the age in which we live. It is astonishing to note the difference in the character of the papers and magazines which now circulate by tens of thousands, and those whose places they have taken. Nothing to my mind proves the force of the educated classes upon public opinion as do the results of

the efforts made by those classes to extend and improve the school systems of the free states.

Now let us modulate again into another key — (sharp or flat — let the reader decide.)

This is the fifth winter I have spent in Berlin. Of the scores of Americans, who have been here these winters, few have had any opportunity at home of hearing music in one of its higher forms. Most have had to ask what is a fugue? What is a sonata? What is a Symphony? What an overture? In what does the difference between an oratorio, cantata, and an opera consist?

They knew that a psalm tune occupied half or a whole page in the singing book, that a motet or anthem filled several pages. They knew that jolly music to dance by is divided into divers classes — Contra-dances, Waltzes, Polkas, and so on; that on the muster field they could hear slow marches and quicksteps; that there are Scotch, English, French and German songs; that the Italians sing airs, (but what are airs?) and that in popular concerts they could hear men with blackened faces sing "nigger melodies." This picture is not exaggerated, it is not a caricature, it is plain fact.

Now one of the most interesting objects of observation abroad has been the effect of music — orchestral music especially — upon these young men. It was years ago my conviction that if people would only listen quietly to the orchestral concerts in the music hall, — go there for the music, and not to flirt — just give themselves up to the influence of the tones, with no regard to any preconceived notions derived from articles in the papers or from any other source; that the simple listening to the different performances would be all that was necessary to lead them to enjoy symphony, and in time the very highest: A. & B. come here. They go to concerts because that is the fashionable amusement. At one place they hear dance music, potpourris and light arrangements from operas, and so forth. But once or twice a week they go and take their cup of coffee in the afternoon at Liebig's symphony concerts. Every body listens and so do they. Of much of the music they can make nothing. But it is a pleasant mode of spending the afternoon; they meet there a circle of countrymen; above all, they see how breathlessly the greater portion of the crowded audience hangs upon the tones of the orchestra, offended if they lose the lightest note, and the thought: "There must be a deep delight in this of which we know nothing," arises in their minds. A. says honestly, "I hate Beethoven." The symphonies are in fact tedious to him. But here comes one of Haydn's adagios, matchless in its simple beauty. He feels and can follow the theme. The minuet and trio which follow begin to have a meaning, and certain finales took hold of him from the first. He soon feels his way into Mozart and Mendelssohn, and the simpler of Beethoven's Symphonies. If he happens to hear Beethoven's Turkish March, or the variations from the choral pianoforte Fantasia, he is all wonderment. "Can that be Beethoven's music? I thought his music was so grand nobody could understand it without being 'musical!'"

In the course of two months the concerts of dance music have lost all attraction for him, but he is regular in his attendance on Liebig, and when the Spring oratorios or the final grand concerts of the season come, you will find him paying

his dollar to hear music, which three months before he found the greatest of 'bores.'

I repeat it, I am not exaggerating, — not drawing upon my imagination. There were Mr. C. and his wife, whom we all admired so much. They were from a small New England city, and if I remember rightly, had never heard an orchestra in their lives. How often they thanked me for urging them to persevere at least a few weeks in trying to get hold of Symphonic music. The last time I saw them they said, the only regret now was that they had missed a single Liebig concert.

Another lady, of intellect and culture, such as make her able to judge, is not musical. Yet for her the deepest music of Beethoven has an irresistible charm. "Of musicians," said she once to me, "I know nothing. But Beethoven's music impresses me with the feeling that he was one of those few great creative geniuses the world has seen — that he stands with Homer, Shakespeare, Dante, Michael Angelo!"

Now, to what 'focus', or rather how to combine all these themes into a simple finale or coda?

1st. It is no affectation on the part of those who have for many years been hearing and studying all kinds of music continually, when they say that many of the most popular vocal and instrumental works have no charm for them, because they have no depth of feeling, no high artistic merit. They have arrived at this conclusion just as naturally and imperceptibly as the college student has to his preference for the great masters of romance and poetry.

2d. It is no affectation of superior wisdom, when they aver that Handel's "Messiah," or "Israel in Egypt," Beethoven's, or Mozart's Symphonies, afford them a musical enjoyment (arising from their superior musical excellence,) which other music utterly fails of doing.

3d. Nothing but the simple giving one's self up to the influence of orchestral music, and hearing it often enough, is necessary to awaken the taste of most people for the best.

4th. A love for the greatest and best does not involve at all any necessity for not enjoying other music. Certainly a love for Emerson's works does not prevent one from enjoying even the broadest farce; nor an admiration for the Greek tragedies prevent one from his hearty laugh at Buckstone's fun.

5th. As the highest efforts of mind in literature and plastic art must remain "caviare to the general," so it is to be expected that the workings of the greatest musical minds should be beyond the reach of very many. Music is however so peculiar in its nature, that its noblest treasures may be opened to even the least informed in its science — that is, in so far as appreciation of music consists in feeling it — which is its true appreciation.

6th. The ninth Symphony of Beethoven, at first condemned by the critics because it did not meet their ideas of the laws of musical form, because its themes were so strange, new and original, the treatment of those themes so utterly novel, and especially because people had not heard Beethoven's music, until they felt in his tones what he would express, has now become to such an audience as was assembled the other evening here, as clear in its purport, as regularly progressive and as full of logical sequence as any of his others. Many admit, as I am inclined to

do, that there are passages, the effect of which is not what the deaf man expected, but they pass us by as do lapses in grammar or pronunciation, when we are all absorbed in the words of some mighty orator.

To me there is no work of instrumental music, which so reaches the very depths of the soul, as this.

As to the question of its being in fact the foundation of the new school of music, as the "Sinfonische Dichtung" men aver, it seems to me that the great master could not more decidedly have given his testimony against that school. As I understand it, these men would make of music an articulate speech for the expression of intellectual ideas. But Beethoven, having carried his musical expression to the highest point — in the opening of the fourth movement of the Ninth Symphony, attempts a recitative with the most manly part of his orchestra; it does not succeed; he follows up the attempt by giving them a popular melody. It is equally vain. For the expression of what he now has in mind — having passed from the region of pure feeling — nothing but the voice will answer, uttering words. So the voice of a strong man is heard: Oh, Friends, not these tones, but in more pleasing ones let us join; in tones more full of joy, and then the chorus of human voices takes up the strain!

Le Pardon de Ploermel.

MEYERBEER'S NEW OPERA, PRODUCED AT THE OPERA COMIQUE, PARIS, APRIL 4.

The Philadelphia *Bulletin* translates from the *Independence Belge*, of April 6th, a long account of Meyerbeer's new opera, omitting only some sentimental rhapsodies of the enthusiastic writer, whose name appended at the bottom of the article is *Paul d'Yvoi*, which, however, is probably a *nom de plume*.

Amid profound silence the overture began. It has already been stated that this overture is a *chef d'œuvre*, and that it will take its place among the fifteen or twenty acknowledged fine overtures. It is a species of prologue to the opera. It carries you at the very beginning to Brittany and its legends. You hear festal songs, then simpler airs, of a certain pastoral yet mysterious color; you witness the happiness of a rustic pair, while in the background you fancy witches and goblins flitting by. You feel that this music belongs to a country of chivalrous traditions, of old fairy tales; and you know that you are going to hear one of those stories heard when you were a child, in the chimney corner, on a dark winter evening, with the wind wailing outside.

The overture begins with a mysterious movement of violoncellos, interrupted by the horn and clarinet. A passage for the violins, with mutes, of charming eccentricity, follows, and is repeated throughout the opera every time Dinorah appears. It is suggestive of her madness. Then you will remark the graceful allegretto, with tinkling bells, and a capricious movement of the violins, introducing the goat. A mysterious chorus, without accompaniment, and softened by the curtain, is now heard. It is cut short by a religious march, in the midst of which rises a superb air for the horn. Then the hymn is resumed, and grows more solemn; it mingles and interweaves with the noise of the storm, then rises above it, and terminates with an ascending march which, making the chorus still rise, reaches to a dazzling crescendo, and winds up with a brilliant peroration. The applause of the whole house greeted this great work and the rising of the curtain.

The stage represents a wild rocky scene, with a stormy sky, and old Breton sacrificial stones —

dolmens and *menhirs*—in the background. On one side is a little cabin hollowed out of the rocks. A crowd of Bretons, dressed in the picturesque costume of their country, cover the heights and sing a chorus in three-four time, on a rustic theme, the refrain of which, by the sopranos, has a charming effect. This chorus concludes with a beautiful decrescendo; the Bretons depart; the tinkling of a little bell is heard; the goat appears on a rock and bounds on the stage; Dinorah (Mme. Cabel) appears, running after her capricious animal. She stops and sings an air full of grace and strange irregularity—a lullaby, accompanied by the violins with mutes, and which concludes with brilliant passages imitating the songs of birds.

But in the distance is heard a *binious* (Breton bag-pipes), admirably imitated by the hautbois, the clarinet and the bassoon, upon an even ped-albass on which are constructed some new and very original modulations. Corentin (M. Sainte-Foy), the bag-piper, is on his way back from a neighboring village. He has been dwelling lately in the cabin of his uncle, old Father William, who has been dead for three months, and he himself is dying—of terror. He dreams of nothing but spectres, goblins, and fairies. To keep himself up he sings a very original and much applauded song. He then takes up his bag-pipes. Dinorah, the crazy girl, re-appears, and there is between her and the bagpipes a contest of notes, variations and charming warblings. The girl goes into the cottage. Corentin mistakes her for a fairy, who makes the fellows dance till they die of fatigue. Just then there is a loud rap at the door, the girl escapes through the window, and Hoël enters abruptly.

Hoël tells his story: A year ago this day, the day of the Pardon of Ploërmel, he was to have married Dinorah. A storm came, the lightning struck and burned the house of his betrothed. He was in despair at the thought that she whom he loved was going to live in misery. Just then an old sorcerer named Tony said to him: "If we spend a year alone in the woods, without touching the hand of another man and without looking on a woman, we shall find the mysterious treasure guarded by the Korigans" (Breton Goblins). He consents to make the experiment. He has gone and has passed this year of trial. He returns ignorant that Dinorah has become crazy because he has deserted her. On this very night at midnight, he is to follow the goat that will guide him towards the treasure. But the first person that touches the treasure is to die. Hoël can think of nothing better than to get Corentin to touch it. He offers to share it with him if he will go along with him. Corentin, though a natural coward, is brave when he is drunk, so Hoël sends for wine. While he is alone, Hoël (M. Faure) sings an air, "*O puissante magie!*" of masterly breadth and power, followed by an allegro, "*De l'or, de l'or,*" and concluding with a brilliant passage, "*Me voilà plus riche qu'un roi.*" The whole of this is of remarkable beauty, and all barytones will be wanting to sing it; none will do it with more talent, taste and success than Faure.

The syllabic duo which follows, between Faure and Sainte-Foy, is also very remarkable and was encored. At this moment the tinkling of the goat's bell is heard; Hoël and Corentin pursue it, Dinorah appears at the other side, and the act concludes with a charming trio, full of fancy and mystery, interrupted at times by the whistling of the winds and the heavy rumbling of the storm. Meyerbeer has here found a very new and original effect of contra-basses and drums to imitate thunder.

After an introduction, consisting of a fine waltz movement, the curtain rises and a forest is seen. The act begins with a men's drinking chorus, interrupted by the arrival of women also singing a chorus, accompanied by men singing with their mouths closed. When the drinkers and their wives have withdrawn, Dinorah arrives. She sings a charming lament, written so high that few singers could sing it without transposing it. This lament is simply the legend of the treasure. The moon then rises, and by an effect

of electric light, the shadow of Dinorah is thrown upon the ground, and she sings and dances with her shadow a very graceful polka-mazurka, the accompaniment of wind instruments to which is of rare beauty. Mme. Cabel does here some miracles of vocalization. The air terminates with a *point d'orgue* the most marvellous ever done by any singer. The scene changes, and we are in the Cursed Vale, the *Val Maudit*, where the treasure is hidden. It is night: the *Val Maudit* bears its name written on its gloomy appearance. The sky is stormy and dark, sprinkled with heavy clouds that now hide and now unveil the melancholy moon struggling among them. Great rocks arise, amid which rushes a torrent, between the rough banks of which lies the trunk of a fallen tree, serving for a bridge. It is near twelve o'clock.

Hoël and Corentin arrive, and Corentin sings some verses, "*Ah, que j'ai peur,*" in which the tremblings of terror and the trembling from cold are admirably expressed by the orchestra. An air sung by Faure, "*Sombre destinée,*" produced a great effect. It is accompanied by a tremolo of violins near the bridge, which gives to the piece a very quaint coloring. While Hoël goes to reconnoitre the road, Dinorah passes, singing the legend of the treasure. This song opens Corentin's eyes; he then learns that the first one that touches the treasure shall die. "That's the reason," says he, "why Hoël wanted me to go first." So when Hoël, returning, wishes Corentin to go on, he refuses and they sing a very original duo, bearing decidedly the stamp of the Opera-Comique.

Suddenly the goat appears bounding from rock to rock and passing over the tree stretched across the torrent. A few minutes more and the treasure may escape them. The thought strikes Corentin to make the crazy girl, who just then appears, touch it first. Hoël recognizes Dinorah, but he thinks it is a vision sent by the spirits to keep him back. He sings an air, "*Si tu vois ton père expirant,*" accompanied by the bass clarinet, of curious character and singular beauty; it suggests, without resembling, certain passages in *Der Freyschütz*.

The storm clears away: the crazy girl clambers over the rocks, steps on the trembling bridge and crosses it. At that moment a gust of wind rushes through the ravine; the thunder bursts, the bridge falls into the torrent, and Dinorah falls with it. Hoël plunges in to save Dinorah. The torrent overflows its banks, and dashes from rock to rock, breaking into foam, or into diamond-like spray, or cascades of genuine water. The moon casts a misty and troubled light from the crevices of the clouds upon the waters; the lightning is reflected from the cascades; the light changes from the greenish paleness of the stars, to the silvery reflections and flaming flashes of the lightning; everything seems to tremble, as if nature itself were going to be destroyed. These torrents of rushing water produce a grand and terrifying effect; the electric light gives to the scene a wonderful appearance. The illusion is complete; it is a real *Val Maudit*, a real moon, a real storm, and real torrents. The scene does the greatest credit to M. Depleschins and to the German machinists, M. Mühlendorfer & Son, who came from Mannheim to put it on the stage. As to the musical effect of the storm, it is very striking, and calls into play all the resources of the orchestra. Mme. Cabel is very dramatic in this scene, and in the very height of the tumult of the elements she utters some high notes that gleam above the mass of the orchestra like lightning on heavy clouds.

The curtain falls and after an entr'acte of fifteen minutes, begins the very original and beautiful introduction to the third act. You hear a quintet of horns playing a hunting air, different from any other known hunting air. This quintet concludes with a trill executed by a horn, while the reed instruments take up enharmonically a second exquisite air, creating a delightful surprise, and then the curtain rises. The scene is lovely; as gay and smiling as the other was gloomy and awful. The torrent is now only a brook; the bare rocks are replaced with banks

covered with turf, behind which is seen the bell-fry of the chapel of Ploërmel. We have here a rustic concert, the programme of which is a hunter's solo, a mower's solo, a shepherd's crook, duo and a quartet finale. Barielle sings very well the hunter's solo, the air accompanied by the horns, which is an innovation. The mower's solo is sung by a young tenor, with a lovely voice; he sharpens his scythe as he sings, and the sound of the iron against the stone is very well represented by the triangle and flute arpeggios. The shepherd's crook duo is sung by two pastoral ladies, Mme. Belia and another whose name escapes me. It is very original, and Mme. Belia especially sings it with great good taste. These four persons reappear in the scene and sing a very peculiar prayer, which they did much better at the general rehearsal than at the public performance; for at the latter, singing without accompaniment, they fell a quarter of a tone, which produced a singular effect when the orchestra started again.

This concert over, the piece went on. Corentin arrives in terror; then some melo-dramatic music announces the arrival of Hoël, and he appears carrying in his arms Dinorah, whom he has just rescued from the water. The sweet and plaintive strains of the violoncello touch you. Is Dinorah dead? Ah, no; the movement of the violins, imitating the beating of the heart, reassures you; she has only fainted. Hoël places her on a green bank, and to bring her to herself, he sings a delicious romance, admirably accompanied by the harp, and by sustained chords of the violoncello. Dinorah does not resist this magnetic appeal. She opens her eyes and looks around her. The fall into the torrent and the sight of her lover have restored her reason. She passes her hands over her brow, and exclaims, "Oh, what a dream!" Hoël seizes the idea, and, in a charming duo, persuades Dinorah that all that has happened in the past year is only a dream. Doubtless the fairy had dried the poor girl's clothes; otherwise they would have recalled the reality. Dinorah has, then, been dreaming; but, says she, while I slept, I was surrounded by my friends. It was the Pardon of Ploërmel, and they were singing a hymn to the Virgin. She tries to remember the air of this hymn; she seeks it by a succession of charming strains which lead to the air which, at that moment, the chorus takes up behind the scenes. Her friends surround her; she has only been dreaming, she can no longer doubt it. The hymn to the Virgin rises in all its religious majesty; a procession is formed, with banners fluttering in the wind, and people carrying shrines and votive vessels. Dinorah and Hoël, under a canopy, are going to be married. The procession approaches the chapel; before its steps the hills sink down, and we can see at a distance the chapel, the crowd of pilgrims and the festival of the Pardon. In the midst of the splendid finale which concludes the act and the opera, we do not notice the ridiculous words which finish the libretto:

Corentin. And the treasure?

Hoël. Lost; but her heart is worth all.

The applause went beyond all bounds. The most remarkable pieces were encored. The name of Meyerbeer was shouted and was cheered frantically. He was called for and came, dragged, in spite of himself, by Faure and Mme. Cabel; all hands clapped and all mouths cried bravo. The Caryatides let the ceiling rest on their heads, so that they might use their hands in applause. The Emperor and Empress, who staid till the last, applauded the maestro with warmth. It was an immense success.

M. Gounod's "Faust."

(From the London Athenæum, March 26.)

THEATRE LYRIQUE, PARIS.—The new "*Faust*,"—M. Gounod's five-act opera on this known subject, was produced on Saturday last, under circumstances of uncommon excitement and expectation. It may be doubted, whether on any previous occasion such a price for entrance was paid. If there was fatigue behind the curtain, owing to long and frequent rehearsals, there was, before it, fever; and the two conjointly make the steadiest judgment of the music

amount to but little beyond a statement of impressions.

As regards choice of subject, however, and the manner in which the story has been treated by MM. Barbieri and Carré, in professed imitation of Goethe's drama—first and last thought must be one. The tale is unfit for the musical stage, if it be attempted in its integrity. Neither the German dramatist's *Faust* nor *Mephistopheles* can be rendered by concords or discords, by sweet *cantabile* or bitter *staccato* movement. This opinion, which we offered some time ago, was confirmed this day week. In the new opera *Faust* becomes a washed-out *Robert le Diable*, *Mephistopheles* a tame *Bertram*. Only one of the three principal characters, *Margaret*, has been strong enough to keep anything like its original form or color. *Valentine*, the soldier-brother, comes out into a certain prominence. Many of the persons and scenes which give significance and variety to Goethe's play have been left out—others have been awkwardly jumbled together, leaving an outline to be filled up; the unmanageable nature of which will suggest itself when it is told, that the fourth act demands three, and the fifth, five changes of scene.

Possibly the very qualities which, as a theme for opera, should have repelled, may have beckoned to M. Gounod. That which has hitherto hindered the complete success of his genius on the stage has been his over-anxiety to produce cameleon colors, passing lights, half-shades,—all that is comprehended in the untranslatable word "*nuance*,"—his too great ingenuity in attempting to define those under-currents of emotion, which can be only (in music) introduced with any hope of success by the interpreting artist, and by him even with reserve. How large, how frank, how noble M. Gounod can be in his melodies and their treatment "*Faust*" shows abundantly in its choruses, and in most of its great situations; but his "*Faust*," also, contains (as we shall indicate) too many charming passages, which never may be valued as they deserve, owing to their evanescent brevity. Crowding and change are faults as well as meagreness and monotony.—

They are as sick that surfeit with too much
As they that starve on nothing.

The scene of the First Act—to come to particulars—is laid in the study of *Faust* (M. Barbot), and is preluded by a gloomy but arresting introduction (in G minor?) finely written, and passing into a major close on a broad phrase of melody which would have borne expatiation. To avoid the monotony of a long scene sustained by male voices alone, *Mephistopheles* (M. Balanqué) being the other character who takes part in the prologue,—the soliloquy of the aged Philosopher, ere the Demon appears who is to give him back his youth, is broken by snatches of music behind the scenes,—the first of these, a too-short pastoral of delicious elegance. So, again, his duet with the Tempter is lightened by the delicate and aerial music which accompanies the vision of *Margaret*. This is choicely instrumented. The Second Act, also a single scene and not a very long one, is the *Kirmesse*. In this *Valentine* (M. Keynal) has a leading part; here, too, *Mephistopheles*, with an awkward transposition from the original play, causes confusion and brawl by striking out fire from the fountain; here *Margaret* (Madame Miolan-Carvalho) crosses the stage, only pausing for a few moments, dominated by the passionate admiration of *Faust*. The choruses throughout this act are excellent, especially if compared with those in "*Herculanum*," the last opera choruses we had heard. They breathe, and burn, and stir. An episode in the opening chorus pleased so much that the audience interrupted the movement to demand it again. The second, a waltz with dancers, is more gracious, not less animated. The third, for the drinkers, is also very good. If the drinking song of *Mephistopheles* pleased us less, this may have been owing to the singer, on whom the emotion of a first night may have told. But the music of the Demon throughout M. Gounod's opera, however quaint and grim in places, will prove, we suspect, when looked into, deficient in the acrid irony demanded by the world's idea of the part, which, possibly, can be only indicated, not fully sustained in music.

Act the Third is one garden and night scene, which for the first time brings prominently forward the heroine. Passing a short ballad for *Siebel* (Mdlle. Faivre), a person whose presence in the opera is superfluous, the music consists of *Margaret's* ballad and her pretty wonder on finding the jewel casket (which was deposited at the opening of the scene), the two inwrought so as to make a *sortita* for the *prima donna*—her love-making with *Faust*, ingeniously framed within a quartet, in which *Mephistopheles* and *Martha* (Madame Duclos) likewise take part,—lastly, her admission of her lover to the fatal interview. This act is full of delicious details, which (to return to our

opening remark) are accumulated with too lavish a hand. *Margaret's* "*King of Thule*" is a right good folk's-tune, however; her jewel-bravura, though delicate as well as childishly gay, loses some of its effect in consequence of its being written a good third too low for the accomplished voice that sings it. The quartet is new in form, owing to the prolonged and separate employment of the two pairs of voices. Very delicious are the phrases given to the young lovers; and so felicitous is the combination of the four towards the close that the ear longed for more—the movement ending too inconclusively. The public, however, was not of our judgment, perpetually interrupting the act with applause which would not wait, and calling for the performers when the curtain fell. The fourth, or what may be called the Cathedral Act, establishes its composer, past doubt or question, as the next in serious French opera to *Signor Rossini*, and M. Meyerbeer. But it may be observed that in its opening scene of *Margaret* alone, M. Gounod has been compelled to measure himself against the best composer of German ballads who ever lived,—and to present anew *Gretchen* at her spinning-wheel. Her song, with its whirling accompaniment, is as good and fresh as there was any chance of its being. It had been better avoided, however; especially since the talk of the girls at the fountain, with *Margaret* creeping homeward, shame-stricken, might have instead been selected, to show that "her peace is gone—her heart is sore." This, too, would have averted the change of scene, which now takes place, bringing us to the outside of the church. We have next *Mephistopheles's* serenade, the return of the soldiers, with an incomparably triumphant chorus (furiously re-demanded), the quarrel betwixt *Faust* and *Valentine*, and the interposition of the Demon, wrought up into a spirited *trio*, the death of *Margaret's* brother, and his imprecation against his terrified heart-broken sister, who greets him but to find him perishing—of her shame! The treatment of this encounter leaves nothing to be desired, and as a concerted piece it is majestic and terrible, and most happy is the solemn peal of choral voices heard from within the church, inwrought at its close—if only as prefacing what the necessities of this awkward book demanded, another change of scene: which displays to us the interior of the church. Here we have the well-known "*Dies ira*"; *Margaret* in her agony, and the Devil at her ear tempting her to despair. The grouping of the three different emotions is in the highest style of Art; the seething (as it were) of the lurid cauldron which accompanies the fearful incitements of the Tempter,—the passion of distress and prayer, not utterly hopeless, as the child-mother pours out her whole soul of sorrow and penitence, in a last desperate appeal ere her senses fail her,—the awful, passionless, judicial severity of the monkish chant, are combined in a manner irresistibly dramatic. Here, again, the excitement of the audience was wrought to a high pitch, and with full reason.

The Fifth Act, containing only five changes of scene, commences with the *Walpurgis* revel. This opens well and wildly with shrill, short phrases, dropped from every quarter of the heavens, as it were by unseen singers. But they cease too soon; ere the ear has seized their novelty; and the whole diabolical music of this night-picture is less effective than we had expected, recollecting the strange wordless symphony among the ruins in M. Gounod's "*Nonne Sanglante*." The scene includes a transformation to a hall of Pagan enchantment and revel, which contains a chorus of luscious sweetness. From this we return to another part of the Brocken, for the sake of the apparition of *Margaret*, which is not happily managed. In the closing orgy the cries of devilry perilously approach the verge of burlesque. Then falls, what the French call a "*toile d'attente*," to rise, after a prolonged and melancholy symphony, on the last scene—that of *Margaret* in her prison. From the first to the last note of this catastrophe, which naturally takes the form of a *terzetto* on the most ambitious scale, M. Gounod proves equal to the situation. The part of *Margaret* is exquisitely treated. One phrase, where her wandering brain goes back to the days of her innocence, is irresistible in its tender sweetness. Excellent, too, is the mutual burst of recognition, when she knows again that her false lover is near her; while the winding-up, the strife betwixt Good and Evil, which becomes close and pressing as moments grow precious, is wrought out in a climax of fearless excitement and passionate energy, without peer in any combination of a similar kind that we recollect, often as it has been attempted. With a calm, celestial, and stately chorus of apotheosis and angelic vision "*Faust*" concludes. This day week the hymn could be hardly heard, so impatient was the uproar of enthusiasm excited by the prison trio. A more complete success, a more rapturous greeting, neither theatre,

composer, nor artist could desire. In 1851 the name of M. Gounod was unknown, save to some half-dozen persons.

Long as these notes have been, it must be repeated that they contain only first impressions of a serious work on the largest scale. Meanwhile, there is no doubt that in producing "*Faust*," the *Théâtre Lyrique* has done its best. It is not M. Barbot's fault if he has neither the grace of person nor grace of voice such as the hero's part demands. Lovely tenor voices, handsome men, and passionate actors (the three in one) are among Earth's greatest rarities. M. Balanqué, again, was less satisfactory than (to compare) M. Obin might have been; but M. Obin is at the *Grand Opéra*. The *Valentine* deserves a word of praise; and nowhere could French, German, or Italian composer have found a *Margaret* superior to Madame Miolan-Carvalho. Her acting is simple, natural, and intense, without a tinge of affectation. Her voice, save in a middle note or two to which no force can be applied, in the scenes of passion seems absolutely to transform itself into the powerful and penetrating organ which we know it not to be. Her style is admirable, whether expression or breadth is called for, or that more familiar mood of liveliness, or elegance, by which, till now, she has been principally known. The chorus and orchestra are excellent; the scenery is picturesque and probable.

Music Abroad.

Paris.

PART SINGING.—The meeting of 6,000 male part-singers, made up of 150 societies convoked from every corner of France, took place in Paris at the close of last week. The great gatherings were in the *Palais de l'Industrie*. The voices were supported by a small organ, with upwards of a score of double-basses, and the band of the 1st Regiment of Cuirassiers. The chief conductor was M. Delaporte, formerly organist of Sens, who seems of late to have come forward in the matter. He was assisted (a sight strange to English eyes) by some eight or nine subordinate conductors:—thereby, it might have been fancied, multiplying the risk of vacillation some eight or nine times.—On the whole, however, allowing for the want of habit of the French *Orphéons* to congregate in masses, this vast body, made up of disconnected forties, was well under discipline. The tone, too, was better than could have been expected by those familiar with our neighbors. The old sarcasm, "such or such another nose has got a good voice," bids fair to become inapplicable to the French, whether they sing singly or in numbers. The mass of sound, as is always the case in these monster gatherings, was less imposing than was looked for.—Many of the amateurs sang timidly; some not at all; but the sonority was good; though not so poignant as that of a male chorus in Germany, nor so rich as the tone would be from an assemblage of England's north-country singers. Among the pieces most suitable and successful were Mendelssohn's "*Hunter's Farewell*," Mozart's "*O Isis*," and the "*Lord's Day*," by Kreutzer. The mistake made, to our thinking, was in the *Septuor* from "*Les Huguenots*," accompanied by the brass band; yet it seemed to please the most among the pieces in the first part. It was encored; and, considering its difficulty and unfitness for choral execution, it went better than might have been expected. On the Saturday, idyllic contests for prizes took place among the different bodies, divided into three parts.

The second meeting in the *Palais de l'Industrie* went off with such spirit that it was found expedient to announce a third for Tuesday. In the evening of the last day, a performance of "*Herculanum*" was offered, by Imperial command, to the singers, the entire theatre being reserved for them, with gratuitous hospitality. Nothing livelier can be imagined than the Rue Lepeletier during an hour and a half before the doors of the *Grand Opéra* opened. More merry and more orderly no troop of invited guests could have been. Falling into line, as is the usage in France, they beguiled the time by a vigorous singing of their best part-songs—now in one joint of the queue—now in another. It may be doubted whether expectation of pleasure was ever seen lighting up a larger number of faces than were collected together on Tuesday. The theatre had been so arranged by removal of fixed seats as to accommodate more than double its usual audience. It must have been strange to the artists on its stage to sing and dance and play to an exclusively male public. The Festival, in short, may be described as successful beyond expectation; and may have important results.—*Athenæum*, April 2.

Hector Berlioz has completed an opera entitled the "Trojans," the manuscript, it is said, having been submitted to the Committee of the Grand Opera.

It is affirmed that Liszt, the famous pianist, is about to visit Paris, and will give a series of concerts. Vieuxtemps has concluded his concerts at the Salle Herz. One of his solos, which created quite an excitement, was a fantasia upon American negro airs.

Christy's Minstrels, after playing three weeks to very good houses, have left Paris and returned to England. The funniest souvenir we have of them is a little pamphlet, containing their songs translated into French.—*Cov. N. Y. Express.*

Germany.

The Lower Rhine Whitsuntide Festival will, this year, be held at Düsseldorf. The programme will include a Symphony by Schumann, Handel's 'Samson,' an Overture by Bach, a Psalm by Mendelssohn, a sacred composition by Herr Ferdinand Hiller (who will conduct the Festival), a selection from Gluck's 'Iphigenie en Tauride' and Beethoven's Symphony in A. Madame Ney will sing there, and Herr Niemann, described by a correspondent "as having the finest tenor voice in Germany." Herr Hiller's 'Saul,' first performed, as readers may recollect, at last year's Cologne Festival, has been recently given at Vienna, we are informed, on good authority, with success.

A Schiller Festival is to be held, at Weimar, on the 10th of June, instead of in November, when the birthday of the composer really fell. On the 9th will be performed a piece of music written for the occasion by Dr. Liszt, and Beethoven's 9th Symphony with the 'Ode to Joy'; on the 11th will be acted 'The Robbers,'—after which will be a torch procession; on the 13th 'Fiesco'; on the 15th 'Cabal and Love,'—the series of dramatic celebrations winding up on the 30th with 'William Tell.'

England.

Dublin papers speak in the highest strain of praise and pleasure of Signor Verdi's 'Macbeth,' produced there on the 30th of last month, with the utmost possible success. The hero was enacted by Signor Graziani, who is described as having shown unusual warmth in the part; the Lady by Madame Viardot, with a power, passion and impressiveness which (to quote from the journals) took "the audience by storm" in the letter, the murder, and the banquet scenes,—and "held it spell-bound" in the catastrophe of remorse. This, we imagine to be no exaggeration; remembering the unrivalled power as an operatic actress displayed by her in *Fides* and *Rachel*.

Miss Balfe is on her way to London—if not already here; under engagement, it is advertised, to sing at Drury Lane. Mlle. Jenny Meyer has arrived. M. Jules Stockhausen announces his intention of passing the month of May in London, and of giving *Matinées* in conjunction with Madame Schumann and Herr Joachim.

There seems no end "to the movement" in the Provinces, and, save as regards English musical drama, hardly a limit to the variety of its objects. At Glasgow, we find a local Professor, aided by "the members of the Choral Union," has been able to attract his friends by nothing less severe and statuesque than a reading of the 'Antigone,' with a performance of Mendelssohn's choruses. But "the wonder of wonders" is the simple Catalogue of the music performed during the last two seasons, at *Mr. Halle's Orchestral Concerts* in Manchester, (these, it should be added, by no means the solitary musical entertainments of the place). The copiousness of this baffles all power of condensation; but we may mention that it includes two oratorios, five choral selections from operas or dramas with music, twenty symphonies, three times as many overtures, and some half a hundred instrumental solos by the greatest living players—many of which are unknown in London. With the songs we cannot pretend to deal. The document, we repeat, is a curiosity, as a record of success marking a period in the story of Music in England.—*Athenæum*, April 9.

Musical Correspondence.

BERLIN, APRIL 2.—When Handel used to visit Leipzig from Halle in his youth to see his friend Tellemann, it took him rather longer to cross the monotonous plains between, than it took me by railroad on the 23d day of March, in this year of Grace, 1859. I doubt, however, if he met a more kindly reception

from his friend than I from mine, Dr. CHRYSANDER, of whom I have written before. I found him as usual overwhelmed with work, just putting the finishing touches to the Handel Society's new edition of "Acis and Galatea," and of Handel's pianoforte works, which make up with "Susannah" the issues for the first year. The aggregate will be from 500 to 700 pages folio of splendidly engraved music, on good paper, in full orchestral score, for ten thalers (\$7.50!). Next year "Hercules" follows, and, I believe, "Athaliah." The King of Hanover is so pleased with the edition of "Susannah" and so confident of the honest intention of the editors to give the real Handel, and nothing else, that he has subscribed 1,000 thalers per annum to the undertaking until it is finished. Can we do nothing in our country?

Chrysander is a man who excites my enthusiasm. I know what he has to contend with; how untiringly he has labored; how often the great work has been forced to lie in abeyance, while he earned bread; how industriously he has studied the music of Handel's contemporaries and predecessors; how willingly, nay gladly, he receives and carefully proves all objections to and criticisms upon his publicly expressed opinions; how singly he looks to the truth, and the truth alone. I know how far beyond any other man he has extended his researches, and what rich results he has gained. In Germany, he is not sustained. His enthusiasm for Handel is looked upon as enmity to Bach! He is viewed as a partisan, and nothing can be more incorrect, more ungenerous than this. For his own sake I wish him support, but more for the sake of Handel, and for ourselves. The thought that the treasures of knowledge, which he has accumulated, should be lost, is to me a very painful one, and they must be so, unless a public somewhere be found willing to sustain him in his effort to edit the great composer's works. Cannot the public libraries of our cities afford \$7,50 annually for three volumes?

"Why do I urge this so strongly?" you ask. Because I enjoy Handel's music so much.—"Why do I enjoy it so much?"—Because of all vocal music it is that which touches my feelings deepest and gives me the greatest real musical enjoyment. Moreover I would have his works within the reach of every musical student, to whom they should be in his studies, what Bacon, Jeremy Taylor, Shakespeare, Milton and the great masters of English are to the student of literature. When I mark the progress of Handel's oratorios in England and Germany within my own memory, see how popular they are growing, beyond their popularity in any other epoch, I feel that no other means of affording so much musical enjoyment to the masses at home can be found.

Just try "Acis and Galatea" and see if it does not succeed.

I was too busy during my short stay in Leipzig to do anything in the way of visiting. Of the Professors in the Conservatorium I only met PLAIDY, who is busy as ever teaching the technics of pianoforte playing as few others can.

Of music I heard but little. The Thomas boys in their Saturday afternoon motets, one about 16 years of age conducting, (I wish they could sing once in the Music Hall!), and a first rehearsal with orchestra of Bach's great mass. It was a shocking bad rehearsal, reminding me of old Handel and Haydn times, and did not keep me long. There was a Gewandhaus concert, mostly made up of Schumann's music to Byron's Manfred, but I had on that evening, as the Frenchman put it, "to go and fry some fish."

The number of pupils in the Conservatorium Plaidy stated at 104, "about." The only Americans of whom I heard (and saw) are Tracy, sometime organist in Bangor, Me., Buck of Hartford, and Locke (?) of New York, all young and apparently earnest students.

A little home sickness in Leipzig is a soft impeachment

which must be confessed. I could but look at that house by the Peter gate with a slight tinge of sadness coloring my feelings. Pratt is gone! The place knoweth Clapp no more. Then too, every time I crossed the market place my eyes lingered upon that corner house and my thoughts crossed the ocean and dwelt upon those with whom such pleasant hours had been passed there. Dear hearts all of them!

One rainy evening I could not resist the temptation to leave the promenade, pass through the arch, cross the bridge and go down to that huge caravansary wherein, at one end, dwelt Wilson, and at the other "Das Fraulein" about two generations ago—say four years. Well, this indulging of reminiscences is a "parlous" matter, and I must cease, lest some good friend in view of all these "generations" should see fit to exclaim: "A good old man, sir; he will be talking; as they say, 'when the age is in, the wit is out; God help us! it is a world to see! Well said, i' faith, neighbor Verges;—well; God's a good man; an two men ride of a horse one must ride behind:—An honest soul, i' faith, sir; by my troth, he is as ever broke bread; but, God is to be worshipped; All men are not alike; alas, good neighbor!"

So no more allusions to the past.

By the way, Plaidy says that the story has come to Leipzig that GÖCKEL is dead. Is this so? I have seen no notice to that effect in the Journal; the professors of the Conservatorium thought much of him and would be glad of authentic information on the point. He was the pupil, who was to play a Concerto once, and when the time came, Mendelssohn looked round and asked Plaidy, "Where's Gockel?" The latter went into the lobby, found him, and asked what he was doing? "Cooling myself," said he. Plaidy hurried him, he rushed into the hall, stumbling over a music stand or two, and began like lightning. He had sixteen measures solo, which gave the orchestra time to get ready and fall in at the right moment. I believe I told the story once before, but my volume of the Journal for 1855-6 is missing—lent in America, "I guess."

In the great libraries of Leipzig, that of the University and that of the city, I found little of value to me; but the Becker collection of music and musical works, now in the latter, is something to covet. Still we shall have some good works in ours that the Leipzigers may in turn wish for. Becker's collection is very rich in choral and song literature and music. It was a splendid gift to the city, and made me regret for the hundredth time that there is not public spirit enough in Boston among the editors of musical works to secure a copy of everything printed, for preservation. I care not how bad a book may be. If it be really not worth the space it would occupy in a private library, that is a double reason why the public should save a copy. Some time or other there will be a history to American music. Then somebody will study it and write it out. For him nothing can be too insignificant to have a certain value.

A. W. T.

NEW YORK, MAY 2.—Mr. Ullman closed his opera season last Saturday with a *matinée*. Flotow's *Martha* was given, FORMES, LABORDE, SBRIGLIA and BERKEZ taking part. It was a success, which is more than can be said of the short season, taken as a whole. I understand that it has not paid expenses, though the loss has not been very great. For the last few nights STEFANI and MORELLI were engaged, yet even with these additions, the houses were not crowded. *La Favorita* was given twice, and magnificently rendered, GAZZANIGA being superlatively fine in the last act. The other operas of this short season have been *Traviata*, *Lucrezia*, *Martha* and *Norma*. In the latter, the new prima donna, ALAIMO, appeared and failed. She only sang once. Her voice is worn and tremulous, but she made some happy

hits, especially in the last act, and did not deserve such universal condemnation from the press as she received. She is a good actress yet, and I can readily imagine, has been an excellent singer in her time.

On Wednesday, PICCOLOMINI commences her farewell engagement, appearing in *Traviata* with BRIGNOLI and AMODIO. She will during this engagement, sing the parts of Adina in *L'Elisir d'Amore*, Alice in *Robert le Diable*, and Paulina in *I Martiri*.

Wagner's *Tannhäuser* was repeated, last Thursday evening, for the benefit of the tenor PICKARESE, who always sings as if he had a severe cold in his head. The audience comprised a great number of our musical people, including Strakosch with the majority of his company. Carl Formes was there and seemed to know everybody, as he bobbed around, a perfect walking polyglot, talking by turns in French, German, and English—anon crying bravo, and clapping his hands very vigorously at a favorite strain, and all the time looking just like Leporello, in *Don Giovanni*.

The performance was not equal to the previous ones, and there was considerable dissatisfaction manifested at the delay that occurred previous to the raising of the curtain. This delay was caused by the unwillingness of the orchestra to play without some material guarantee that they should be paid for the night's work. Let this fact be borne in mind by those correspondents of Dwight's Journal who are so excessively Teutonic in their predilections. These Art-loving Germans, who are supposed to be so devoted to music, refused to interpret one of the greatest works of one of their greatest music-apostles, simply because they were not sure of being paid for it.

The Philharmonic Society gave a concert last evening but presented little that was new. The Soprano, Mrs. INMAN, who was advertised, did not sing, and in her place a quartet of male singers were introduced.

You remember poor BOSIO. The New York papers have generally done justice to her memory in giving her long and generally judicious obituary notices. The last time I heard Bosio was at Birmingham, during her last provincial tour in England. She sang in *Trovatore* at the theatre in that noisy city, Neri-Beraldi, Graziani and Didée, assisting. In this opera, as Leonora, Bosio was good but not great. She never could be a great tragic actress, because she was too thoroughly lady-like to get excited. But her voice was delicious, and she trilled beautifully. In the air preceding the *Miserere*, (the same which La-Grange gave so exquisitely), she was excellent, and in the prison scene again, was decidedly ineffective.

Her chief triumphs in New York were in *Puritani*, *Sonnambula* and *Lucia*. In the latter Opera she and Salvi made what the Bovey boys call a "team," and to hear the two in the final duet of the first act was decidedly a "gilly go." There are a certain set of opera goers here, who had determined to have operatic traditions of their own, and chose Bosio as their pet. Never since she left America, has this "set" heard any body equal to Bosio. To those her death will be a peculiar loss, especially as they were congratulating themselves on her approaching return to this city.

TROVATORE.

NEW YORK, MAY 2. — *Tannhäuser* was repeated, as announced, at the Stadt Theatre last Thursday; and to a crowded, and certainly most good-natured audience. For when, on account of some difficulty about the pay of the orchestra, the commencement of the performance was delayed full three quarters of an hour, without a word of explanation being given, the general impatience and indignation found vent in nothing worse than stamping, and frequent calls for "Musika!" "Hoym," "Haucaim," (the two directors) and the like, without the slightest approach to vulgarity or impropriety of any serious kind. In an American theatre a miniature riot would have been

the lightest consequence of such an impertinence on the part of the management. Of the performance, the best that can be said is that it was very good for the powers employed. It was much better than I had expected, even though friends who had been present at previous representations, thought that the effects of the pause and want of practice were plainly discernible.

One feature struck me as contrasting agreeably with the Italian performances which we are accustomed to hear. All the singers, both in solos and chorus, were evidently in earnest, and tried to do their best. There was none of the flippancy and indifference which so often characterizes Italian acting, even through the veil of superficial passion. I remember to have seen Amodio, in the death scene in *Traviata*, make a whispered remark to the waiting-woman which nearly convulsed her with laughter, nor did she take particular pains to hide the broad grin that was so entirely out of place while she was assisting her suffering mistress. Nothing of this kind was perceptible on Thursday evening; the lowest "sup" kept up his character completely. Mr. PICKARESE, as *Tannhäuser*, exerted himself rather too much—he overacted, and strained his voice—his lady, as Venus, was, I am sorry to say, beneath criticism, both in singing, acting, and "making up,"—her costume was unparadoxably shabby. Of the solo singers, Madame SIEDENBURG, as Elizabeth, was decidedly the best, in every respect; she always sings well, though her voice is thin and worn; her acting was good, and her costume, as were, indeed, most of the others, quite in character. Wolfram von Eschbacher was very well represented by Mr. LEHRMANN, who has a most agreeable voice, and acted naturally. The most satisfactory part of the performance, however, was that taken by the orchestra and the choruses. The former was good throughout; the latter, as well as some of the ensembles, mostly so. The march was, as usual, encored, and the whole performance won hearty applause, and interested the audience sufficiently to keep the greater part of it together till after midnight. I believe, however, it is not to be given again for the present.

The Philharmonic concert, on Saturday, was very well attended, every one wishing, now, to lay in a store of music for the long season of drought before us. Beethoven's beautiful Fourth Symphony, Liszt's *Préludes*, and Weber's *Euryanthe* were the orchestral pieces. Of the first and last I need only say that in their rendering the orchestra surpassed themselves. This holds good, too, of Liszt's composition, which requires, however, some farther comment. My Brooklyn colleague, "Bellini," has given you his opinion of it. The impression it produced upon me before I became familiar with it, was similar to the one he received—only I would illustrate it differently—it seemed to me a piece of patchwork, or a mass of fragments, some beautiful, some ugly, heterogeneously jumbled together. Yet as you listen to the work of tenor, it assumes more shape and comeliness, and you cannot but admire the wonderful effects of instrumentation. In these, however, as in many of the figures and phrases, a close resemblance to the music of *Tannhäuser* is unmistakable. The fragmentary character of the whole was satisfactorily explained by the quotation from Lamartine which was given in the programme, and upon which the composition seems based.

The soloists announced for the evening were Richard HOFFMANN and a Madame INMAN, a prima donna fresh from England. The former played Mendelssohn's beautiful "Serenade and Allegro Gioioso," a "Spinnlied" by Spindler, a pretty graceful little thing, and Chopin's Polonaise, Op. 53, in A flat. All these he rendered with his usual unquestioned excellence; the only fault some have to find with him is, that, when encored after the Polonaise, he could play a mere show-piece of his own, on themes from *Rigoletto*! Verdi after Chopin does not taste well! Madame Inman was announced as too ill to appear, and the audience owe all possible gratitude to several performers who, on a few hours' notice, consented to fill up the voids in the programme. There were four gentlemen who played a quartet for French Horns

by Weber; and four others, among them Messrs. BEUTLER and MAYER, who sang some four-part songs with much taste and feeling. Strangely enough, several of our dailies have made no mention of the kindness and obligingness shown by these artists, but I can assure them from experience, that it was widely felt among the audience.

I have long since resigned myself to pass over in silent indignation the numerous mutilations to which your printers subject my own communications, but in justice to the absent "A. W. T." I must protest against some unconscionable typographical errors in his last "Diary," and thus save him from the imputation of being a spiritualist or,—what is about the same thing, a fool. He is made to take a walk about Halle with Prof. Thorbecke, a man who has been dead over six months, having perished in the Austria, instead of Prof. Tholuck, the eminent divine. Then, unless his informant thought him and his friends, as Americans, fit subjects for being gulled, it is utterly impossible that any person who knew anything about Goethe and Shakespeare,* could have been so stupid as to pretend that they met anywhere. "A. W. T." probably refers to the house formerly occupied by the Musik-director and composer Reichardt, where it is quite probable that Goethe and Schiller, or Goethe and Schelling met at sometime—as Reichardt was acquainted with all the literary men of that time. This is the nearest approach I can make to Shakespeare among Goethe's cotemporaries.

* Shakespeare it is clearly in the "copy." Will our friend, "T." the greater, explain?—Ed.

Dwight's Journal of Music.

BOSTON, MAY 7, 1859.

MUSIC IN THIS NUMBER. — We commence this week, and shall continue at intervals, four pages at a time, another Opera, arranged for the Piano-forte. We have selected that Opera which, of all others, offers the most that is interesting as an instrumental work, namely, "Don Giovanni." We doubt not very many of our readers, who have skill at the piano, will rejoice to get this masterpiece of MOZART, entire, in such a form that they can recall its beauties and its grandeur with a pair of hands.

Death of Madame Bosio.

The lyric world has met with a sudden and severe loss. ANGIOLINA BOSIO, whom we remember with more pleasure than any prima-donna who has sung in opera in this country, or than any singer except Jenny Lind—Bosio, who, since she left America in 1851, had risen till she stood, by general consent, at the head of living female Italian opera singers,—died on the 12th of April at St. Petersburg. The immediate cause of her death is not yet reported; but she was always of a delicate and frail constitution, and has suffered from an affection of the lungs, which, it is probable, has at last proved fatal to her in the cold capital of Russia. The London Times, of April 15, in noticing the performance at the Royal Italian Opera, thus describes the effect of the sad news:

Had the acting of Signor Ronconi, nevertheless, been ten times as great and all the rest of the performance to match it, it would have failed to create any deep sense of enjoyment in the audience which filled the theatre last night. A heavy gloom, indeed, hung over the proceedings—a gloom which the brightest manifestations of genius would have failed to dispel. The telegraphic wire in the course of the day had brought intelligence from the capital of Russia at once disastrous to the theatre and to Art. Before the opera commenced, news of the early and unexpected death of one as much admired by the public as she was esteemed and loved by her fellow-artists, and who for years past had been a brilliant ornament, not only of the Royal Italian Opera in London but of the chief lyric theatres of the Continent, was conveyed from mouth to mouth, until it circulated all over the house. Madame Angiolina Bosio, the most accomplished soprano of the day, expired at St. Petersburg, on Tuesday last, after a very short illness. She was about to start for England to fulfil her engagement with Mr. Gye. The manager of the Royal Italian Opera, however, was not des-

tinged again to derive advantage from her distinguished co-operation, nor his subscribers to be charmed by her graceful presence and delighted by her brilliant and exquisite vocalization. The syren, endeared to all, had sung her last note. Such melancholy intelligence could not but exercise a prejudicial influence alike on the efforts of the performer to please, and the faculty of the audience to appreciate. In all probability, had Mr. Gye been in London, instead of Paris, the theatre would have been closed for one night at least. Such a mark of respect would have been no more than was due to the memory of such an artist as Madame Bosio, whose place it will for some time be difficult, if not impossible, to fill.

Doubtless the European Art journals will soon furnish us with a full sketch of her career. At present we can only recall a few particulars. She was born in Turin, August 20, 1829, and first studied music at Milan, under Cattaneo. So rapid was her progress that in July, 1844, being then only fifteen years old, she made her debut in Milan, in *I due Foscari*, by Verdi, and with a success wonderful for one so young. After a brief engagement there, she went to Verona, where she confirmed the best hopes of her friends and excited great interest among the opera-goers. We next hear of her in the North, at Copenhagen, where she became so popular that great efforts were made to induce her to accept an engagement for six years; but the climate was against her, and she refused. Her leave-taking at Copenhagen is described as something remarkable. Next we find her in Madrid, at the Circo theatre, creating an immense enthusiasm among the Spaniards.

She was soon afterwards engaged for a short time in Paris, but we recollect no glowing reports of her from that metropolis. Admired she must have been, however, by the more discerning. In 1848 she went to Havana, a member of Marti's troupe, and came thence to New York, Philadelphia and Boston. Among our most memorable opera experiences was the visit of this Havana troupe, which brought us Steffanone, Badiali, Marini, and so many admirable artists. But the finest impression made at once by any of them, and one that lasted and still grew upon us, was that of Bosio. Her coming from New York to Boston (1850) was almost an emerging from obscurity; the larger city was too much preoccupied with Steffanone, and coarser and more muscular models of lyrical intensity, like Parodi. She sang here but a few times that season, but these sufficed to win the admiration of all persons of true taste and culture. Such fire and delicate force, such spiritual fascination, and such imaginative talent, as she then showed as Lucia, as Lucrezia Borgia, and as Lady Macbeth, were new to us upon the stage. Those few fortunate persons, who were present that stormy night at the Howard Athenæum, when Verdi's "Macbeth" was performed for the first and last time in this country, and when, whatever might be thought of the music, the beautiful abandon and completeness of Bosio's impersonation, her action, voice, singing, all, made it one of the rare and thrilling moments of their lyrical experience, will never forget it. Slight in figure; with features neither plain nor handsome, but lit up with the continual play of life; with one of the pure silvery soprano voices, managed with a perfect method, and infallible good taste; thoroughly the lady in her manners and in all her movements, she might not pour the full-blooded passion of a Parodi or a Steffanone into her music, but she won her way by a more subtle, soulful, intellectual charm.

This was the sincere record of our impression after her first performance of Lucia: "It was not merely the fine, pure, vibrating, flexible voice, trained to most finished, easy execution; nor the faultless style, clearly tracing every finest line and tint of beauty in the music; nor the true Italian fervor, transporting singer and audience with something better than the blood-heat which goes by the name of passion; nor the consummate grace and truthfulness of action; nor the rare intellectual subtlety and penetration manifest throughout. It was all these blended with a certain leaven of the spiritual, we might almost say, the supernatural element. It was a higher sphere of lyric impersonation than we had felt in any other prima donna. It was the true lyric transport, a calm exaltation from beginning to end, from which it was cruel to startle her into reluctant acknowledgements of applause. This lifted it above all danger of the least extravagance, while it was all as dramatic and intense as the part could be."

And of her Lucrezia: "There were great points in her impersonation; but it was even more satisfactory as a whole. The trained voice, which physically had scarcely more weight than her light and fairy figure, was ever an obedient and unwearied Ariel to the imagination. It was equal to the vindictive pride, as well as to the mother's tenderness of the Borgia. And did it at all detract from probability or interest, that you saw and heard a lady-like, a finely-organized, a spiritual Borgia, rather than a bold physical embodiment of all voluptuousness and masculine imperiousness in female form? Rather admit that when, with that light voice and form, you see that where there is a will there is a way, you have something much more truly marvellous and Borgia-like."

In May 1851, she visited us again, and more than confirmed the first impression. The memorable thing of that year, never since surpassed, was Bosio's Zerlina, with Truffi's Donna Anna. If there be anything more exquisite, more perfect, in singing and in action than Bosio's Zerlina, we have yet to witness it. The impersonation was not only simple, natural and pretty, but in the sincerest sense refined. Those who remember Bosio in that, will have little difficulty in accepting M. Oulibicheff's idea of Zerlina as something higher than a common rustic girl.

Bosio returned to Europe in 1851, and all our American admiration of her as an artist and a lady were soon fully justified in Paris and in London. In 1856 she, with Mario, saved the reputation and the interests of the Covent Garden management, by her astonishing success at the Lyceum after the burning of the Covent Garden Theatre. Her recent triumphs in the Russian capital we have all watched with interest. Her career is cut short in the prime of her ripened powers. She was scarcely thirty. The future has one artistic pleasure less for us.

"In private life," says the *New York Times*, and all accounts accord therewith, "Madame Bosio was as estimable as she was distinguished in her public career; and Mme. Bosio, the woman, will be mourned sincerely, long after the *prima donna* has become a mere memory and tradition with the *habitués* of the Opera." She had been married (not fortunately, the story went) to a Greek gentleman, by the name of Xindavelonis, from whom she has been for some years separated.

Musical Review.

Florence: nine songs by F. Boott. Published by Oliver Ditson & Co.

These compositions of Mr. Boott have that sort of merit which we should suppose would widely recommend them to persons who seek for songs that are easy of execution, both for the voice and the fingers, and yet have passion and feeling that does not run into sentimentality. The present nine songs are a second series. Among them are two spirited declamatory songs: "The Battle of the Baltic", and a "Cavalier's Song", which have a high degree of merit and a spirited effect. Mr. Boott's music to Tennyson's "Break, break", and to "The Sands o' Dee", and "I am weary of rowing", is of a different character also, and they are very successfully treated. The words are no vulgar doggerel or merely jingling rhymes, but are the most beautiful of modern English songs. Tennyson, Longfellow and Lowell, are the authors of most of them.

Cantica Ecclesiastica; Consisting of English Anthems, together with Select Pieces from various authors. Ancient and Modern, adapted to Words from the Sacred Scriptures. By George James Webb. Price, \$2.00. Published by Oliver Ditson & Co., Boston.

The known good taste and learning of Mr. Webb led us to expect a choice selection of the best of English Anthems in this compilation; and our expectations have not been disappointed, as a glance at the list of authors will show that the sources from which Mr. Webb has drawn this collection, are the very classics of English Church Music, and such as are entirely new to our Church singers. Some choice selections from the great German and Italian masters, such as Haydn, Mendelssohn, Spohr, Rinc, Allegri, Palestrina, Hauptmann, show that, however great the editor's admiration of the English style, it does not render him an exclusive; and it is always true, that the earnest lover of what is truly great in one school, is the first to recognise real merit in other schools. Some compositions by Mr. Webb are characterized by much beauty and graceful treatment, and are among the most attractive and useful portions of the volume. We regret that he has, after the manner of the Church of Swedenborg, substituted the word "Jehovah," for "Lord," or "God." Even if more correct or solemn, we, in common with most Christians, should prefer the more familiar appellations of the Deity, as we have them in the common versions of the Scriptures.

The "Cantica Ecclesiastica" is a valuable work for choirs capable of performing the higher and more difficult styles of Church Music, and to such we earnestly commend it. Typographically, the volume is one of a remarkably distinct and beautiful appearance, save in its title page, and it is very neatly and appropriately bound.

Musical Chit-Chat.

First, the *amende honorable* to the HANDEL and HAYDN SOCIETY. In our review of the past Oratorio season, we referred in rather strong terms to what we had understood (apparently on good authority) to be one of their motives for performing the "Messiah" in the Theatre instead of in the Music Hall, — namely to make more money. We are too happy to find that we lent a too credulous ear to that report. The directors of the Society assure us that they never entertained the thought of deserting the Music Hall, and that their action on that occasion was purely exceptional, and solely dictated by the desire to aid a charitable object for which the Hall was occupied. We make the correction cheerfully, both on account of our old, which we trust will be life-long, regard for the Handel and Haydn Society, and because of our pardonable anxiety for our noble Music Hall, that it be kept true to the ends for which it was built. . . . The Society will rehearse the "Hymn of Praise" with orchestra to-morrow night, preparatory to the performance of the following Saturday.

Mr. S. B. BALL had a successful concert last week, which we were unable to attend. The programme, for a miscellaneous one, was uncommonly good, embracing such vocal pieces as Spohr's Sextet: "As pants the heart"; a song from Mozart's *Zauberflöte*; Kreutzer's "Chapel" (8 voices); Stradella's Prayer: *Pieta, Signore*; Mendelssohn's two-part song: "I would that my love"; *Una voce*; *Giorno d'orrore*, duet from *Semiramide*; "With verdure clad"; Rossini's *Quis est homo*; the "Good night" quartet from *Martha*, &c. . . . There will be much curiosity to witness the performances (whatever they may be) of the "Dutton children," at the Music Hall, this afternoon. They are said to be the *smallest* little Fairies (for their age) in the world, and models of symmetry of form.

Of music in New Orleans, during the past month, the enthusiastic gleaner of the *Picayune* reports:

April 10.—During the week past we have had, at the Theatre d'Orleans, representations of the following operas: Grisar's "Giles le Ravisseur," Verdi's "Trovatore," Rossini's "Barber of Seville," and Auber's "Muette de Portici," all of which have been well performed to excellent houses.

April 17.—The musical events of the week now closed have been the performance, at the Orleans theatre, of the operas, "Dragons de Villars," "Le Sourd," "Lucie de Lammermoor," with an act of the "Robert le Diable" for Lamothe's benefit, and "L'Ambassadrice." Cordier has been the heroine of the week, and has never sung better than she has in the "Lucie" and the "Ambassadrice." She gains upon her audience with every fresh representation.

April 24.—We have had one opera and two concerts, during the week just closed. As it was Passion week, the Orleans theatre only gave a single performance, that of "The Favorite," on Tuesday evening, which was well attended.

To-morrow evening, our opera-goers are to have another rich treat in the revival of Auber's charming comic opera, "La Sirène," which has not been given here for many years. Cordier is to sustain the leading rôle; and on the Thursday evening after, she takes her benefit, appearing in "the swan song of Herold," the "Pré aux Clercs."

The grand concert given by the artists of the Theatre d'Orleans, on Wednesday evening last, at Armory Hall, for the benefit of the widow of a deceased member of the company, was one of the best ever given in our city. Cordier, Lafrange, Lucien Bourgeois, Beaune, Tasse, Prevost and his entire orchestra, and Mlle. Hedwig Brzowski, the pianist, took parts, and everything went off most successfully to a well-filled house.

Another musical event of the week was the concert of young Arthur Napoleon, the accomplished boy-pianist.

The new Opera House may now be fairly considered as *fait accompli*. The stock is taken, the site selected, the lessee chosen, and everything in the preliminary way satisfactorily arranged; and Mr. Boudousquie now invites all who wish to secure places to call at his office, and enter their names. The plan of the interior has already been devised and determined on, with the situation of the sittings which may be seen on application to Mr. Boudousquie. The new theatre will be a superb affair, and it is the purpose of the lessee to open it early in November next, with a full and talented company.

The programme of the last Classical Concert consist of Mendelssohn's overture to "Midsummer Night's Dream," Beethoven's "Pastoral Symphony," Weber's overture "Jubel," Haydn's adagio and scherzo to the third symphony, Beethoven's "Funeral March on the death of a Hero," and Mendelssohn's overture to "Ruy Blas." A remarkably fine programme.

GAZZANIGA goes to Europe forthwith. So does ULLMAN, it is said, to make arrangements for next winter. He means to engage MARIO and GRISI, it is hinted. . . . Gazzaniga, in her six months visit to Havana, made, with her salary, benefits and presents, about fifty thousand dollars. . . . STRAKOSCH had concluded his season in Cincinnati. A few evenings before the season closed, he was presented with a superb baton by the members of his company. . . . Late advices from London state that Mr. LUMLEY has recently become a bankrupt, and left for Italy. This may explain Piccolomini's newly formed resolution to remain in the United States during the ensuing summer.

All the critics who write weekly dramatic *feuilletons* in the principal French journals, speak in high terms of the beauties of MEYERBEER's new opera. The following, from M. de Rovray's critique in the *Moniteur*, sums up the leading features of the general opinion:

"I have to-day to speak, not only of a *chef d'œuvre* but of an entirely new phase of that fertile genius which might have been thought to have developed already the fullest extent of its capacity in the highest walk of art. The 'Pardon de Ploermel' has nothing in common with the great trilogy of the master, 'Robert le Diable,' 'Les Huguenots,' 'Le Prophète,' and still less with the 'Etoile du Nord,' that admirable episode of military life and camp music. The new opera is simple as an idyl, home-

felt and religious as a picture of the early Biblical ages—it is a composition of the highest order—homogeneous, complete, and thrown forth with all the spontaneity of inspiration. Melodies of incomparable grace are enshrined in exquisitely elaborated harmony. It is, beyond a doubt, the most natural and finished work that Meyerbeer has yet produced."

Mme. EBEN (née HENRIETTA BEHREND), a young German singer, favorably known in New York concert rooms, died lately in Vienna, of typhus fever, with which she was attacked on the morning of the day in which she was to have made her first appearance at the Imperial Opera, in the "Magic Flute." Her first appearance in public, according to the *N. Y. Post*, was at Castle Garden, with Jullien. Subsequently she appeared at the Crystal Palace, and several times in opera. Nearly eighteen months ago she married the flutist, Eben, and soon after, sailed for Europe. She sang at Hamburg and other German cities quite successfully, and had just received a warm welcome to the above-named opera-house. Her husband, who will be remembered as a favorite among flutists, particularly for his unassuming modesty of demeanor, was, at last accounts, suffering from the same disease. Madame Eben was but twenty-two years old.

Here is a sample of the programmes of the afternoon "Rehearsals" of the Germania Orchestra, under CARL SENTZ, in Philadelphia:

Overture—"Libella,"	Reisiger.
Song—Schwabenmadel,	Brock.
Waltz—Sonderlinge,	Lanner.
Jupiter—Symphony, Andante,	Mozart.
Overture—Return from Abroad,	Mendelssohn.
Polka—Datscha,	Lafingli.
Entrée Act—Martha,	Flotow.
Galop—Soldatenfeier,	Schacht.

PICCOLMINI, in addition to her Papal descent, is now alleged to be a descendant of Cortez, the Conqueror of Mexico. Mr. J. McLeod Murphy in his lecture on Tehuantepec before the Geographical Society last evening, stated that he had prosecuted some curious researches in relation to the descendants of the renowned filibuster, many of whom are living on the Isthmus, and had become satisfied that the blood of Cortez runs in the veins of the gay little *prima donna*.—*Ev. Post*.

Here is an extract from a private letter from an American in Stuttgart, Germany, dated March 29.

"We have had some good operas here during the winter, by a tolerable company. Among others, the *Huguenots*, Wm. Tell, one by Gluck, *Der Freischütz*, Hans Heiling, *La Dame Blanche*, Lucia, *L'Elisir*, *Puritani*, *Don Juan*, Mozart's *Figaro*, *Troisadour*, (Verdi), *Dorf-Barbier*, *Geralda*, and many that I cannot at present remember;—one by a Double Bass player in the Orchestra, AMER, a young man of talent. The opera is "*Anna von Kronenland*," in 3 acts,—something of the "future music"—it had a tolerable success. Next comes *Tusankhuser*, the instrumentation to which is beautiful, and might be heard with pleasure without the voices. But to be compelled to hear the voices without the orchestra, would be a worse punishment than ever was invented by the Inquisition. In the soprano and tenor parts Verdi is outcreamed. Indeed, the only vocal piece that gives pleasure is the Pilgrim's Chorus. The opera has never been given here. I heard JOHANN WAGNER in it in Carlsruhe last November. Mozart gave several concerts here last month—he is a good player, but without feeling."

The Chicago Musical Union celebrated the centennial anniversary of Handel's death on Friday evening, by performing for the first time in Chicago the Oratorio of the Messiah. The principal solo singers were Mrs. LONG, Soprano; Mrs. BRAINARD, (formerly Miss Kate L. Jones) Soprano; Mrs. MATTESON, Contralto; Mr. C. R. ADAMS, Tenor; Mr. J. G. LUMBARD, Basso; C. M. CADY, Conductor; A. J. VAAS, Leader of Orchestra. An address was also delivered by Rev. N. H. SCHENCK.

ROSSINI laid the other day the corner stone of a villa at Passa, hard by the side of Ranelagh. He invited several friends to be present at the laying of the corner stone of his villa. He placed in the corner stone a medal, struck to celebrate his *Sebat*, the coins of the day, and a plate with his name and the date engraved on it. He was with difficulty restrained from placing in it a valuable coin of Caracalla's reign, merely to puzzle future antiquarians, he said, who could not fail to write learned dissertations of Rossini, the friend of Caracalla. Somebody recited verses on the occasion, which Rossini laughed at, saying his pocket and the architect convinced him every quarter he had nothing of Orpheus about him, for whereas Orpheus had but to play his lyre to raise houses and move trees and rocks, he, poor Rossini, had to draw checks on his banker for every tree and rock moved.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by O. Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

The wailing child. Words by Geo. M. Dowe,
Music by W. A. Field. 25

A touching song, whose import is directed against the evils of intemperance.

Twilight hour. Ballad. Geo. Barker. 25

A fine song, sentimental and pathetic; the melody almost throughout in the minor mode, as in that other gem of this Composer: "I'm leaving thee in sorrow, Annie."

The Oak and the Toy. Song. E. Ransford. 25

Light and pretty.

Happy days of yore. Song. Mary Ashore. 25

A melodious and eminently pleasing composition from the pen of a well known and felicitous musical writer, whose modesty prompts him to assume this "nom de plume."

You'll soon forget, Kathleen. Ballad. L. Williams. 25

A good parlor song, rather easy of performance.

Leave me not, (Tu puniscimi). "Luigia Miller." 30

Oh! happy dream, (Lo vidi, e'l primo palpito) "Luigia Miller." 30

Two more songs, extracted from this brilliant production of Verdi's genius, an Opera, which abounds in beautiful and striking melodies.

Youth and Charity, (Jeunesse et charité), Chorus for two female voices. Concone. 30

From this author's celebrated Collection, "Les Harmonieuses," which furnished almost the only good music for choruses of Female voices, and as such, recommends itself to the attention of all Teachers in Young Ladies' Seminaries or Schools.

Instrumental Music.

The new Lancer's Quadrille. D'Egville. 50

New Music to the old, regular Lancer Figures. Since variety is a very desirable thing, everybody will be glad to find something available for a change for the old music, which by this time is pretty well worn out.

La Baloise. Valse de Salon. Réed Favarger. 50

Barcarolle d' Oberon. Fantaisie. " 30

The first is a brilliant Waltz of moderate difficulty; the second a very tasteful and elegant arrangement of Weber's beautiful melody. Favarger, whose compositions enjoy the most distinguished favor of the fashionable musical circles of London, and whose talent and taste is unquestionable, has not yet been introduced to the American musical public. His works will find a large market in this country; amateurs of moderate skill can master them without any great difficulty.

Petite Fantasia, an air in the Barber of Seville.

Favarger 30

This piece is more particularly addressed to pupils, to whom it will be a charming lesson.

Books.

WEBER'S THEORY OF MUSICAL COMPOSITION.

Treated with a view to a Naturally Consecutive Arrangement of Topics. By Godfrey Weber. Translated from the improved German edition, with Notes. By James F. Warner. 2 vols. Price, \$4.

Weber's work is pre-eminently adapted to this country. Its admirably clear and simple style, taken in connection with the copious detail of its matter, renders it, as the author himself very justly observes, peculiarly appropriate to those who have but little or no present acquaintance with the subject. On the one hand it is the best authority that the world contains; on the other, it is simple and easy to be understood. The word "Theory" seems rather an unfortunate one to be used in this connection. To the apprehension of many, it carries the idea of something that is far removed from the practical and useful, and that it is attended with no real, substantial advantages; while in point of fact, the term, as employed in the present instance, designates a body of principles and a mass of knowledge which is practical in the very highest degree, and which sustains very much the same relation to musical action, as a helm does to a ship, or a guide to a traveler, or sunbeams to all our operations in the external world.

FOREIGN MUSIC.

OLIVER DITSON & CO. have constantly on hand, in addition to their American Publications, a well selected stock of

Foreign Musical Works.

Principally of French and German Authors, and take special pains to render this branch of their trade complete in all its departments. Of these may be mentioned:

COMPOSITIONS FOR THE ORCHESTRA.

From Eight parts upwards, as Symphonies, Overtures, Dances, &c., &c.

FOR STRINGED INSTRUMENTS.

Compositions for Three, Four, Five, or more, Stringed Instruments.

FOR THE VIOLIN.

Concertos, Sonatas, select Operatic Airs and instructive Pieces, with Piano accompaniment; Studies and Simple Tunes for the Violin alone; Duets, with a second Violin, Alto or Violoncello, &c., &c.

FOR THE FLUTE.

Fantasies, Pot Pourris, &c., with Piano accompaniments.—Airs as Solos; Duets, with a second Flute; Trios, Quartets, &c., with various instruments.

VIOLONCELLO, CLARINET, CORNET, &c., &c.

With Piano Accompaniment.

FOR THE GUITAR.

Solos, Duets, Trios, &c.; with Flute or Piano accompaniment.

FOR THE PIANO-FORTE.

For One, Two, and Three Performers on one Piano; for Two and Four Performers on two Pianos; Trios, Quartets and Quintets, with Stringed Instruments, &c.

FOR THE ORGAN.

All the best pieces of the most celebrated composers.

SCORES.

Piano and Voice, and Piano Solo, of the principal Italian, French and German Operas; also, Orchestral Scores of Symphonies, &c.

DETACHED PIECES.

Concerted and otherwise, from all the Popular Operas.

ITALIAN, FRENCH, GERMAN AND SPANISH SONGS.

Vocal Scores of Operas, Overtures, Cantatas, Masses, Choruses, &c., &c.

O. D. & CO. have every facility at their command for procuring, with despatch, any music that cannot be kept constantly on hand; such as Large Vocal and Instrumental Scores, Collections of Church Music, Theoretical Works in Foreign languages on Music, and kindred subjects, German Part Songs for Male and Mixed Voices, Orchestral Accompaniments to Oratorios, Masses, Cantatas, &c., &c.

Persons at a distance, ordering Music in quantities, can receive it by mail without extra expense.

CALCOTT'S MUSICAL GRAMMAR.

IN FOUR PARTS.

I. NOTATION.—II. MELODY.—III. HARMONY.—IV. RHYTHM.

In the cultivation of music two distinct objects are to be acquired—SCIENCE and TASTE. Taste is improved by studying the compositions of celebrated masters, and by endeavoring, both in writing and performing, to adapt the melody to the subject.

By a due attention to this little volume, it is confidently believed that the student may obtain all that is necessary to discriminate between false and correct harmony, and to compose conformably to the established rules—an acquisition which certainly must be desirable to the votaries of music.

Many years since, several publications made their appearance in the United States which had a tendency to correct and refine the public taste in the science of music. No publication, perhaps, has had a more universal influence in this reform than this Musical Grammar. The general character which it has sustained for correctness among the best judges, and the high estimation in which it continues to be held, has induced the publisher to present a new and improved edition. He has been careful to preserve its original accuracy, by obtaining a careful revision and examination of the work by a gentleman eminent for judgment and taste in the science of which it treats.

The author has endeavored to present in a small volume the leading principles of practical music. From the analogy which exists between music and language, the author has presumed to adopt a classification first suggested by the German theorists.

Price, 75 cents.

Published by OLIVER DITSON & CO.

277 Washington St.

FAVORITE DANCE MUSIC, FOR THE PIANO-FORTE.

Persian Polka.	Chas. D'Albert.	30
The Soldier's Polka.	do.	35
Amelia Waltzes, with Introduction and Finale.	Lumby.	50
L'Andalous. Valse Brillante.	Edouard Wolff.	35
Galop di Bravura.	C. Fradel.	30
La Flammina. Mazurka Elegante.	J. Ascher.	30
Le Flot Melodique. Valse.	C. Fradel.	30
Newport Lancers' Quadrille. (With Figures.)	do.	30
The new Caledonian Quadrilles. (With Figures.)	Knight.	30
Luisa Miller Waltzes.	C. D'Albert.	60
Midnight Varsoviana.	Montgomery.	25
Golden Stream Varsoviana.	do.	25
Annie Laurie Schottisch.	Glynn.	25
Souvenir de l'Amerique Mazurka.	Schulhoff.	30
Sicilian Vespers Galop.	Albt W. Berg.	30
Sparkling Hock Galop.	H. Bauer.	25
French Polka. (With Colored Title Vignette.)	D'Albert.	50
First Kiss Polka. (With Title Vignette.)	Hy. Farmer.	35
Reaper's Polka.	C. D'Albert.	35

Published by OLIVER DITSON & CO.

Cantica Ecclesiastica;

CONSISTING OF

ENGLISH ANTHEMS;

TOGETHER WITH

Select Pieces from Various Authors, Ancient and Modern.

ADAPTED TO WORDS FROM THE SACRED SCRIPTURES.

BY GEORGE JAMES WEBB.

CONTENTS:

Arise, shine, for thy light is come.	Palestrina.
Blessed be Jehovah, God of Israel.	Bartini.
Be pleased, O Jehovah, to deliver me.	Haydn.
Bless Jehovah, O my soul.	Child.
Blessed are the dead which die in the Lord.	Spohr.
Blessed be Jehovah, God, the God of Israel.	Moreira.
Blow the trumpet in Zion.	Palestrina.
Bless Jehovah, O my soul.	G. J. Webb.
Blessed is every one that feareth Jehovah.	Neukomm.
Call to remembrance.	Farrant.
Come ye children, hearken unto me.	Haydn.
Enter not into judgment with thy servant, O Lord.	Atwood.
Give to Jehovah glory and strength.	Hummel.
Holy, holy, holy, Lord God Almighty.	C. H. Rinck.
Holy, holy, holy Jehovah of Hosts.	Allegri.
Have mercy upon me, O Jehovah.	G. A. Naumann.
Hosanna to the Son of David.	G. J. Webb.
How beautiful upon the mountains.	"
If ye love me, keep my commandments.	Tallis.
I will arise and go to my Father.	R. Creghton.
I am the resurrection and the life.	Dr. Gauntlett.
In thee, O Jehovah, do I put my trust.	D. Peres.
I have set Jehovah always before me.	"
Jehovah is my Shepherd.	V. Novello.
Jehovah is merciful and gracious.	Mattel.
Jehovah will be a refuge to the oppressed.	G. J. Webb.
Lord, now lettest thy servant depart in peace.	Walmisley.
Love your enemies.	Handel.
My soul doth magnify the Lord.	Walmisley.
O fear Jehovah.	A. Neithardt.
Our soul waiteth for Jehovah.	Naumann.
O Praise the Lord.	John Weldon.
O Love Jehovah.	T. Brown.
O Zion, that bringest good tidings.	Rossini.
O be joyful in the Lord, all ye lands.	Mendelssohn.
O Jehovah, our Lord, how excellent is thy name.	Webb.
Praise ye the Lord.	"
Pray for the peace of Jerusalem.	G. J. Webb.
Rejoice in Jehovah, O ye righteous.	Dr. C. Loewe.
Sanctus.	Palestrina.
Sing, O heavens, and be joyful, O Earth.	Hummel.
The eyes of Jehovah are upon the righteous.	Webb.
When Jehovah shall build up Zion.	V. Novello.
We have thought of thy kindness, O God.	Hauptmann.

Price \$2.00.

Published by OLIVER DITSON & CO.

HARPS.

J. F. BROWNE & CO., MAKERS, WAREHOUSES, 295 BROADWAY, NEW YORK. Prices and Descriptions forwarded by mail. Strings, Music and every requisite for the Harp.

J. H. HIDLEY, MUSIC PUBLISHER, And Wholesale and Retail Dealer in Pianos, Melodeons, and Musical Instruments, 519 Broadway, Albany, N. Y.

B. A. BURDITT, COMPOSER AND ARRANGER OF Military, Orchestral and Quadrille Music, 69 COURT STREET, BOSTON.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, St. Nicholas Hotel Building, 98 Spring Street, near the corner of Broadway, New York. 857

New and Enlarged Edition

Carcassi's Method for the Guitar.

This Edition of Carcassi's celebrated instruction for the Guitar embraces much valuable matter not contained in those previously issued. These additions are those which have been made by the distinguished Author, after an experience which enabled him to determine what was actually needed by the pupil for a

Thorough Understanding of the Art.

The whole has been carefully translated by a well-known Professor of the Guitar, and is thereby rendered as free as possible from those slight but perplexing inaccuracies which sometimes become a part of translations and reprints.

A number of

Popular Songs in Each of the Different Keys have been appended, which, together with the masterly instructions of Carcassi and his plain yet comprehensive

COURSE OF EXERCISES,

furnish all that is desirable to both Teacher and Scholar.

Price. Complete. \$2.50. .
Abridged Edition. \$1.50.

Published by OLIVER DITSON & CO.

JULIUS RICHBERG.—Instruction on the Violin; Cultivation of the Voice; Composition, and Musical Arrangement.

Address at 21 East Canton Street, or at the Music Stores.

The Polylingual Journal.

A QUARTERLY MAGAZINE IN FIVE LANGUAGES, affords great facilities for learning French, Spanish, Italian and German. The First Series, containing the same text in different languages, is now complete. In the Second Series the Reading matter is different in each language, and is selected from the best productions of the leading writers of France, Spain, Italy, and Germany.

Terms, \$2 per annum in advance. The French Part in a separate Magazine, 75 cents a year. Address,

HIRAM C. SPARKS, 336 Broadway, New York.

RICHARDSON'S New Method for the Piano. —This much-looked for work, by the Author of "The Modern School," is rapidly approaching completion, and will soon be issued. "WAIT AND GET THE BEST."

Oliver Ditson & Co., Publishers, Boston.

M. ZERDAHELYI, THE PIANIST, continues to give instruction in Music. Address at Messrs. CHICKERING & SONS, or OLIVER DITSON & CO'S. 340

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms, No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

WILLIAM HALL & SON.

New-York, April 1, 1859.

GEORGE WILLIAM WARREN, ORGANIST OF ST. PAUL'S CHURCH, ALBANY, N. Y.

ADOLPH KIELBLOCK, Residence, 236 Tremont Street.

One Hundred Comic Songs.

Music and Words, including the best and most popular Humorous Songs in the English language. Price 50 cents. Published by Oliver Ditson & Co., Boston.

CELEBRATED STUDIES IN PIANO PLAYING.

- BERTINI.**—Twenty-five easy Studies, opus 100. \$1.25
— Twenty-five Studies, opus 29, introductory to Cramer's Celebrated Studies. 1.50
- CRAMER.**—Celebrated Studies. Revised and selected by Julius Knorr. Two numbers, each, 2.00
- CHERNY.**—Studies in Velocity, opus 290. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each, .50
— One Hundred Finger Exercises, opus 139. Octavo also. Three numbers, each, 1.00
— Fifty Grand Finishing Studies, opus 400. Six Books, each, 1.00
- DUVERNOY.**—Ecole du Mechanisme. 8 nos. each, .50
- DIABELLI.**—Twenty-eight Melodious Exercises for Four Hands, (Teacher and Pupil,) the Melody being within the compass of an octave, in the principal major and minor keys. Four numbers, each, .50
- HELLER.**—Twenty-four New Studies. 2 nos. each, 1.00
- MOSCHELES.**—Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2.50. Second book, 2.00
— Study of the Scales, with an accompaniment for the Teacher. Opus 107. 2.50
- MOCKER.**—Thirty Dramatic Studies, opus 74. Two numbers, each, 1.00
- ROSELLINI.**—Twelve Studies in the modern style of Piano-playing. Two Books, each, 1.00
- SCHMITT.**—The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton. .50
- PLADY.**—Technical Studies. As introduced at the Conservatory of Music at Leipzig. Translated by J. O. D. Parker. 2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTUATION AND EXPRESSION.

ILLUSTRATED IN TWELVE NEW VOCALISES.

First Book now ready. Price \$1
Published by **OLIVER DITSON & CO.**
277 Washington Street.

Garhart's Melodeon Instructor.

Presenting in a Series of nearly 200 Popular Studies, a Complete, Progressive Course of Easy Lessons, for the Melodeon and all Reed Instruments.
Together with a

Superior Collection of Choice Music, comprising Songs, Duets, Trios, &c.

In this book great care has been taken in the arrangement of the elementary studies. The Exercises and Examples exhibit every phase of execution, and a diligent practice of them will enable the pupil to perform with ease and accuracy any of the popular compositions of the day.

The collection of Songs, Duets, Trios, Marches, Quicksteps, &c., comprises some of the very best, and have been selected with a particular regard to the tastes and wishes of the home circle and social gatherings. This volume is, therefore, calculated for student or performer, and equally valuable as a method of instruction or a collection of favorite music for the Melodeon and all Reed Instruments. It is distinctly printed from new plates, elegantly and durably bound, and furnished at the low price of ONE DOLLAR. Copies can be sent by mail.

Published by **OLIVER DITSON & CO.**
277 Washington Street

NEW AND SUPERIOR LOW PRICED, 8VO. EDITION,

OF THE ORATORIOS!

NOW READY,

"THE MESSIAH,"

BY HANDEL.

EDITED BY VINCENT NOVELLO.

Price 75 cents!—In Crimson Cloth, Emblemat-ically Embossed, \$1.25.

Published by **OLIVER DITSON & CO.**

MULLER'S PIANO METHOD,

REVISED BY JULIUS KNORR.

English and German Text.

In Two Parts. Price of each \$2.00. Complete, \$3.00.

Published by Oliver Ditson & Co., Boston.

Germann Damm,

Residence,.....No. 47 Hancock Street.

12 STUDIES.

Characteristiques de Concert,

For the Piano.

BY ADOLPHE HENSELT.

1. Storm, thou canst not subdue me. Orage, tu ne saurais m'abattre. .25
2. Think a little of me. Penses un peu a moi. .25
3. Hear my vows. Exauce mes vœux. .25
4. Duo (Love's Repose.) Duo (Repos d'Amour. .15
5. Stormy Life. Vie orageuse. .40
6. If I were a bird. Si j'étais oiseau. .25
7. 'Tis Youth that has glided wings. C'est la Jeunesse que des ailes dorées. .40
8. Thou attract'st me. Tu m'attires. .25
9. Youth of love celestial pleasure. Jeunesse d'amour plaisir celeste. .25
10. As the stream flows to the sea. Comme le Ruissseau dans la mer se repand. .25
11. Sleep'st thou my life. Dors-tu, ma vie. .25
12. With sighs and memories. Plein de soupirs de souvenirs. .40

PRICE \$2.50.

Published by Oliver Ditson & Co., Boston.

The Forthcoming Piano-Method!

By the Author of "The Modern School."

RICHARDSON'S NEW METHOD FOR THE PIANO

IS RAPIDLY APPROACHING COMPLETION, AND WILL SOON BE ISSUED IN A STYLE COMMENSURATE WITH ITS

MARKED SUPERIORITY

IN

ADAPTATION, CLASSIFICATION, PROGRESSION

And Facility of Comprehension.

IT WILL LEAD THE PUPIL FROM THE RUDDIMENTS OF MUSIC TO

An Advanced Artistic Attainment of a Rapid and Finished Execution.

Of all Grades of Piano-Forte Compositions, combining in its System the distinguishing features of all similar works, and illustrated with

ELEGANT ENGRAVED PLATES,

PERFECTLY EXHIBITING CORRECT POSITIONS OF THE HANDS AND FINGERS.

It has passed the closest scrutiny of those whose judgment in the matter is of the first importance, all of whom award to it their warmest approval, those who objected to "The Modern School" on account of its difficult progressions and other points, finding in this "Improved Method" all the features requisite to guide any pupil to a high degree of eminence, and at the same time, give the work a wide popularity, as it contains none of those difficulties and omissions that led to dissatisfaction in the author's former work.

Two Editions will be Published, one adopting ing American, the other the Foreign Fingering,

When the work is ordered, if no preference is designated, the edition with English fingering will be sent.

PRICE \$3.00.

Orders now received will be answered with early copies as soon as issued.

OLIVER DITSON & CO.

Burgmuller's Piano-Forte School.

A New Edition, handsomely bound in cloth. Price \$2.00.

Published by Oliver Ditson & Co., Boston.

MOORE'S IRISH MELODIES.—With Symphonies and accompaniments by Sir John Stephenson. Embellished with a Portrait of Moore. Price, \$1.50. Cloth, embossed, \$2.50. Cloth, full gilt, \$3.

Published by Oliver Ditson & Co., Boston.

NOW READY.

A COMPLETE CATALOGUE

OF

SHEET MUSIC AND MUSIC BOOKS,

Published by Oliver Ditson & Co.

277 Washington Street.

Including the Catalogues formerly published by Messrs. Atwill, Jollie, Dubois, Riley, Waters, Daggett, Jacques & Brother, of New York.—Prentiss & Clark, Wade, A. & J. P. Ordway, Martin & Beale, C. Bradlee & Co., Howe, Keith, and Marsh, of Boston.—Fiot, Gould, and Bellak, of Philadelphia.—Hewitt, of New Orleans, Oliver Shaw, of Providence, Jones, of Indianapolis, etc. Also, Catalogues now published by S. T. Gordon, of New York, and Beck & Lawton, of Philadelphia.

This Catalogue, comprising

300 Double Columned Pages,

presents the publications of this house, carefully arranged under appropriate classifications, the following being the general headings of

SHEET MUSIC.

Authors.....Bass and Baritone Songs.....Battles.....Choruses.....Comic Songs and Duets.....Cottillons.....Dances.....Duets, Vocal.....Duets, Piano.....Duets, Flute.....Easy Lessons.....English and American Songs.....Fantasies.....Flute Music.....Four-Hand Pieces.....French Songs.....Galopades German Songs.....Guitar Songs.....Guitar Pieces.....Guitar and Flute, or Violin.....Harmonium.....Harp Music.....Italian Songs.....Latin Songs.....Marches.....Masurkas.....Melodeon.....Operatic Airs.....Operatic Selections.....Oratorio Selections.....Organ Music.....Overtures.....Piano and Flute.....Piano and Violin.....Polkas.....Quadrilles.....Polka Redowas and Masurkas.....Quartets.....Rondos.....Sacred Music.....Schottisches.....Seraphine.....Sonatas and Sonatinas.....Spanish Songs.....Songs with Flute Accompaniment.....Tenor Songs.....Three Performers on one Piano.....Trios, Vocal.....Variations.....Violin Music.....Vocal Duets.....Waltzes.

BOOKS.

Accordion and Flutina.....Anthems.....Band Music.....Banjo.....Bassoon.....Brass Instruments.....Cantatas.....Catechism, Piano, &c.....Catholic Music.....Chants.....Choir Music.....Choruses and Select Pieces.....Clarinet.....Concertina.....Dictionaries.....Double Bass.....Drum.....Dulcimer Encyclopedia.....Fife.....Flageolet.....Flute.....Flute and Violin Music.....Glee Books.....Guitar.....Harmony and Thorough Bass.....Harp.....Masonic Music.....Maces.....Melodeon and Seraphine.....Musical Composition.....Oratorios.....Orchestral Music.....Organ.....Piano Methods.....Piano Studies and Exercises.....Piano Primers and Catechisms.....Piano Music.....Sabbath School Music.....School Music Books.....Temperance Music.....Violin Methods.....Violin and Flute Music.....Violoncello.....Vocal Methods.....Vocal Exercises Vocal Music.

This catalogue, which will prove of great value to all persons interested in the use or sale of Music, will be mailed to any person on the receipt of ten cents to pay postage.

OLIVER DITSON & CO.

Sixty Choice Songs for Twenty-five Cts.

THE HOME MELODIST;

A COLLECTION OF SONGS AND BALLADS FOR THE VOICE ONLY.

CONTENTS:

Ah, I have sighed thee to rest. Jane O'Malley.
Annie Laurie. Johnny Sands.
Annie Lile. Juanita.
Blime, Bome, Bell, (Round.) Kitty Tyrrell.
Blanche Alpen. Last greeting.
Bobbie around. Lilly Dale.
Bonnie Dundee. Lone starry hours.
Cheer! boys, cheer. Lulu is our darling pride.
Child's wish. Medical student.
Darling Nelly Gray. Not for gold or precious stones.
Dearest spot of earth to me is. Oh! whisper what thou select.
Devotion. Over the summer sea.
Do they miss me at home. Prison song.—Trovatore.
Elin is my home. Rest, troubled heart.—Pastal.
Ever of thee. Scenes that are brightest.
Female auctioneer. Shells of ocean.
Gentle Hallie. Strike the light guitar, (Round).
Gentle Nettle Moore. Switzer's farewell.
Golden hill. The serenade.
Grave of Bonaparte. Then you'll remember me.
Grandmother's lesson. Thou hast learned to love.
Hearts and homes. Valley of Chamouni.
Here's a health to thee. Villikins and his Dinah.
Heart bowed down. We met by chance.
Home again. Where are the friends of my.
I wandered by the brookside. Whew Macree.
I'd offer thee this hand of mine. Willie's on the dark blue sea.
I'll pray for thee. Work! work!
Indian's prayer. Yes, the die is cast.
I'm leaving thee in sorrow. Young recruit.
Jamie's on the stormy sea.

Handsomely bound in Muslin. A unique and charming little volume. Price only 25 cents. Sent by mail, free of postage.

Published by **OLIVER DITSON & CO.**

277 Washington Street.

THE SERAPHINE.—A collection of choice Opera Airs, Marches, Waltzes, Polkas, &c. Arranged expressly for the Melodeon, Seraphine, and Reed Organ. By Edward L. White. Price 50 cents.

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 371.

BOSTON, SATURDAY, MAY 14, 1859.

VOL. XV. No. 7.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.

To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or to each subscriber—payment always in advance. Five copies, \$5. Ten copies, \$15. Twenty copies, \$25.

To **ADVERTISERS.**—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates. Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200; One Year, \$600.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$6; 1 Quarter, \$30; 1 Year, \$125. One-Fourth Column, 1 " \$4 50; 1 Quarter, \$23; 1 Year, \$75. One-Eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$40. Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$20.

Teachers' Cards, Two lines, Nonpareil, per annum, \$5.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

A YOUNG LADY wishes a Situation in a Church as Soprano Singer; terms reasonable. Inquire of Signor A. Bende-lari, at the Mercantile Library Building, Summer Street. 370—372

WANTED.

TO MUSIC DEALERS AND PIANOFORTE MANUFACTURERS.

The advertiser desires to obtain employment in either business above named. He is thoroughly acquainted with the Sheet Music Trade; has had several years experience in Tuning and Repairing Pianos, performs tolerably well, and is perfectly familiar with the German and English languages. Would take the entire charge of any branch establishment and furnish ample reference and security if required.

Address J. C. K. Box 55, Leesburg, Loudoun County, Va.

A LADY who has studied Music with one of the best teachers in Boston, and can give unexceptionable references as to capability to instruct, wishes a situation as Teacher of the Piano-forte, either in a family or seminary. She has no objections to going South or West. Please address "Music," at the office of this paper. 367—369



THE
**BEST
PIANOS,**
ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

88 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

**WASHINGTON STREET,
BOSTON.**

ENTERTAINMENTS

THE DUTTON CHILDREN!

THE SMALLEST GIRLS OF THEIR AGE IN THE WORLD, being 9 and 11 years old, and weighing only 13 and 15 lbs, will give Entertainments every Afternoon and every Evening (except Sunday), to Saturday Evening, May 21, at HALF-PAST 8 and 8 o'clock, at MERCANTILE HALL, Summer St. Admission 25 cents; children 15 cents; five tickets \$1.00. Children under 12 years of age, in the afternoon, 5 cents; children over 12 in the afternoon, 10 cents.

Tickets for sale at the Music stores and at the door.
371 ALBERT NORTON, Manager.

THE HANDEL AND HAYDN SOCIETY.

BENEFIT CONCERT.

THE HANDEL AND HAYDN SOCIETY, finding that its efforts in Sacred Oratorio the past season have not been remunerative, now appeals to the public and friends of the Society in a BENEFIT CONCERT, to be given

On SATURDAY EVENING, May 14, 1859,

to come forward and sustain it; believing that the effect of a loss on the performances of the season is but to be made known to insure a hearty response to this call.

Many of our most popular Vocalists have already tendered their services for the occasion, and the members of the Orchestra have also, in the most liberal manner, volunteered their services.

Mendelssohn's Hymn of Praise,

with Miscellaneous Second Part, will constitute the Programme. The following Vocalists have offered their gratuitous assistance for the object;

Mrs. J. H. Long,

Mrs. Harwood,

Mr. C. R. Adams,

Mr. Henry Draper,

Mr. P. H. Powers, and

Mr. Lang, Pianist.

CARL ZERRAHN. Conductor.

J. C. D. PARKER. Organist.

Tickets 50 cents each, will be for sale at the Music Stores and Hotels.

No Tickets heretofore issued will be received at this Concert. Doors open at 7 o'clock; Concert commences at 8.

LORING B. BARNES, Sec'y.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREHOOMS

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 371

WILL SOON BE PUBLISHED.

RICHARDSON'S NEW PIANO SCHOOL

UNPARALLELED

AS

A Method of Easy Instruction

FOR THE

Acquirement of a Thorough Knowledge
OF PIANO-FORTE PLAYING!

ADAPTED TO ALL GRADES OF TUITION,

From the

Rudimental Studies of the Youngest Scholar

To the

Studies and Exercises of Advanced Pupils!

Combining, in a Masterly Manner,

All the Valuable features of the Author's previous Work, with such Additions, Revisions, and Improvements, as Experience in its use has suggested.

Teachers and Scholars can order this work with perfect reliability upon its meeting their fullest expectations, and being, in every particular, all that is represented to be.

Professors of Music, And other Competent Judges, who have seen the Manuscript or Proof-sheets, united in attesting to its Superior Merits, the Perfect Adaptation of its Lessons, to the Comprehension of all, and to its

Many New and Attractive Features!

As

Of the Utmost Importance to Pupils,

who would

Learn Quickly, — Understand Correctly!

And

Become Rapid and Finished Players.

RICHARDSON'S NEW METHOD

IS RAPIDLY APPROACHING COMPLETION, AND
WILL SOON BE ISSUED IN A STYLE
COMMENSURATE WITH ITS

MARKED SUPERIORITY

Two Editions will be Published, one adopting
American, the other Foreign Fingering.

When the work is ordered, if no preference is designated, the edition with American fingering will be sent.

PRICE \$3.00.

Orders now received will be answered with early copies as soon as issued.

Published by Oliver Ditson & Co., Boston.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of *SHAWM*, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solifeggios, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,

BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "Mason's Vocalizing Exercises and Solifeggios." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "Russell's Elements of Musical Articulation." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "Anthem Edition."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. H. GRAY,
" " J. H. HEDLEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. E. PRATT & BRO.
Bolton, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—RICKEY, MALLOY & CO.
" " APPELGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" " W. B. KEEN.
" " HIGGINS BROTHERS.
" " D. B. COOKE & CO.
Cleveland, O.—S. BRAINARD & CO.
" " J. B. COBB & CO.
Columbus, O.—RANDALL & ASTON.
Detroit, Mich.—FRANCIS RAYMOND.
" " M. ALLEN & SON.
Dubuque, Iowa.—COUCH & GILBERT.
Indianapolis, Ind.—STEWART & BOWEN.
Janesville, Wis.—J. SUTHERLAND & CO.
" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Mansfield, O.—D. STURGIS.
Milwaukee, Wis.—E. TERRY & CO.
" " A. WHITTEMORE & CO.
Pittsburg, Pa.—J. H. MELLOR.
" " H. KLEBER & BROTHER.
Quincy, Ill.—GEORGE W. WINANS.
Rochester, N. Y.—WILLIAM ALLING.
" " E. DARROW & BROTHER.
St. Louis, Mo.—KEITH & WOOD.
" " L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" " PECK & RUDD.
Toledo, O.—D. ANDERSON & CO.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarionets, Flutes, &c. for Bands, made to order, and warranted. BUSONS' CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet, Saxhorn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 816

O. B. BROWN,

TEACHER OF PIANO & ORGAN,
Address, 277 or 281 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing.
ROOM, BOWDOIN STREET CHURCH.



HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

JOSEPH P. SHAW,

Sheet Music Musical Instruments, &c.
ROCHESTER, N. Y.

J. C. D. PARKER,

Instructor of the Piano-Forte, Organ & Harmony,
8 HAYWARD PLACE.

H. H. HAWLEY,

DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,
SPRINGFIELD, MASS.

W. H. DUTTON,

MUSIC PUBLISHER,
And Dealer in Musical Instruments.
UTICA, N. Y.

C. C. CLAPP & CO.

DEALER IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, .. Boston.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
844—St. 8 Temple Place.

WILLIAM SCHULTZE

GIVES Instruction on the VIOLIN, the PIANO-FORTE,
and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

SIGNOR AUGUSTO BENDELARI

Gives Instruction in Singing.
Residence Tremont House.

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,
(Agents of J. Andre, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

JUST PUBLISHED.

AN ABRIDGED EDITION

OF
Bassini's Art of Singing.

An Analytical, Physiological, and Practical System for the Cultivation of the Voice.

BY CARLO BASSINI.

Edited by Richard Storrs Willis. Price \$2.50.
OLIVER DITSON & CO., 277 Washington St.

Handel's Oratorio, "The Messiah."

A New and Superior Octavo Edition of Handel's Sacred Oratorio, "The Messiah." Price 75 cents. Superbly bound in Crimson Cloth, Embossed, \$1.25. Just Published by OLIVER DITSON & CO., Boston.

Dwight's Journal of Music.

WHOLE No. 371.

BOSTON, SATURDAY, MAY 14, 1859.

VOL. XV. No. 7.

For Dwight's Journal of Music.

On the Bridge.

The leaves in the garden murmured
As in a broken dream ;
Balmily breathed the night wind,
Softly rippled the stream.

The quiet of eve grew deeper,
Soon all things sank to rest ;
The green leaves slept on the branches,
The wind on the river's breast.

" Good night ! " I said to the river,
The wind and the leaves, — " good night !
But I will watch and wander
Abroad with the full moon's light."

I stood on the bridge in silence ;
In silence I staid not long ;
My rapture broke from my bosom,
A sounding rocket of song.

If — as the poets of science
Affirm — sound never dies,
But onward, through circles increasing,
For ever and ever flies,

In what far sphere of hereafter,
What moment of pleasure or pain,
Thou song, lost breath of my being,
Shall I meet thee and greet thee again ?

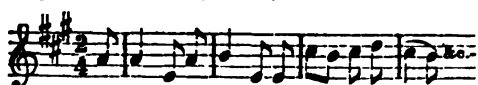
FANNY MALONE RAYMOND.

For Dwight's Journal of Music.

Incondita Jacto.

I.

My college chum, the " Diarist," asks: " Why Portuguese Hymn ? " — and then asks if it be not English. I think not ; that is, if the Diarist means :



I believe that tune to be of extreme antiquity, to have been taken by Protestants from the Catholics, and by Catholics from the Jews. I am told that there are two forms of synagogue worship among the Jews, one called the German, the other the Portuguese. The cantillation in this worship is traditional, and has come down from generations long since gone home. In 1845, I think it was, I attended worship at the Feast of Tabernacles in the " Hope of Israel " Synagogue, Philadelphia, which uses the Portuguese form, and there in a certain part of the cantillation, where the congregation joined in chorus, I heard the theme of the Portuguese hymn, beginning as I have written it above. Here, said I, is the theme, perhaps as old as King David, of the Catholic *Adeste fideles*, the Protestant " Portuguese Hymn."

II.

It appears to one of the readers of DWIGHT'S JOURNAL, that the long discussion of the Characteristics of Keys, recently given, is unnecessary. The whole matter may be summed up, I still think, as summed it up, in this Journal, years ago.

1. It is granted on all sides, that the simple position of the key note, higher or lower in the scale, produces some effect on the character of the music ; but this is not the effect now under consideration.

2. It is conceded, that if the twelve semitones of the piano-forte or organ could be tuned to precisely the same intervals, there could be no difference in Keys, except that difference which in the preceding paragraph we have thrown out of consideration.

3. But it is highly improbable that any tuner could tune, by the ear alone, an instrument to perfectly equal temperament. And, as a matter of fact, I have tried persons who, seated out of sight of the piano, could tell in what Key I was playing, equally when the instrument was up to concert pitch, or a semitone below.

4. The success of this last experiment, when the piano had been tuned by different persons, shows that, in the attempt to get equal temperament, several of the tuners about Boston make very nearly the same aberrations in the same parts of the octave ; — and this arises probably from all tuners tuning the several notes usually in the same order.

5. The difference in Keys produced by a variation from perfectly equal temperament, must produce to hearers of sensibility a difference of expression in Keys ; and so far as tuners are constant in their variation from equal temperament, the expression of a Key is constant. But, inasmuch as this variation must be slight, the expression must be feeble ; modifying, but never controlling, the sentiment of the music.

III.

In an interesting paper recently read by Prof. FELTON, before the American Academy, he spoke of the loss of *quantity* in the Greek tongue, and said that the modern Greek poets were now imitating the ancient metres by putting accented syllables for long syllables, and unaccented for short. It is well known that this has been done by German, American and English poets. But I think that sufficient care has not usually been taken to make every long syllable of the ancient metre become an accented syllable in the modern. It is somewhat difficult to do this in English, but not impossible. Read one of the ancient odes, until your ear catches the rhythm, and you can easily parody the measure. Although I am no poet, I can readily form a rough imitation of Horace's metres. Thus taking up Ode I. 1 : *Sunt quos, &c.*, I translate :

Some love, covered with dust, riding a chariot,
and so on, every line in like measure. The second ode, *Jam satis, &c.*, may be thus parodied :

Full enough snow, mingled with dreadful hailstones,
Earthward Jove sends down, while his rattling thunder

Leaps to strike high towers, and the sacred temples,
Shaking the city.

The third ode is in couplets, thus :

Fair ship ! may the all-powerful,
Foam-sprung, Cyprian dame, dazzlingly beautiful,
Guide thee, while the twin brethren of
Fair-haired Helen assist, shining propitiously.

The variety which could thus be given to our English verse by a good poet, would, I think, lend it new beauties.

Le Pardon de Ploermel.

(From the London Athenæum.)

M. MEYERBEER'S BRETON OPERA.—While, as we have not long ago been seeing, a French composer has selected the most philosophical of German plays for the subject of his opera,—a German master has resorted to Brittany for his theme and his scene. This is only one among the many instances of sagacity shown by M. Meyerbeer—the newest adaptation of his genius to the humor of the time. A taste for what is traditional and picturesque,—not without its analogies to the minute and loving observation of Nature in the worlds of England's imagination,—has been growing in France during the past thirty years. Madame Dudevant, MM. Souvestre and Feuillet (to name but three authors) have given to our neighbors stories, scenes, pages, which are doubly delicious if they be contrasted with the old shepherd-work which passed for rural life and manners among the Florians and Fontenelles. The French are becoming landscape painters (thanks, some say, to their having taken up our Constable). They are beginning as tourists not to faint at fresh air nor to be saddened by " *trop de verdure*." As literary artists they have doubled the number of tints on their palette of verbal expression. Think (to offer an example) of *Annette* and *Lubin*, and the other Pater peasant girls and Boucher boys, whom the Marmontels and D'Héles marshalled for the Philidors and Grétrys to set, and the Dugazons and St. Aubins to sing, in comparison with the three folk who support the interests of M. Meyerbeer's " Pilgrimage-Day ('pardon') of Ploermel " ! *Dinorah*, the love-crazed heroine, with her goats, has a touch of the true fantastic mingled with the old, faded, opera insanity, as any one will own who takes the trouble of recollecting Sterne's once-popular Maria with her Sylvio. Then, the old superstitions concerning hidden treasure and the person by whom it is found, common to all moorland rock districts—so delicately touched by Madame Dudevant in her " *Jeanne* "—are turned to account. The seeker is, of course, *Dinorah's* lover, whom a catastrophe had severed from her, on the day of the last year's " *Pardon*," when they were on the point of marriage. The seer is replaced by a cowardly piper, anxious to drive a safe bargain ; and on the above characters and incidents (into which is inwrought another known tradition, holding that when hidden treasure is found the life of that person who first touches the gold-stone must be sacrificed), and the final recovery of the senses of the love-crazed girl on the day of the Pilgrimage—the anniversary of the loss of her senses—has been built a story, by MM. Barbier and Carré, strong enough to interest a public and sufficiently quaint to attract a composer, both of whom, without scandal be it said, are notoriously difficult to satisfy with a subject.

This gives us pleasure, inasmuch as we have long felt, and often said, that the limits of stage complication have been reached, and that " the touch of Nature " is now the touch to try. But the subtleties with which simplicity may be invested have never been more signally illustrated than in this case : nor was ever " the ruling pas-

sion" displayed more amusingly. Who has forgotten Horace Walpole's *not* concerning Count de Viry, the Sardinian diplomatist—"He is dead" (ran the anecdote), "but he does not wish it mentioned for some days?" Who has forgotten the metamorphosed *Minette* in the fairy tale, that could not bring herself to decline a mouse, when after having been a cat for years she was promoted to become a young lady? But neither the tale of the Sardinian diplomatist, nor of the transformed *Grimalkin*, outdoes in caution and curiosity many a one which has been circulated in Paris concerning the master's reserves and requirements in regard to this Breton opera. How his goats had to be trained, how his thunder of a particular rumble had to be stage-managed, to the exhaustion of every creature's patience and the purse of the *Opéra Comique*, are matters of green-room talk, if not of history. Yet never has been super-solicitude less required to eke out deficient genius than in this case. In no former grand opera has M. Meyerbeer poured out melody with such freshness as in this simple French legend. In none has he been so subtle, while so simple. How difficulty and ease must, in his case, be reconciled as a condition of invention, the following paragraphs may possibly indicate.

This Breton opera opens with an overture, which, we are told, is to be considered as a retrospect. There can be no objection to such experiment being tried,—though it is hard to conceive how unprepared strangers are to make anything explanatory out of bell, and flute, and voices, and storm. Thus it virtually becomes an overture to every one's second hearing of "Le Pardon," if its meaning is to be unthreaded. Considered as a piece of music, it is ingenious, though possibly spun out to too great a length. The themes are all good; there is a "Will o' the wisp" passage, a rustic tune with goat bells, a storm, a march of Pilgrimage, and a delightfully simple choral chant behind the scenes. These are combined and wrought with great seeming ingenuity and resource; though the combination relies too largely on that fancy for chromatic progression, which is its composer's favorite resource, whether he deal with the cathedral scene in "Le Prophète," or work up the *Dessauer March* to a climax in the mutiny scene of "L'Etoile." After this is over, the curtain rises on a village chorus, in 3-4 time, with a quaint episode, natural and melodious, and then the heroine comes on the stage. Among the other difficulties of this opera of few singing personages is the fact, that *Dinorah's* part is one, from first to last, of madness. This has been varied by M. Meyerbeer with a diversity of color, clearness of form, and affluence of melody, which raise him to a point higher, we think, than that at which he has heretofore stood. *Dinorah* has an imaginary lullaby, or cradle song, a real melody on the fewest notes possible (as noticeable in M. Reber's "Berceuse"), next a duet with *Corentin*, the cowardly piper, where her voice, after whirling, gamboling, and flourishing in antiphonic mockery of his instrument—so as to make the despair of any songstress who is not fearless, fitful, and fluent as lark or linnet—subsides into a lazy, languid *cantabile*, as sweet as sleep. The duet is throughout charming and new. After this, *Hoel*, the hero of the piece, appears, and *Dinorah* vanishes. He gives what may be called the exposition of his love, of her craziness, caused by sudden calamity, of his resolution to heal all by aid of the treasure which is to be discovered that very night, and his reasons for hiding himself for a twelvemonth, first in a scene, afterwards in a duet, both full of the happiest phrases and details; the latter reproducing without plagiarizing the prompting duet "Un bandeau," in Grétry's "Richard." In this M. Meyerbeer's musical vigor is attested by the fact, that one of the interlocutors—*Corentin*—is handed over to a singer who is no singer, the part lying musically within small limits. The act closes with a *trio*, in which *Dinorah*, outside the hut, and in yet another "lune," takes part. This *trio* is exquisitely fresh in melody, though written at a height for the female voice which will puzzle the Diapason Commission-

ers. The work of the theme, which is in *andante tempo* too, lies on G (?) above the line.

The second act is a night scene, mainly devoted to the quest of the treasure—the night following the evening during which the story began. Here, the curtain rises on a wood scene, with a pleasing and effective chorus of peasants going homeward. They talk of the poor mad girl, who cannot stay at home when the moon is out. Talk of *Dinorah*, and (after they have gone home with their lanterns) she appears; with her, too, *Madge Wildfire's* "bonny lady moon." This gives occasion to a dancing song to her own shadow: which, albeit in waltz tempo, and as little Breton as Burmese, is about the most delicious and fascinating display for a brilliant singer which has been written for the last quarter of a century. Right or wrong, old or new, the song is one "to set the world on fire," yet it avoids commonplace by touches astonishingly few and natural. Shortly after this the scene changes to a ravine with water, and for bridge that perilous fallen tree, which we have learned to distrust, ever since Scott showed us the *Black Linn of Linklater* in "Old Mortality," as a tree sure to fall when the moon goes down and the storm gets up. Here we have a second night song for the poor wandering creature—the legend telling how the seeker who first touches the goldstone shall perish. Wilder, more weird, more elvish, a briefer tune (and this is a brief one) could not be. Whether the wildness be nationally Breton, let antiquarians of the district tell. If it be, it is wondrously unlike the wildness of those Welsh legendary tunes known to Lady Charlotte Guest and Miss Jane Williams,—and in legend, and in *patois*, Wales and Brittany are not yet divorced. The act ends with a storm-trio. The coward (who has to play the seer's part) drives on the poor girl to be the precursor, the gold-pointer, the victim (she having been up to this time adroitly kept out of sight of her lover). The storm thickens, the bough breaks as *Dinorah* crosses the bridge; she is drowned to all intents and purposes (save those of opera). But the scene is melodramatic, and, though capitally effective on the stage, as a forced scene, has only got forced music out of M. Meyerbeer, in comparison with the *trio* which closes his first act and his haunting moonlight dance.

The third act is devoted to the good morning following such a bad night. (Among other of its twenty titles, this opera, provisionally, bore that of "The Bad Night.") The curtain rises to a short symphony, radiant, sonorous, refined in no common degree. Then arrive four new singers, first, a hunter, *basso*; second, a mower, *tenor*; third, a lad and lass, *contralto* and *soprano*; the four conspiring, ere they vanish, in a prayer, which has reference to the impending annual pilgrimage ("Pardon" the Breton word is) to Ploermel. The value of these—save as fillers-up of time—did not, at rehearsal, occur to us. We observe, however, that at the first performance M. Barielle, the *basso*, got an *encore*—we learn, moreover, on the authority of M. Berlioz, that M. Meyerbeer will probably recompose the quartet on a national theme, that movement having (with reason) failed to satisfy him. Lastly, comes the scene of *Dinorah's* slow return to life: her rescue from the torrent having been effected by her lover, which gives occasion for yet another graceful setting of the old sentiment, "*Reviens à toi*." There is nothing in the opera beyond this,—save the grand duet of recognition, and the restoration of the heroine's recollection by the soothing influences of the Chant of Pilgrimage. In point of its *libretto* this act is the weakest; perhaps weakest, too, in point of its music. The duet, however, is alive with emotion, and the efforts made by *Dinorah* to rally her returning powers of memory, more probable and thus more touching than anything of the kind which we recollect, while the close of the opera is simple and solemn in no common degree. The stage is left empty after the pilgrims and the reunited lovers have passed; and one repetition of the hymn "Sancta Maria" succeeds to another, fainter and more faint, till the curtain descends

slowly on the last echoes of the song of the Pilgrims of Ploermel.

The opera is, in some respects, executed to a nicety, which M. Meyerbeer will obtain nowhere except at the *Salle Favart*. Nowhere else, do we conceive, will he find a heroine so perfectly equal to the situation as Madame Cabel. Prolonged study of the part has added to the courage of her old attempts a changeful finish and delicacy which are charming in proportion as her duty is difficult. Trying her performance by past recollections, *Dinorah* reveals to us an entirely new Madame Cabel. With M. Faure, her lover, we are less enchanted. Paris delights in him obviously; but to us his stature as a singer is a cubit shorter than that of his predecessor, M. Battaille. M. Saint-Foy, the mercenary piper, is farce itself; and farce with hardly a musical tone in its voice: but his consummate stage tact carries him through; and the effect of his superstition, greediness, fright, and folly prefigures what may be expected from Signor Ronconi, should he fulfil the rumor which points him out as the representative of the part at Covent Garden Theatre; where the opera, we believe, will certainly be given. Such other remarks as we may have to offer on a work which, be it good or bad, is peculiar in every sense of the word, must be reserved for another day.

Madame Bosio.

(From the New York Evening Post.)

Madame Bosio will be well remembered by our opera-going citizens. She first appeared on the stage in one of the larger Italian cities (Venice, we believe) when but fifteen years old, in the chief soprano part of Verdi's *Due Foscari*, and was engaged for Marti's Havana troupe before she had attained a continental celebrity. It is indeed in this country that Bosio first gained a real professional reputation. She sang in this city several seasons, at the old Astor Place Opera-house, and at Castle Garden, and though we have now a more magnificent opera-house, larger stage, finer accessories, better orchestra and chorus, yet many lovers of music will fondly recall those moonlight evenings when sitting in the balconies that surrounded the old fort, they listened to the liquid notes of Bosio as she warbled, from the stage, the Polacca from *Puritani*, or threw her whole soul into the delicious *finale* from *Sonnambula*.

At one time Bosio, quarrelling with her manager, undertook herself to manage an opera company, and was the chief member of the Italian Artists' Union Opera Company, which gave a short season of fifty-cent operas at Niblo's, in competition with Maretzek at the Astor Place House. Bosio's troupe included Bettini, the tenor, and Badiali, the baritone, while Maretzek opposed to these attractions Steffanone, Salvi and Marini. Competition ran high, and Bosio, naturally a jealous artist, did what *prima donna* will do only when actuated by interested motives—she consented to take a secondary part, and sang the rôle of *Adalgisa* to the *Norma* of Rosa de Vries. But even such sacrifices were unavailing. The season proved unsuccessful, and the Artists' Union was soon broken up through the personal quarrels of its members.

During her stay in this country Bosio had a husband, with a preposterous name, commencing with X, but not Xerxes. This man, like the husbands of every *prima donna* we have heard of, spent his wife's money and was constantly getting himself and her into trouble; it was through his influence that Bosio shortened her visit to this country, of which she was very fond. Returning to Europe, she was fortunate enough to get engagements in London and Paris, and finally reached that very Paradise of opera singers, St. Petersburg, where for several seasons she has been the reigning favorite. She had contracted an engagement for London, (where, as well as also in the English provinces, she was highly popular,) and on its conclusion expected to make a second visit to this country, when her career was cut short by her death, which occurred on the 12th instant, at St. Petersburg, after returning from a professional visit to Moscow.

Bosio was a brilliant, but not a "sensation" singer. Her voice, a clear soprano, was excellently cultivated, and her style finished and lady-like. She seems, indeed, to have been the legitimate successor of Persiani, who, in her day, was considered the most lady-like opera singer on the stage, and who yet lives, or did till recently, at Paris. Bosio was, by some of the foreign critics, considered the really best public singer living. Her voice had great flexi-

bility, and while her limited histrionic powers and her delicate figure unfitted her to heavy tragic rôles, she was almost perfect in such characters as Zerlina, Amina, Adina, Lucia, Elvira (in *Puritani*) and the like. Her style was better adapted to the cantabile movements of Bellini and Donizetti than the declamatory strains of Verdi. She delighted, too, in comic opera, and as Norina in *Don Pasquale*, and Rosina, in the *Barber*, was perfectly at home. In her death the musical world loses one of the most elegant and finished singers of the day—one who could really sing.

(From the London Athenæum.)

As a singer her loss is indeed great. We recollect no young artist improving so rapidly. We know of no one coming forward so deserving of public favor. Madame Bosio's executive powers were, year by year, refined and perfected. From being lifelessly elegant on the stage, she warmed up part by part into something more and more of grace and pathos; and though she could never have aspired to the heights of tragedy, in all that was sentimental, gentle, and sad she was beginning to command the sympathies of her audience to a degree which no one could have anticipated from her first efforts. Though Madame Bosio's features were curiously irregular, there was an attraction about her, passing for and superseding beauty,—that which our neighbors term "distinction." How the void which her premature decease will cause on the Italian stage is to be filled we cannot dream.

(From the London Musical World, April 16.)

The death of Madame Bosio has filled all musical London with consternation and regret. The melancholy intelligence reached England from Paris on Thursday, having been received in the French capital by electric telegraph from St. Petersburg, on Wednesday. No previous tidings of indisposition had prepared the friends of Madame Bosio, in Paris or London, for the deplorable event. By the latest accounts from the northern capital, the fair and accomplished artist was in possession of her usual health and spirits, and more than ever had cause to exult in her triumphs and rejoice in her talents. It is but a fortnight since we recorded a signal and unprecedented honor conferred on Madame Bosio, by the Emperor of Russia. The latest notices of the singer at the Imperial Theatre exhibited her in the height of her powers and at the zenith of her popularity. The journals teemed with her praises. The world was at her feet. The public idolized her; the aristocracy loved her; royalty paid homage to her. Of what use are decorations now,—popularity, praises, homage, and love? Death has stopped that voice, that was like a silver lure to our hearts, and has fixed in everlasting rigidity that form that moved before our eyes with so much grace and fascination; nothing, save the sexton's shovel, could have severed the tie between the public and the favorite.

Madame Angiolina Bosio was one of the most accomplished singers of her time. Her voice was a pure soprano of great fluency and beautiful quality, possessing, moreover, in a remarkable degree, the brilliancy so essential to organs of that register. To these desirable qualities were added a superior knowledge of vocalization, an excellent judgment, and a delicacy of refinement, the characteristic that more than any other distinguished her from modern cantatrici. So strongly was this characteristic impressed upon her, that, no matter in what part she appeared, no matter what music she sang, she never could entirely divest herself of the lady. For this reason, perhaps—certainly for no other—Madame Bosio's acting in Zerlina in *Don Giovanni* was not universally admired. As an actress, without reaching the points of passion and abandonment, and without being able to realize the most powerful emotions, she was always earnest and real, and, as far as the eye was concerned, invariably satisfactory. Madame Bosio's best performances, however, were those in which the singing was paramount to the acting, and in which neither the tragic nor comic powers were severely taxed. Hence she appeared to such perfection as the Countess in *Conte Ory*, as Matilda in *Matilda di Shabran*, Gilda in *Rigoletto*, Martha in Flotow's opera, and Zerlina in *Fra Diavolo*. In all these parts she was unapproachable, and, as far as we know, has left behind her no successor. Apart from all consideration of vocal capabilities and histrionic acquirements, Madame Bosio's singing had a charm which cannot be described, and which, as it were, completely evaded analysis. Voices of more beautiful quality, even of greater brilliancy, were not rare; nevertheless, her tones frequently reached the heart, where those of more gifted singers would not have passed the ears. Nor could this be attributed to a more intense expression, or to a more artistic method of vocalization. Madame Bosio had several contemporaries, her equals,

at least, in both respects. Perhaps the cause may be referred to the sympathetic quality of the organ, coupled with an intonation at all times unerring. In no other way can we account for the peculiar charm of Madame Bosio's singing.

Madame Angiolina Bosio came to London in 1852, and made her debut at the Royal Italian Opera, at the end of the season, in Donizetti's *Elisir d'Amore*. She created little effect. She subsequently appeared as Marguerite de Valois, in the *Huguenots*, with some advancement in public favor. Her third appearance was in *Ernani*, and her success was still more decided. As yet, however, she had created no "sensation," and the public, if they turned attention to the singer at all, looked upon her as a tolerable substitute in case of necessity, rather than one who was shortly to become conspicuous among the most remarkable prima-donnas of modern times. What intention failed to effect, however, accident accomplished. *I Puritani* had been performed the whole season with Grisi in her celebrated part of Elvira. When the regular season terminated, three extra performances were given at reduced prices. M. Jullien's *Pietro il Grande* produced the same year, was announced. Tamboerlik was taken ill, and *I Puritani* was substituted. Grisi refused to sing, and Madame Bosio was requested to undertake her part. She did not hesitate; the trial was hazardous, but she felt her power, and was determined to do or die. The writer of this article was present, and remembers distinctly the occurrences of the evening. Madame Bosio was extremely nervous in the first scenes. The duet with Georgio was ineffective throughout; the polacca created no impression. The curtain fell on the first act with scarcely a hand of applause. Many left the house. The audience were listless and apathetic. Still they were not unkind, and listened when, under other circumstances, they would have expressed dissatisfaction. The curtain rose on the second act. When Elvira came on in the mad scene, and commenced the favorite cavatina, "Qui la voce," the audience were strangely inattentive. Perhaps their indifference inspired the singer with determination; perhaps, from her very fear there grew a courage. Whatever the cause, Madame Bosio began to sing in reality, and the slow movement was followed by "bravos" from all parts of the house. Now came the artist's revenge. The cavalletta literally took the house by storm, and created an immense furor. A more sudden and enthusiastic sensation was never witnessed. Madame Bosio was encircled with acclamations, and recalled several times, and, what was more to the purpose, her singing indicated no falling off in the third act. This performance was in reality the turning point of Madame Bosio's fortune. Her success was the prevailing topic in musical circles, and Mr. Gye, who likes to take the ball at the first hop, engaged her for three years. So great indeed was the impression she made on the manager and musical director, that, in the prospectus of the following season, 1853, no less than three new operas were announced, in which Madame Bosio was to sustain the principal characters. These were, Rossini's *Matilda di Shabran*, Verdi's *Rigoletto*, and Spohr's *Jessonda*—thereby acknowledging the artist's versatility, no less than her talent. Rossini's opera was not given until the following year, but the other two were produced. The performance of Gilda in *Rigoletto* satisfied the public as to Madame Bosio's artistic claims, and placed her at once among the most eminent vocalists of the day. From 1853 Madame Bosio made steady and sure progress in popular estimation, until last year, when she might have been fairly denominated "the reigning Queen of Song" at the Royal Italian Opera—no offence to Grisi, who has a right to exact the higher title of "reigning tragic Queen of Song" at the same establishment.

The loss of Madame Bosio to the operatic stage will be universally deplored. To the Royal Italian Opera, we fear, it will prove irreparable. So admirable a mistress of her art, so graceful and elegant an actress, and one gifted with so many eminent qualifications, we know not where to look for among modern singers. Madame Bosio died in the prime of life, and in the very height of her powers and reputation. The causes which led to her death we have not learned. It is possible she may have undergone too much fatigue in the arduous duties consequent on her high position in St. Petersburg, which, combined with the harass and toil in undertaking so long and trying a journey to and from the capital of the Czars, might indeed affect any but an iron constitution. But for the Imperial Theatre at St. Petersburg, it is more than probable that Tamburini would not have lost his voice at forty-five, nor Rubini have quitted the stage before reaching fifty. The saddest conjecture remains behind. But for the Imperial Theatre in St. Petersburg, in all probability, the charming, the talented, the admired, the accomplished Angiolina

Bosio would still have been suffered to delight her friends and admirers in following that profession of which she was so graceful and distinguished an ornament. In the cause of the art she loved, she has sacrificed her life. Poor Gilda now, indeed, is laid low by the hand of the Universal Assassin, and musical Europe is the Rigoletto that weeps over its lost child.

DESMOND RYAN.

PICCOLOMINI EATS A "CORN-DODGER."—The Detroit Free Press tells a good story under this caption, the scene of which is laid at the Biddle House in that city. It appears that a Wolverine—one of the rough, hearty, backwoods style of old fellows, bluff and outspoken, a great contemner of city airs and frivolities—who was spending his money in the city, yearned for a corn-dodger, and like Rachel of old, "refused to be comforted because they were not" at the Biddle House, so he procured one to be manufactured at an eating house, and had it brought—in a dray, we presume—to his hotel and set on the supper table. The Free Press shall give its own version of the scene:—

He was in his glory that night as he was seated at the table with the big corn-dodger before him, and all the company wondering what on earth it was. Directly opposite it happened that Piccolomini was placed, and no eyes were wider spread than the brown orbs which illumine the childish face of the petite Siennese. The little minx looked at the corn-dodger, which was as big as a half-bushel, and then gazed at her male companion in the prettiest of puzzlements. Then she laughed a little, and leaned forward so as to look in the face of the old fellow, giving him a glance full of the most radiant diablerie that ever mortal saw in woman's eye. He was fascinated, but mistook the cause. He honestly thought Piccolomini wanted some of his corn-dodger, and, seizing his knife, with a glowing countenance and pleasing expression he ejaculated:

"Have a piece, Miss?"

A puzzled expression overspread the pretty face opposite for a moment, but a sudden light dawned upon it, followed by a merry laugh and such a clapping of hands. Then a succession of nods ensued, which signified assent to the delighted trader. He lost no time in carving out a huge piece, which he passed over on the point of his knife. It wasn't much of a bite for him, but the little prima donna could scarcely clasp it in both hands, as she received it in high glee. She looked at it with a delightful bewilderment for a moment, and then, with a rueful face at the predicament she had got herself into, put her teeth to it. She nibbled at it like a mouse, smiled an angelic smile, took a second nibble, and laughed as heartily as a school girl. Then she deposited it on one side of her plate—it covered up two-thirds of it—and with a relieved air returned her thanks.

"Zat ees ver-ee coot, my frien'. I sink he ees mos', vat you call him?—mos', mos'—ex-celent."

"No, you don't say so?" exclaimed the delighted trader. "Who'd a tho't it, by jimminy? Give us yer hand, sissy!" and he fairly jumped out of his chair as he stretched out a brawny palm clear across the table, which was grasped with a half-fearful and half-comical expression by the jeweled hand of the little princess. The scene created an uproar, and there was no end of hilarity and good humor, in which none more heartily participated than the Piccolomini.

Who Writes Our Songs?

(From the New York Evening Post.)

The musical composer who really furnishes the great majority of our songs, and whose productions have the widest popularity among the masses of our people, is known to very few of them, even by reputation. The new melodies that greet the public ear, month after month, and are sung, whistled and hummed by thousands—that are thumped on pianofortes, thrummed on banjos, breathed on flutes, tortured into variations, and enjoy a wide, though, after all, evanescent popularity, are chiefly the product of one of fertile brain—and that brain, as Mr. Micawber would say, is the brain appertaining to Mr. Stephen C. Foster. This gentleman is a native of Pittsburgh, and has spent all his days there, excepting three years at Cincinnati, and two at New York. He was born on the 4th of July, 1826, (the very day that John Adams and Thomas Jefferson died,) and is therefore, now in his thirty-third year. His father, Mr. William B. Foster, was a Pittsburgh merchant, a member of the State Legislature, afterwards a

Mayor of Alleghany city, and subsequently occupied an official post under the federal government. His oldest sister is the wife of Rev. E. Y. Buchanan, the only brother of the President of the United States. Stephen C. Foster is the youngest of his family.

He enjoyed but limited opportunities for musical instruction, and took but few lessons. When nineteen years old he composed for a social quartette club, of which he was a member, his first successful song, the popular favorite, "Uncle Ned." It was shortly afterwards sung at a public concert in Cincinnati, and received such applause that Mr. William C. Peters, the music publisher in that city, requested the privilege of publishing it, which was at once granted. Mr. Foster next composed "Susanna," which was more simple in its style, and became even more popular. In a private letter, Mr. Foster writes: "I had up to this time neither received or thought of any pecuniary remuneration for my efforts in the musical line. Imagine my delight, therefore, on receiving for my next song one hundred dollars in cash! Though this song was not successful, yet the two fifty dollar notes which I received for it had the effect of starting me in my present vocation of a song writer."

It would render this article too much like a "catalogue of popular and standard music" to give a list of Mr. Foster's songs. "Massa's in the Cold Ground," "Old Kentucky Home," "Hi! Boys, Carry me 'Long," "Nelly was a Lady," and "Old Folks at Home," may be mentioned as among the most popular. His "Susanna" melody has been seized by many pianists, (among whom may be mentioned Herz and Thalberg) as a melodic theme peculiarly suited for treatment with variations, and some of the other negro melodies have obtained an equal popularity. Nor is this popularity merely a local one. In many of the Southern States Mr. Foster's songs have been adopted by the slaves to enliven them at their huskings and field labors. In a private letter from one who has recently returned from an extended pedestrian tour through the border land of Scotland, where the songs of Burns and the older oral Scotch ballads are known to and sung by every one, occurs the following passage: "I spent several weeks amid the poetic hills of Ettrick, along the braes of Yarrow, so famed in Scottish border minstrelsy, and here I found some of Foster's earlier melodies were almost displacing, in the estimation of the shepherd boys and cottage girls, the songs of Burns and Ramsey. Often in the Scottish cottages, after the bagpipes have droned out their accompaniment to 'Scots wha hae,' and 'Lord Athol's Courtship,' a voice will take up one of these American melodies, and all gathered around the ingle side will join in the simple refrain; and thus the plaintive, touching strains that are first sung in the dark, sooty town of Pittsburgh, on the Monongahela, rise away above the smoke and steam of city life, float across the Atlantic, and are heard upon the heathery hills of Ettrick, and among the birks that grow on the 'braes of Yarrow.'" Favorable mention has also been made of them from California, China, and Australia, and even the deserts of Africa, through the foreign and home correspondence of our newspapers.

Ethiopian minstrelsy, as it is called, has, however, culminated, and is now in its decline. Appreciating this fact, Mr. Foster has somewhat changed his style, and abandoning the use of negro jargon, he now writes songs better adapted for general use. While the melodies exhibit a decided improvement, the words are rhythmical, always unexceptionable in point of moral, and as good, poetically considered, as the majority of songs. We do not say that Mr. Foster's "melodies" can be compared with those that have immortalized the names of Burns, Barry Cornwall, or Thomas Moore; but we do maintain that the composer who produced such popular and pleasing songs as "Gentle Annie," "Willie, we have Missed You," "Maggie by my Side," "I see her still in my Dreams," "Old Dog Tray," "Jeannie with the Light Brown Hair," &c., deserves an honorable mention, as one of those who has enlarged the pleasure of thousands.

The reason of the popularity of Mr. Foster's songs lies in their easy, flowing melody, the adherence to plain chords in the accompaniments, and the avoidance of intricacy in the harmony or embarrassing accidentals in the melody. They have a family resemblance, but not greater than the simpler melodies of Bellini and Donizetti, and the composer is no more truly open to the charge of self-plagiarism than are those Italian melodists. And, as Mr. Foster is still young, he may improve and elevate his style, till he attains a musical reputation that will be more than ephemeral.

HANOVER.—A new opera by E. Flotow, to be entitled *Le Menuet de Meran*, was announced to be given on the 15th instant.

Verdi's "Macbeth."

The DUBLIN Journals have spoken at great length about the production of Verdi's *Macbeth*, by Mr. Willert Beal's Italian troupe. The following account is from the *Daily Express*, dated the 31st of March.

Verdi and Shakspeare are a novel combination, at least in this country. It seems strange to us to associate the antique dignity of the time-honored tragic muse with the conventionalities of the modern opera. Shakspeare's peculiar language has become so inseparable a part of his conceptions that we forget that the general imagination of the story, the characters, dramatic sequence and positions, may be capable of powerful effects, even when separated from his immortal words. Thus, "Macbeth" has donned its Italian dress, but still retains each familiar scene and incident, and has not been shorn of its wonted power. Signor Solero, Verdi's usual librettist, has taken inevitable liberties with the text. Abridgement was necessary, and the requisitions of a musical composer are imperative; but he has adhered closely to the leading features, and followed the text, as far as an Italian could be expected to comprehend phraseology so wholly alien to his language. The result has been highly successful in Italy, and it is surprising that the honor should have been left to a Dublin manager of first introducing an acknowledged favorite to these countries. Twelve years have elapsed since its first production at the Pergola, in Florence, and yet neither London nor Paris has yet heard it!

The witches are naturally a prominent feature in the story, and were that which most puzzled the Italians. The northern and Teutonic superstition was strangely at variance with the less fantastic, but more beautiful, supernaturalisms of southern climes. Thus too, the music is utterly different from that which an Englishman would have written. Those who have Locke's admirable arrangement on their ear will be confounded at Verdi's heretical treatment of the same subjects. Yet both are equally true, only modeled on different forms of thought and feeling. Verdi has given a wild and consistent character throughout to their weird revelries, which well preserves its unearthly individuality, and which always bears a striking and distinctive melody. The first scene contains the prediction of Macbeth's future greatness, and the third their incantations, with the prophetic apparitions. Lady Macbeth found a representative, probably not now to be equalled on any stage, in Madame Viardot. Her first appearance, as in Shakspeare, is where she reads the letter that suggests to her thoughts of terrible ambition. The opening air, *Vieni t'affretta*, is a bold melody, enriched by harmonic changes, and to which she imparts the energy of the relentless Lady Macbeth. She learns the arrival of the king within her castle, and bursts into the strain of fierce delight, *Or tutti sorgete*. Nothing could exceed the dramatic power she transfused into this, and the brilliancy of her vocalization. The applause was overwhelming, but the encore was not complied with. Next follows the murder scene, in which the faltering courage of Macbeth (Signor Graziani) is animated by his less timid spouse. The deed is done; and the duet, *Fatal mia Donna*, is as highly dramatic and appropriate in melody as any production of Verdi. Her contempt for his weak remorse finds powerful expression in the *motivo*, "Sei vano, O Macchetto." The murder is disclosed, and the act concludes with a striking and impressive finale, *Schiudi inferno*. It is wrought up with great power; the solo parts, with out accompaniments, are skillfully interwoven with the chorus; and it concludes with a bold *ensemble*, which is most effective, and was admirably executed throughout. The chorus throughout occupied a prominent position, and forms not the least important portion of the opera. In the second act, the chorus of murderers, *Sparve il Sol*, is highly original and descriptive, full of charming and simple melody; and it may be said, once for all, that the chorus throughout showed the benefits of excellent training and frequent rehearsal. The banquet scene follows, in which Lady Macbeth entertains her guests, more according to Italian than English ideas, with a drizzling song, not improbably destined to as much popularity as the famous *Libiamo*. This is interrupted by the Ghost of Banquo, and Macbeth's horror is painted in music of great intensity, and which developed the full powers of Graziani's noble voice. His acting, too, was much better than in any previous character, and was fully equal to the situation. Of Madame Viardot too much cannot be said. Not even Ristori could equal her, while she far excelled her only rival, in being truthful without exaggeration. The *finale* of the second act is one of Verdi's best productions. He always preserves a simple and striking air, which imparts unity to the whole, while each separate part

has been written in with skill and individuality. The entire scene was highly effective, and will please more the oftener it is heard. The third contains the incantation, with its wild, weird-like witch music, and two songs for Graziani, which are as great masterpieces as any that great artist has yet accomplished. The fourth act introduces the banished nobles who have conspired against Macbeth's tyranny, and gave occasion for the first appearance on any stage of a new and promising young tenor, Signor Corsi. He filled the part of Malcolm, which is necessarily subordinate to the principal characters, but which contains a song, *Ah! la Paterna Mano*, of sufficient pretensions, and which showed an excellent and genuine tenor voice, producing so favorable and decided an impression as to receive a very warm *encore*. The famous sleep-walking scene worthily closes Mme. Viardot's appearance, and still further exalts her reputation. Truthful and vivid, without being painful, it surpasses the efforts of our greatest English tragedians. It received the best tribute—that of breathless attention and intense interest. The battle scene was somewhat lamely fought. Macbeth falls in a combat, which disappoints the galleries, and the opera comes to a conclusion. The not unimportant part of Banquo was admirably filled by Signor Lanzoni, but the weight of the performance rests on the two leading artists—Viardot and Graziani. Two better suited it would be impossible to find. It will not be easy to obtain such a combination in London, where these two will not be united. They have now established on the stage a new opera. Its success cannot be doubted. It is plainly destined to popularity. It has but one defect, in which it resembles its prototype that of too great length. From the first two acts, it would be impossible to cut without injury; but parts of the third and fourth acts may be curtailed with great advantage in its reproduction. Too much honor cannot be given to all concerned in the arduous task of surmounting the difficulties of a first reproduction. Both Mr. Levey as leader, and Signor Ardit as conductor, displayed a skill and energy without which success would have been impossible, and owing to which it has happily been achieved.

The Death of Madame Bosio.

The *Evening Bulletin*, (Philadel.), furnishes the following:

The particulars of the last illness and death of Madame Bosio, are contained in our Continental papers received by the Niagara. A letter dated St. Petersburg, April 2, to the Independence Belge, mentions that in the second week of Lent, she and other artists of the Italian Opera went to Moscow to sing at concerts. One of these was for the benefit of the French Benevolent Society, the gross receipts of which were 20,000 roubles, (about \$16,000). The expenses were heavy, Bosio receiving 4000 roubles (\$3209). The net profits were about \$6,000. On her return, Mme. Bosio received an official letter announcing her appointment as first contralto to Their Majesties, and soon after she received a splendid bracelet, a gift from the Emperor, with the medal belonging to the office, although before Mme. Bosio no artist had thus been honored by the Russian Court. The medal was gold and bore the portrait of the Emperor, set round with diamonds, and a laurel wreath, also in diamonds, the whole surmounted by the imperial crown. She did not long enjoy this honor. A later letter, dated St. Petersburg, April 12th, contains some interesting particulars which we translate:

"I have already spoken of the desperate illness of Madame Bosio. The day after sending my last letter she was pronounced better, and this improvement continued for twenty-four hours. But then suddenly, in consequence of a sudden change in the weather, fatal here in affections of the chest at this time of the year, she became worse, and in spite of the care of three skilful physicians, M. Karel, physician to the Empress, and M. Eck and M. Kantzler, both skilful in pulmonary affections. They combated the disease, step by step, but though occasionally relieved, she grew weaker, and to-day, at half after two o'clock in the afternoon, she yielded her soul to her Maker, after having blessed her afflicted husband, and charged him with her last messages to her absent relatives and friends.

You know the interest shown universally in this city in the great artists during her distressing illness. I went every day to inquire about her, and always met in her parlor some of the most distinguished persons of the Empire. To-day it was filled. There were high dignitaries of the Court, generals aides-de-camp, ministers, diplomatists, men of the world, etc. The staircase and ante-chamber were literally crowded. This homage was not only to the great singer; for Madame Bosio, besides being a great ar-

tist, was a graceful and charming lady of the house, a woman of the world of the best taste and most agreeable manners; she was also a modest Christian woman, distributing her charities privately and refusing them to none that were unfortunate. This can be certified to by her unfortunate compatriots, by exiles, and all those who when suffering came to her.

The journey to Moscow killed her. She appeared to dread it and did not want to go. This was like a presentiment—a warning voice forbidding her to go!

But it had no effect on her companions, Messrs. Calzolari, de Bassini and Cavallini. They were going to give a couple of Concerts and without her they would lose their chief attraction. She went and sang three times, although she was already indisposed. Coming back she was in an over-heated car, and a window was opened which caused a violent change in the temperature, icy cold succeeding to a great heat, and it struck her lungs. She arrived at St. Petersburg, Sunday, March 20th; the same day she went with her husband, M. Kindevalonis, to dine with the Duke of Ossuna. She was gay and affable as usual. In the evening many visitors called to pay their respects to her before her departure for Paris, which was to take place the next day. At ten o'clock in the evening she felt chilly and sent for a shawl; at eleven, she felt so much worse that she was obliged to retire. She went to her bed and never arose from it again.

There was a sort of fatality attending her. Her regular physician, Mr. Fossé, was taken sick the day after his first visit, and he sent in his place a skilful man who was attending himself. He was a military physician; his uniform annoyed the invalid, and she would not have him. Her friends recommended another, and this one seems to have made a mistake in regard to her disease, treating her for a bilious attack, while she was suffering from inflammation of the lungs. The inflammation increased rapidly, and when a week afterwards, Messrs. Karel, Eck, and Lantzer were called in, the disease had made such progress that they had to announce the great danger she was in, and the little hope there was of saving her. But they did all that could be done, and a sovereign could not have been nursed and attended with more devotion and zeal. M. Karel went to see her five or six times a day, and his two colleagues, who agreed with him entirely as to the treatment, were generally with him. Day before yesterday, M. Fossé, who had got better, but was still feeble, went to see his dear patient, and he expressed the opinion that her treatment was perfect. All that human science could do was done to save her, but without avail. She is dead—Bosio, the diva, the artist whose triumphs were lately so brilliant, is dead in the height of her strength, her youth, her glory, in the full bloom of her marvelous talent. The funeral service of Mme. Bosio Kindevalonis will take place in the Catholic Church of St. Catharine on Saturday next, April 16, at 11 o'clock in the morning."

Marx on Beethoven.

The publication of two new volumes on Beethoven, by Dr. Marx, of Berlin, the title of which may be rendered as 'Life and Productions,' must not pass without a word commending them to the musical reader as worthy of consideration. The peculiar taste and temper which we have found in other works by Dr. Marx—a certain controversial bitterness—is here so mitigated as to be hardly discernible. While he is a thorough-going enthusiast for the great master of romantic instrumental composition, he has nothing in common with the nonsense of such a rhapsodist as M. von Lenz. It is needless to say, that he has yet less sympathy with the narrow and grudging folly of M. Oulibicheff;—who because Beethoven was not Mozart, and not impeccable, did his best to "write down" Beethoven.—There is not much, if any, new anecdote beyond what was contained in the Life by Herr Schindler, the 'Notizen' of Ries and Wegeler, and the annotations thereon by Prof. Moscheles.—To lecture from Beethoven as from a model, we have always felt to be a grave and mischievous mistake. His was a masterly genius, incompletely complete within that circle of its own, where

non. could walk but he.

It has been seen how, by attempting to tread in it imitatively, a less masterly man—who had, nevertheless, genius—we mean Ferdinand Ries; has entirely failed to secure that reputation due to his unquestioned power and vigor and skill as a musician. The Life of Beethoven, in brief, including a clear view of his productions, has yet to be written. This must be done by some one conversant with the incidents and accidents of Viennese society for the last seventy years,—familiar with the progress, forward and backward, of the world of instrumental and vocal music, who has the feeling of a humorist, the judgment of a

just but not sour moralist, and the affections of a large heart. In Beethoven's case (as in that of another musical genius yet living who could be named) the "productions" must be separated from the "life"—keenly though kindly; by some one who may have had insight into the worlds both of life and production. But such a biographer as we require is, probably, only to be found in Utopia.—*Lond. Athenæum.*

Bach and Handel.

(From Programme of the London Monday Popular Concerts.)

John Sebastian Bach, and George Frederick Handel—the two most illustrious musicians of their age, and who, in their own particular walks, have never been equalled, much less excelled—though contemporaries, were personally strangers. These great men were simultaneously producing masterpieces destined for ever after to exercise a most important influence upon the art; and yet so independent were they of each other, that it may be safely said, had Bach not existed, Handel would have been precisely what he was; and had Handel not lived, Bach would have been nothing less than his incomparable self. We believe that in the history of art no parallel instance can be named of two great and original geniuses working wholly apart, and reaching the pinnacle of fame, without any reciprocal advantages, and without anything in common but their unsurpassable excellence. Raphael and Michael Angelo were not merely contemporaries, but friends; Haydn and Mozart were mutually debtors, in so far as their art was concerned; but Bach and Handel were like self-luminous suns, each lighting up a sphere of its own, while all but invisible to its rival. What they have done for music it would be superfluous to insist on now. They found a chaos, out of which they created a symmetrical and beautiful world. Bach was the fountain head of harmony; Handel of melody. To attempt any comparison between them, however, would be irreverent. Each had a mission of the highest import, and each fulfilled it to admiration. It matters little, that some regard Handel as the most fertile inventor, Bach as the profoundest thinker, Handel as the poet, Bach as the mathematician and philosopher; enough that both were essential to the future destiny of music, and that both put to the noblest uses the gifts they had received from above. That Bach will always remain the chief idol of musicians, while Handel will continue to produce the most vivid impression on the many, is perhaps as true as that the earth will forever revolve round the sun, and the moon round the earth. Impartial judges, however, will draw no distinction between them on that account, but admit their equal claims to the world's esteem, and, at the very most, premise that the office of one was more particularly to teach, that of the other to enchant—each being, at the same time, both teacher and enchanter.

Bach and Handel never met. And yet they were born within what may fairly be described as "a stone's throw" of each other, and, what is more, in the very same year and all but in the same month. Bach first saw the light at Eisenach, in Upper Saxony, on the 21st of March, 1685; Handel at Halle,* in Lower Saxony, on the 23rd of February, 1685. Nor was there a very long interval between the periods of their respective deaths—Bach quitting this world (at Leipzig) on the 30th of July, 1750, aged 65; Handel on the 13th of April, 1759, (in London—at the house which is now 57, Brook Street), aged 74.† So that Handel outlived his renowned contemporary nine years, although Bach wrote even more music than Handel, which is the rather to be wondered at, inasmuch as Handel was one of the most rapid and voluminous producers ever heard of. Both died blind—a result no doubt induced in a very great measure by their almost superhuman labors, mental and physical.

Thus the two "Saxon giants" were inspired contemporaneously, and worked contemporaneously, at different portions of the Temple of Art. Between them they raised the structure in which so many true high priests have since worshipped, and some with a no less holy zeal than the founders.

What a fund of interesting speculation attaches to the fact, that the *Passion of St. Matthew* and the mass in B minor, the *Well-tempered Clavichord* and the *Art of Fugue*, should have existed, and Handel not know them; and that on the other hand, *The Messiah*, *Israel in Egypt*, *Acis and Galatea*, and the *Suite de Pièces*, should have been bequeathed to the world, and Bach remain comparatively, if not wholly, ignorant of them. That the two great musicians continued strangers to the last, however, was the fault of Handel entirely, and is one of the very rare charges that might (with deference) be preferred against the immortal composer of the *Messiah*, as in some degree too much a man of the world. Handel, from his early youth, until he settled in England (in 1714),

and even afterwards, was always a traveller; he sought for money no less than for fame. With Bach the case was different. Unlike Handel, who never married, and gave no "hostages to fortune," in the shape of children, Bach, who was twice wedded, had seven by his first wife and thirteen by his second—eleven sons and nine daughters. These he had to maintain and educate out of the income he received as Director of Music and Cantor of St. Thomas's School at Leipsic. The post was sufficiently lucrative: but Bach had no further resources, and sought none. "He was," says his biographer, "too much occupied with his business and his art to think of pursuing those ways, which, perhaps, for a man like him, especially in the time at which he lived, would have led to riches. If he had thought fit to travel, he would have drawn upon himself the admiration of the whole world; but he loved a quiet domestic life, constant and uninterrupted occupation with his art, and was, like his ancestors, content with a moderate competency."

That Bach's desire to make the acquaintance of Handel, with some of whose published works he had become familiar, was sincere, may be elicited from the following interesting extract out of Forkel's biography:—

"Bach had a very great esteem for Handel, and often wished to be personally acquainted with him. As Handel was also a great performer on the clavi-chord and the organ, many lovers of music, at Leipsic and in its neighborhood, wished to hear those two renowned men together; but Handel never could find leisure for such a meeting. He came three times from London to Halle, his native town. On his first visit, about the year 1717, Bach was at Coethen, only four German miles from Halle; on being informed of Handel's arrival, he immediately set out to pay him a visit; but Handel left Halle the very day Bach reached it. On Handel's second visit (between 1730 and 1740 †), Bach was at Leipsic, but ill. No sooner, however, informed of Handel's arrival, than he sent his eldest son, William Friedemann, with a very polite invitation to Leipsic; but Handel regretted that he could not come. On Handel's third visit, in 1752 or 1753, Bach was dead. Thus his wish to be personally acquainted with Handel was not fulfilled, any more than that of many lovers of music who would have been glad to see and hear him and Handel together."

It has been surmised that the composer of *The Messiah* was a little jealous of Bach's reputation; but, though it is difficult to account for Handel's indifference to the advances of so illustrious a compatriot and fellow musician, such an idea had better be rejected altogether. Whatever the two may have been as mortal men, as immortal geniuses their wreaths are twined together in a partnership of glory that is indissoluble: from this point of view should their remembrance be for ever contemplated. Bach was Bach, and Handel Handel; but either was worthy to be the other, and might have been, had circumstances placed them under opposite conditions. It should especially be borne in mind that Handel lived and struggled amid the strife and passions of the great world; while Bach made a world for himself, in which, like a true patriarch, he passed an existence of almost undisturbed serenity. And this should atone for what was wanting in the one, while it accounts for the unselfish single-heartedness of the other.

* Forkel, in his *Life of Bach*, relates the following:—"Handel's master, Zachau, organist at Halle, died in the year 1717: and J. S. Bach, whose reputation was now already high (he was in his 32nd year), was invited to succeed him. Bach, in short, went to Halle to prove his qualifications, by performing a piece, as a specimen of his skill. For what reason is not known, however, he did not enter upon the office, but left it to an able scholar of Zachau's, of the name of Kirchhof."

† Between these two eventful dates—as if the goddess of music had been loth to suffer her darling art to remain without a worthy representative—was born (on the 27th of January, 1756), that other grand musician, Wolfgang Amadée Mozart. Fourteen years later, came Beethoven.

‡ This must have been either in 1738, when Handel went abroad to engage singers for the Italian Opera (and preferred Carestini to Farinelli)—or in 1738, when he repaired to the baths at Aix-la-Chapelle for the benefit of his health.

Dwight's Journal of Music.

BOSTON, MAY 14, 1859.

MUSIC IN THIS NUMBER.—Continuation of the opera, *Don Giovanni*, arranged for the Piano-Forte.

Organs.

We had the pleasure of listening, one afternoon last week, in the new Appleton Chapel, of Harvard University, to the admirable Organ just completed for the Chapel by Messrs. Simmons &

Willcox of this city. It was an informal opening, Mr. WILLCOX, one of the makers, who has great skill in illustrating the uses of all the various stops and contrivances of such an instrument, in the way of free and fanciful improvisation, as well as in the rendering of the solid classics of the organ, having invited a number of the members of the Harvard Musical Association, who of course felt an interest in this musical godsend to their Alma Mater, to go out and hear it for an hour or two. These were joined by quite a number of the professors, students, and friends of the college, of both sexes, making an impromptu gathering that nearly filled the Chapel; and few seemed willing to retire as long as any sounds were breathed from that enchanted forest of pipes.

The organ is placed in the choir loft, over the main entrance of the building, opposite the chancel. It is a pity that both choir and organ do not stand upon the floor; but, as it is, the exterior of the instrument, with case of oak, and fine display of pipes of burnished tin, adds greatly to the architectural effect of that end of the room—a frigid looking room, by the way, with its green and faded yellow stained glass, and nowhere one warm touch of color, so that you do not forget the uninviting aspect of the exterior upon entering. But this *en passant*—it is a matter of taste, and ours is not puritanical. There is warmth and lusty strength and richness and vitality and beauty and delicacy enough in the tones of the new Organ, to warm the soul through one sense, though it be chilled through another.

Mr. Willcox played a free and wandering impromptu, a continuous arabesque of melodies in all moods of feeling, "from grave to gay, from lively to severe," as he was tempted now by this stop, now by that, singly, or in variously mingled or contrasted combination, into which setting he would introduce from time to time, with the full organ, a good solid fugue by Bach, or a chorus from Handel (like the "Hallelujah," "And with his stripes," "Lift up your heads," &c.) or an old Lutheran Choral, or a part of an Organ Sonata by Mendelssohn, thus exemplifying all its uses so far as an organist without singers could. Every one was struck with the beauty and individual flavor, as it were, of many of the fancy or imitation stops. Some of these were introduced for the first time in an American instrument. Of these we may note the German *Viola di Gamba*, with its rich and breezy volume, of which the kindred tone of the *Viol d'Amore* seemed a more exquisite and distant echo. Then there is the *Flute Octavante*, livelier than the various other flute stops, which speaks well for itself, when not allowed to talk too much, and adds a zest to the full organ. Then there is that curious, much-heard-of thing, the *Vox Humana*, more quaint and strange than beautiful, yet good for certain occasional *bizarre* effects—startlingly human, to be sure,—but all human voices are not lovely—much like a Swiss boy singing in the street; yet in some combinations it was not without charm; its true effect, however, must rely upon the illusion of distance, in a vast cathedral, and the *crescendo* and *diminuendo* of a swell arrangement, which will probably be added.

These stops are new. And there are others in the organ which Messrs. S. & W. have been the first to introduce in this country; as, the sixteen feet *Fagott* in the Swell, which with its kindred

Oboe, are here of the richest, reediest quality; the *Spitzflöte*, fluting with a rustling, watery sound; and the 16 ft. *Posaune*, or trombone, in the Pedal, at once strong and mellow. Then we noticed the magical sweetness, the "dying swell" of the *Vox Angelica*; the pervading musical whisper of the *Æolina*, like that of breezy pines, filling in finely amid other stops and fusing them more perfectly; the *Corno pean*, too, and the *Corno di Bassetto* are beautiful and mellow stops, most satisfying to the ear.

But we cannot, nor is it to our present purpose, identify distinctly all the shades of tone in all these "fancy" stops. Leaving them, and turning to the solid and substantial elements, which have more to do with the real mission of the Organ in a place of worship, we may say, that we were equally struck by the power, solemnity and grandeur of the instrument as a whole; by the grand volume of its basses; by the round and mellow quality (due, no doubt, greatly to the pure metallic material) of those sets of pipes in which the peculiar Organ quality, as such, is wont chiefly to reside, and which are commonly called the *Diapasons*, but which here, following the German custom, bear other names, as *Bourdon*, *Principal*, &c. And we must note as highly satisfactory the *Trumpet*, whose vivacious peal told capitably in the Handel "Hallelujah." It was the genuine, great Organ music, of course, that we came to with a soul appetite, after the novel fancies had begun to pall, as such things always will. And in Mr. W.'s playing of the fugues and choruses, with full organ, we had assurance of a grand and powerful and admirably balanced instrument. The deep-mouthed basses were too rich and full and loud to be over-topped by the screaming *Mixtures*, also softened by such milder elements as *Flutes*, *Dulciana*, *Viola*, &c.

But our knowledge of Organ craft is not such as to enable us to go into a critical enumeration of all the stops and faculties of this fine instrument, nor to pronounce it beyond rivalry with works of like cost and magnitude which may be produced by other artists. That we leave for time and the experts to settle. We are at least safe in saying that Messrs. Simmons and Willcox have reason to be proud of a work, into which they seem to have put their best skill with enthusiasm, and that every son of Harvard must rejoice that this long standing want of the old University is now so admirably supplied. For the rest, we add a mere literal summary of the contents, and of some points peculiar (here, at least) to the mechanism of this Organ.

There are three Manuals, from C, 8 feet, to G, making 56 notes; twenty-seven pedals, from CCC to D;—fifty registers, musical and mechanical, embracing in all about 2800 pipes, distributed as follows:

Great Organ.—1. Bourdon, 16 feet. 2. Principal, 8 feet. 3. Rohr Flöte, 8 feet. 4. Hohl Flöte, 8 feet. 5. Viola di Gamba, 8 feet. 6. Octave, 4 feet. 7. Spitzflöte, 4 feet. 8. Flute Octavante, 4. 9. Mixture, 2 2-3 and 2 feet. 10. Mixture, 3 ranks. 11. Sym-bal, 2 ranks. 12. Trumpet, 8 feet.

Swell Organ.—1. Bourdon, 16 feet. 2. Principal, 8 feet. 3. Bourdon, 8 feet. 4. Keraulophon, 8 feet. 5. Vox Angelica, 8 feet. 6. Octave, 4 feet. 7. Geigeh Octave, 4 feet. 8. Mixture, 3 ranks, 2 feet. 9. Corno pean, 8 feet. 10. Oboe, 8 feet. 11. Clarion, 4 feet. 12. Fagott, 16 feet.

Choir Organ.—1. Æolina, 16 feet. 2. Dulciana, 8 feet. 3. Viola d'Amore, 8 feet. 4. Bourdon, 8 feet. 5. Gemshorn, 4 feet. 6. Flute a Cheminée, 4 feet. 7. Flageolette, 2 ft. 8. Corno di Bassetto, 8 feet. 9. Vox Humana, 8 feet.

Pedal Organ.—1. Contra Bass, 32 feet (tone). 2. Open Bass, 16 feet. 3. Bourdon Bass, 16 feet. 4. Violoncello, 8 feet. 5. Quint, 5 2-3 feet. 6. Octave, 4 feet. 7. Posaune, 16 feet.

Mechanical Movements.—1. Coupler, Great and Swell. 2. Coupler, Choir and Swell. 3. Coupler, Pedal and Great. 4. Coupler, Pedal and Swell. 5. Coupler, Pedal and Choir; also two Composition Pedals. 6. Full Swell (Pneumatic). 7. Great Organ Tacit (Pneumatic). 8. Great Organ, M. F. 9. Improved Tremulant. 10. Bellows Signal.

Every stop in each manual extends through the entire compass, except the 16 ft. *Fagott* in the Swell, which descends to Tenor C.

The mechanical action is singularly perfect. Every pipe speaks promptly, and there is no gasping inequality, or jerking, of wind ever perceptible; no rattling of keys, registers, &c. This is due partly to the precision of the workmanship, but also still more to the introduction, for the first time here, of some of the latest European improvements in the regulation of the wind. Chief among these we may mention (1.) the Swiss spring-valve wind-chests, by which all waste of wind and all impediments to smooth action, incident to the old system of slides, are perfectly avoided. Such wind-chests, although they cost more, ought henceforth to be held indispensable in all large works.

2. Three different pressures of wind, the wind being conducted from the main reservoir into smaller intermediate ones, from which the pipes are fed, thus avoiding all sensitiveness of the pipes to any sudden jerks of the bellows; such disturbances expending themselves in the main reservoir, and leaving the pipes to draw from quiet and untroubled waters. This is a very ingenious and original method for securing equality, steadiness and ample supply of wind.

3. Pneumatic Register movements, by which a great deal of physical exertion is saved to the organist; and which, in addition to other great advantages, enable the performer, while playing upon any given combination, to entirely change the stops without removing his hands from the keys.

4. The *Crescendo Pedal*, by which all the registers of the Great Organ can be drawn or pushed back one by one, in the order of their power, so that a *crescendo*, or a *diminuendo*, or a *sforzando* is instantly attainable without lifting the hands to the draw-stops. An indicator—or *phonometer*, we might call it—is placed above the Manuals, directly before the performer, which always shows the number and kind of stops which any degree of pressure upon the *Crescendo Pedal* has prepared for speaking. This *Crescendo*, a Swiss invention, surpasses any mechanism heretofore employed to vary the quality, or dynamics, of any combination of stops.

The vigilance and enterprise which Messrs. S. & W. have shown in thus availing themselves of all the latest improvements both in the mechanism and the voicing of the Organ, is highly to their credit, and entitles their works to the careful consideration of all who are looking out for a good instrument.

Another interesting Organ "Opening" took place Saturday evening, April 30, at the Old South Church, where the Organ, which was built by Thomas Elliot, of London, in 1822, had just been rebuilt by Messrs. E. & G. G. Hook, of Boston. The qualities of the new work were tested by some of our best organists, with the aid of the fine choir of the Old South, under the direction of their organist, Mr. B. J. LANG. The

church was crowded in all its pews, aisles, galleries and door-ways. There was a printed programme, as follows:

1. Introductory Voluntary,
Mr. Hayter.
2. Aria. "O God, have mercy,"
Mr. Wetherbee. Mendelssohn
3. Selections from "Tannhäuser"
Mr. S. A. Bancroft.
4. Song. "Jerusalem, thou that killest the prophets,"
Mendelssohn
5. Interlude. Organ.
Miss Adams.
6. Quartet. "Celestial Lord."
Rossini
7. { a. Arrangement of Schubert Song.
b. Nocturne. Mendelssohn
8. Quartet. Benedictus.
Mozart
9. Organ. Sonata for four hands.
Mendelssohn
10. Song. "Ah! mon fils."
Messrs. Bancroft and Lang. Meyerbeer
11. Overture to "Egmont."
Mrs. Emmons. Beethoven
12. Old Hundred. Be thou O God exalted high.
Mr. B. J. Lang.

We were unfortunately present only during the latter portion of the performance. We were struck, as all must have been, by the exceeding beauty and refinement of several of the stops, especially those of a violin and 'cello character, and generally by the pervading sweetness and mellowness of tone of the whole work. In the accompaniment of the vocal pieces, which were admirably sung, it showed to very great advantage. We subjoin the printed description of the new works as contrasted with the old.

Its compass, which before was from GG to F in alt, in the Manuals, has been transposed to that from CC to A in alt, and in the Pedal, from one octave to two octaves and two notes; and in volume and variety of tone and mechanical facilities, it has been more than doubled. It has an entirely new Swell Organ of fourteen Stops, extending through the whole compass, and a new Pedal Organ of three Stops. The Keys, Action, and most of the Pipes are new, and what remains of the old has been thoroughly remodeled, retuned and improved, and in the construction of the new Pipes, the richest composition of metal has been used,—the effect of which is increased brilliancy and purity of tone, as well as greater durability.

The Organ now contains the following stops, viz: Great Organ.—Double Open Diapason, Open Diapason, Stop'd Diapason, Melodia, German Viol di Gamba, Principal, Twelfth, Fifteenth, Sesquialtera, Mixture, Trumpet. Choir Organ.—Open Diapason, Stop'd Diapason, Flute (or Double Dulciana), Dulciana, Gemshorn, Wald Flute, Fifteenth, Clarinet. Swell Organ.—Bourdon Bass, Bourdon Treble, Open Diapason, Stop'd Diapason, Keraulophon, Vox Celestis, Principal, Violin, Flute, Flute Harmonique, Doublette, Double Trumpet, Trumpet, Hautboy. Pedal Organ.—Double Open Diapason, Double Stop'd Diapason, Violoncello. Couplers, &c.—Swell to Great, Unison, Swell to Choir, Super-octaves, Choir to Great, Sub-octaves, Great to Pedals, Choir to Pedals, Swell to Pedals, Tremulant Swell, Bellows Signal.

The Organ formerly contained the following Stops, viz: Great Organ.—Open Diapason, Stop'd Diapason, Principal, Twelfth, Fifteenth, Sesquialtera, Mixture, Trumpet, Clarion. Swell Organ.—Open Diapason, Stop'd Diapason, Principal, Trumpet, Hautboy. Choir Organ.—Stop'd Diapason, Dulciana, Principal, Flute, Cornetta. Pedals, &c.—Open Diapason, Pedal Coupler, Swell to Choir Coupler, Tremulant Swell.

Signor Bendelari's Soiree.

A very interesting private musical entertainment was given last Saturday evening, at Mercantile Hall, by our accomplished *maestro di Canto*, Signor BENDELARI, and his pupils. The hall was crowded with invited guests—a brilliant and an eager audience. The programme was the following excellent selection from the Italian operatic masters:

- PART I.—1. Coro, "Martiri": Donizetti. 2. Romanza, "Guglielmo Tell": Rossini: Miss Kimball. 3. Duetto, "I Masnadieri": Verdi: Miss Abby Fay and Mr. Tuckerman. 4. Aria Finale—Largo, "Lucrezia Borgia": Donizetti: Miss Goodwin. 5. Coro e Cavatina "Giuramento": Mercadante: Mrs. Harwood. (Con accompagnamento di Flauto obbligato.) 6. Second Finale—(Pezzo Concertato), "Vestale": Mercadante: Misses M. Fay, Harrington, Ide, Messrs. Tuckerman, Garrett, Wilson, and Chorus. 7. Cavatina, "Rigoletto": Verdi: Miss Abby Fay. 8. L'Ave Maria, (Quartette): Florimo: Mrs. Harwood, Miss Goodwin, Mr. Tuckerman, Mr. Garrett, and Chorus.

- PART II.—1. Coro, "Giovanna d'Arco": Verdi. 2. Buetto, "Giuramento": Mercadante: Miss Goodwin and Mrs. Harwood. 3. Cavatina, "Betty": Donizetti: Miss Pierce. 4. Duetto, "Sonnambula": Bellini: Miss Abby Fay and Mr. F. Nash. 5. Quartetto, "Ridiamo Cantiamo": Rossini: Mrs. Harwood and Messrs. Tuckerman, Andrews and Garrett. 6. Cavatina, "Linda": Donizetti: Miss Abby Fay. 7. Trio, "Voga, Voga": Campana: Miss M. J. Bartlett, Miss Goodwin and Mrs. Harwood. 8. First Finale, "Linda": Donizetti: Miss M. Fay, Mrs. Harwood, Miss Ide, Messrs. T. Ball, Garrett and Chorus.

The choruses were sung with remarkable precision, purity of tone, richness and volume, by a choir of forty-eight ladies, and sixteen gentlemen, a fine collection of fresh, musical voices. Mr. Bendelari himself played all the arcompaniments. The opening of the chorus from the "Martyrs," by male voices in unison, was better than we often hear on the Italian stage, having refinement as well as vigor and precision. The chorus of women, too, from *Il Giuramento*, was beautifully sung. Among the concerted pieces we were most struck by the Quartet: *Ridiamo, cantiamo*, for soprano, tenors and bass; it is a bright, fresh, original fancy of the genial Rossini, and was nicely rendered. The Finale from the *Vestale*, also, made a fine impression.

There were some excellent specimens of solo-singing, showing well-cultivated voices and a high degree of execution. Besides Mrs. HARWOOD, who lent her services in a beautiful and brilliant rendering of the pieces from Mercadante; and Miss FAY, the pupil *par excellence* of Sig. Bendelari, whose pure soprano is more beautiful than ever, and who has greatly improved in the expression of her singing, as well as in her execution, which was always wonderfully facile (witness especially her finished rendering of the pieces from *Rigoletto* and *Sonnambula*), there were some fine displays of voice and skill by several of Sig. B.'s younger present pupils. We may instance especially Miss GOODWIN, Miss PIERCE, and Miss KIMBALL. Mr. TUCKERMAN's tenor, with his fervent, tasteful, and really Italian style of singing, was something notable for an American; and Messrs. BALL, GARRETT, and others, with their bass voices, lent good service. Altogether it was a most agreeable, and even an enthusiastic occasion, and did great credit to the master and his pupils.

Musical Chit-Chat.

We hope and trust all the friends of Oratorio and all great choral and orchestral music will gather to the support of the old HANDEL AND HAYDN SOCIETY, at the Music Hall, this evening. It ought to be indeed a "Benefit" to the Society, which has been emptying its treasury at a sad rate for our good, and whose future efforts to keep up the line of noble Oratorio among us may be expected to derive encouragement or discouragement from the interest now shown by the public. Mendelssohn's "Hymn of Praise," (*Lobgesang*), which forms the first part of the programme, created a sensation in the audience a year ago, and is, intrinsically, one of the noblest works of modern times. In it we get both a complete Orchestral Symphony, and a Choral Cantata,—in fact a short, but noble, Oratorio. Its shortness gives it an advantage over other Oratorios. The second part will be miscellaneous. Mrs. LONG, Mrs. HARWOOD, Mr. ADAMS, Mr. HENRY DRAPER, Mr. POWERS, and others of our best vocalists have volunteered their aid, and ZERRAHN will conduct.

We have been much interested this week by watching the operation of a very ingenious invention of our townsman—for some years a citizen in the West, Mr. HENRY BOND. It is no less than a machine, which may be attached to any Piano-forte, and is entirely out of sight, occupying but little space, for the recording upon paper of whatever notes are played. The plan is simple, as it is ingenious, and beautiful in the working. It consists of some clock-work machinery, buried in the space at the left end of the keyboard, which turns a barrel, inked, around which scored paper is reeled off upon the floor, bearing an accurate impression, in marks of various lengths, of all the notes struck by the player, the bar lines, and

all. The barrel revolves at any rate of tempo required. Each key when struck presses the end of a lever underneath the key-board, which presses the paper against the inked barrel, causing it to take an impression just so long as the key is kept down and no longer. From these marks, falling on the proper lines and spaces of ruled staves, one may easily write off in common notation all that has been played. Composers, when they improvise at the piano, may thus manage to arrest their fleeting inspirations and work them up at leisure. Of course the music is recorded just as played, and if there be any blunders, any notes too long, too short, or slighted in the execution, it will all stand written, as in a book of judgment, in the record. With what results this invention may be pregnant, time must show. Meanwhile the working of the instrument may be seen by any one, at any hour, at the warerooms of the Messrs. Chickering, where Mr. Bond is often in attendance, and will cheerfully give any explanations.

A new Italian Opera Company will shortly appear at the Metropolitan Theatre, in New York. ADELAIDE CORTESE and PEPIA GASSIER are the prime donne; MARETZEK is the director. The STRAKOSCH troupe, including PICCOLOMINI and WILKORST, are at the Academy, ULLMANN, with GAZZANIGA, PHILLIPPS, FORMES, &c., are at Philadelphia, where *Martha* and *La Favorita* have been the pieces that excited the most interest. We shall have them here at the Boston Theatre next week. The opening is postponed to Thursday, when *Martha* is to be performed, with the same cast as last winter, except that ADELAIDE PHILLIPPS is to take the pretty part of Nancy. FORMES, of course, will be farmer Plunkett. *Don Giovanni*, *Robert le Diable*, *La Favorita*, *Lucresia*, *Norma*, *I Puritani*, &c., figure in the prospectus of the brief season.

Musical Correspondence.

CINCINNATI, APRIL 30.—The "Cecilia Society" celebrated their third anniversary on the 28th inst., before an overflowing house. The programme, which we subjoin, was one of unusual interest and variety, and evidently pleased all who were present.

PART I.

1. Overture.....Fr. Schneider.
2. Chorus, Elijah: "Blessed is he".....Mendelssohn.
3. Aria, Creation: "On mighty Pens".....Haydn.
4. Chorus, Elijah: "Rest ye in peace".....Mendelssohn.
5. Aria, Orpheus.....Gluck.
6. Andante and Allegro: Ist Symphony.....Beethoven.
7. Aria, "Oberon": "Ocean".....Von Weber.
8. Chorus, Elijah: "Thanks be to God".....Mendelssohn.

PART II.

Comala, for Soli, Chorus and Orchestra.....N. W. Gade.

The orchestral pieces of the first part were executed with much spirit, and warmly applauded. The three choruses from "Elijah" and especially the last one, "Thanks be to God," were rendered with all the enthusiasm which works of that high order can not fail to excite.

Mad. RIVE sang the ever welcome aria, "On mighty pens", with artistic finish, and the Misses RAYMOND and HAUB but added fresh laurels to their well deserved reputations by the rendition of their respective arias from "Orpheus" and "Oberon."

The genial Niels W. Gade's "Comala" (performed, if we mistake not, for the first time in America,) was admirably given, and, considering the extreme difficulty of the work, we must confess we were not prepared for the excellence with which it was rendered. The faltering of the soprano in the "Chorus of the Maidens," (No. 10), was speedily restored by the energetic leader, Mr. RITTER, and commencing anew, it was vigorously completed. The soli were sung by Mad. RIVE, Miss FANNY RAYMOND and Mr. KROELL.

"Comala" is founded upon a story from Ossian, of a princess, who disguised as a youth, follows her lover Fingal to battle. On the morning before the conflict, Fingal left Comala on a hill within view of the scene of battle, promising, if victorious, to return that night. A storm arising in the meantime, Comala sees borne upon it the spirits of her ancestors, who go to escort the souls of the departed. She, believing the battle lost, and Fingal killed, dies with grief. The warriors return in triumph, and Fingal learns the death of his beloved. He bids the bards and maidens raise their songs over her body, and with their lament and eulogy, the composition closes.

The work itself is one which deserves to be more generally known in our country, and we are surprised that it has never been heard in the East, having acquired a considerable reputation in Europe. Leaning

in style as it does towards that of the modern German composers, it nevertheless contains exquisite melodies, which, we doubt not, a learned New York critic would term "salient." The instrumentation is, in some parts, decidedly original, and beautiful throughout; the almost unearthly strains of the "Chor der Geister" (Chorus of Ghosts) are still ringing in our ears.

We look forward with great pleasure to a repetition of one of the best of modern musical productions, by this constantly improving association, and feel confident that the trifling imperfections, which were almost inseparable from a first representation, will be carefully avoided the next time.

J. A. D.

Music Abroad.

London.

From the Musical World, April 16.

NEW PHILHARMONIC CONCERTS.—The selection at the second concert, which took place on Monday, was both interesting and novel. Cherubini's overture to *Medea*, too seldom heard in the concert room, and certainly one of the finest of the great Italian master's orchestral preludes, was a good beginning, and was admirably executed under Dr. Wylde's direction.

The scena for *contralto solo* and chorus, "Chi mai dell'Erebo," from Gluck's *Orfeo*, was another novelty—or rather quasi-novelty, not having been introduced at a public entertainment for some time. In the *répertoire* of the Ancient Concerts it was a stock-piece, in which Malibran, as Orpheus, was wont to create an impression. The lovers of classical music, no doubt, will thank Dr. Wylde for affording them an opportunity of hearing the two specimens of great masters of the German and Italian schools. Miss Dolby, as Orpheus, sang very finely, and was well supported by the chorus.

Viotti's concerto for violin and orchestra was another novelty, but hardly afforded the same gratification as its precursors. Either the music was too antiquated, or M. Wieniawski had no sympathy with it. He played it capably, but the audience, although they applauded, were not moved as when he plays in the quartets of Mozart, Beethoven and Mendelssohn.

Mendelssohn's symphony in A major (the Italian), and Beethoven's pianoforte concerto in C minor, were the other great features.

The concerto was finely played by Mr. Charles Halle, who was recalled at the end. The accompaniments, however, were as bad as well could be.

In the second part M. Wieniawski introduced a *Preghiera* and *Polonaise* of his own composition, for violin and orchestra. M. Wieniawski has lately identified himself with classical music at the Monday Popular Concerts, a fact which would seem now to militate against his success in the *fantasia* school. In no other way can we satisfactorily account for the enthusiasm that follows his "readings" of the great masters, and the comparative indifference that awaits his more showy mechanical achievements. It is not that M. Wieniawski's playing deteriorates, but that the public taste improves.

The vocal music, besides *Orfeo*, comprised "Di militari onori," from *Jessonda*, and "Vedrò, mentr'io sospiro," from *Figaro*, both sung by Signor Belletti in his most energetic manner, the first being encored. There was, also, the duet, "Bella imago," which on the stage is highly effective, but in the concert-room loses its dramatic point. The concert terminated with Beethoven's overture to *Prometheus*, which few remained to hear. The attendance was large, and Dr. Wylde was warmly received.

MR. W. H. HOLMES' first concert (of a series of three) took place on Wednesday morning, at the Hanover Square Rooms, when a full and fashionable audience assembled to listen to the following programme:

PART I.—Sinfonia, W. H. Holmes. Solo, trumpet, Mr. Thomas Harper. Dr. Arne. Nocturne (Orchestra), "Les Etolles et leur langage," Georgiana Holmes, oboe obbligato, Mr. Nicholson, and horn obbligato, Mr. C. Harper.—Georgiana Holmes. Concerto in G minor, Mr. Hammond (pupil of Mr. W. H. Holmes), Mendelssohn. Song, "The blind flower girl," Miss Dolby, W. H. Holmes. Duet Concertante, "Lo! here the gentle lark," flute, Mr. Richardson, clarinet, Mr. Lasurus.—Sir H. R. Bishop. Overture Caprice for the Orchestra, Lady Cotton Sheppard.

PART II.—Concerto in C, pianoforte, Master H. C. Allison (pupil of Mr. W. H. Holmes)—the Cadence composed by Master H. C. Allison.—Mozart. "Spirit Song," Miss Dolby. Haydn. Romance for Orchestra, "Whispering Music," W. H. Holmes. Overture (Men of Prometheus), Beethoven.—Leader, Mr. H. G. Blagrove. Conductor, Mr. C. Lucas.

MR. OTTO GOLDSCHMIDT'S first *Matinée Musicale* of chamber music was given at Willis's Rooms, on Monday. The programme comprised Mozart's Quartet in E flat, for pianoforte, violin, viola, and violoncello; Mendelssohn's *Variations Sérieuses* (Op. 54), for pianoforte solo; Beethoven's Sonata in G minor (Op. 5), for pianoforte and violoncello; and Hummel's Grand Septuor, in D minor (Op. 74), for pianoforte, flute, oboe, horn, alto, violoncello, and double bass. A better selection, or one varied with nicer judgment, could hardly have been made. In the quartet of Mozart, Mr. Otto Goldschmidt enjoyed the valuable co-operation of M. Sainton, Herr Schreurs, and Signor Piatti, and we need hardly state that this glorious composition was splendidly executed. In Beethoven's sonata, the accomplished pianist was assisted by Signor Piatti, when another fine performance was realized. In Mendelssohn's *Variations Sérieuses*, Mr. Otto Goldschmidt was eminently successful. The brilliant septuor of Hummel, admirably played by Messrs. Otto Goldschmidt, S. Pratten, Crozier, C. Harper, Schreurs, Piatti, and Howell, brought the performance to a termination with *éclat*.

SACRED HARMONIC SOCIETY.—The one-hundredth anniversary of the death of Handel was commemorated by the Sacred Harmonic Society on Wednesday evening, with a performance of the *Messiah*, the remarkable feature of which was the first appearance of Mr. Sims Reeves after his recent long and serious indisposition. The attendance was immense. The other singers were Mad. Catherine Hayes, Miss Dolby, and Sig. Belletti.

CRYSTAL PALACE.—At the last Saturday Concert, Mendelssohn's music to *Antigone* was performed for the first time, in consequence, no doubt, of the eminent success which the same composer's *Edipus* achieved a few weeks previously. Mr. Manns was again careful in the selection of his chorus, and left nothing undone to ensure a satisfactory performance. Acting on the suggestions of one or two of the morning journals, the directors engaged a lady to assist Mr. H. Nichol in reciting the verses. The lady was Miss Edith Heraud.

MR. AGUILAR'S MATINEES MUSICALES.—The first, for the present season, took place on Wednesday morning, at Mr. Aguilar's residence. The rooms were crowded. The first part of the programme consisted of Dussek's *Plus Ultra*, Beethoven's *Sonata Pastorale*, and the *Preciosa* duet, by Mendelssohn and Moscheles. Miss Weldon, who played the "Plus Ultra," was not equal to her task—an herculean one, as all know who have tried it. Miss Henry's performance of Beethoven's "pastoral sonata" was marked by intelligent reading and correct execution. The *andante* was gracefully rendered. The Misses D'Aguilar Samuda, in the *Preciosa* duet, brought the first part of the concert to a brilliant conclusion. The second part opened with Beethoven's *Desir*—a popular waltz movement, well played by Mr. Alfred de Rothschild, which was followed by an excellent performance on the part of Miss Bertha Salomons, of Mr. Aguilar's romance called *Sunset Glow*. The same composer's *Bolero* was played with no less effect by Miss A. D' Aguilar Samuda. We have not space to particularize all the pieces in the second part, but must single out as worthy of special praise Miss Esther Aguilar, in a nocturne by Stephen Heller, and Miss Waters, in a *fantasia* by Vincent Wallace. The concert ended with Mr. Osborne's duet on *Les Huguenots*, capably played by the sisters Samuda.

VIENNA.—Among the engagements for the ensuing season at the Italian theatre, are Mesdames Charton-Demeur and Medori, and Signor Everardi.

COLOGNE.—Auber's *Fra Diavolo* has been reproduced with immense success.

MADRID.—Sig. Giuglini's benefit took place on the 2d inst., at the Teatro Real, in the presence of the King and Queen, and a crowded audience. The performances comprised the *Trovatore*, and a new cantata, *Addio alla Spagna*, written expressly for the occasion, and dedicated to the Queen. Sig. Giuglini is represented by the local journals as something unprecedented in the Spanish capital. After the performance, the chorus accompanied him to his hotel, and serenaded him under his windows. On the following day her Majesty, the Queen, was pleased to confer on him the order of Chevalier d'Isabella Castolica. The journals further stated, that Sig. Giuglini presented the entire receipts of the performance to a charitable institution. The popular tenor is expected daily in London, to enter upon his professional duties at the Royal Italian Opera, Drury Land.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by O. Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Farewell forever. Dr. J. Haynes. 25

A sweet Ballad by the Composer of numerous little songs, which have found favor with the public. The words are by Geo. Morris, contributed lately to the New York Ledger.

Pleasure climbs to every mountain. Song. Minnie May. 25

When the night's dark shades are stealing. Mary Ashore. 25

Pleasing Parlor Songs for voices of medium Compass.

From the time of earliest childhood (Solo, profugo, rejeto). From *Flotow's* "Martha." 25

This Song is taken from the favorite duet between Lyonel and Plumkett, and transposed into a lower Key, to make it available to common voices. The Italian words are added.

The Irish lake. Song. C. Glover. 25

Light and pretty; a happy musical version of a poem, treating on an amusing superstition, prevalent in the vicinity of a certain lake in Ireland.

Oh, think of me when the first bright star. H. J. Haycraft. 35

A sterling Song by an accomplished and highly esteemed musician.

I dream of thee, (Nie kann ich dich vergessen). Franz Abt. 25

This is a truly genuine inspiration of this dreamy tone-poet, who, with the melancholy strains of his "When the swallows homeward fly," has captivated and softened so many a heart. All who are fond of this pathetic, touching element in Music, will be charmed with the above Song.

Instrumental Music.

Beauties of Don Giovanni, arranged in 2 nos., each, Albert W. Berg. 60

Nobody can wish for a better arrangement, or for one which gives a choicer selection of airs. Every melody which, in listening to the Opera, seems to be endowed with superior beauty, will be found here: it is a whole evening's musical entertainment condensed. More tasteful and comprehensive than Beyer's otherwise very acceptable arrangements, and adapted throughout for good Common Players. These arrangements will doubtless be eagerly sought for.

The Huguenots Quadrille. Henri Laurent. 30

A very effective Quadrille, excellent for dancing. A number of the best airs will be recognized.

Martha (Illustrations operatiques.) C. Fradd. 35

Selections for Pupils, who will find all the sweets of this Opera served to them in the most agreeable and pleasing manner.

Blossoms. (Knoeper) Impromptu à la Valse. Fritz Spindler. 50

Very graceful and comparatively easy. The number of persons who are partial to this Composer's music, is constantly on the increase. They will find this piece a valuable addition to their Repertoire.

Mount Vernon Polka. Virginia. 25

Military March. Amanda Russell. 25

Ella Schottisch. S. A. Schreiner. 25

Light Dance Music.

NOVELLO'S

CENTENARY EDITIONS OF THE
ORATORIOS.

ORIGINAL EDITION,

Arranged and Edited by Vincent Novello.

HANDEL'S MESSIAH,
Price 75 cents.
Bound \$1.25; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,

Price 75 cents.
Bound \$1.25; all the Choruses (in Score,) 50 cents.

Haydn's Seasons. Paper, \$1.20; bound, \$1.68

Mendelssohn's St. Paul. Paper, 75 cents; bound, 1.88

Mozart's 12th Mass. Haydn's Third Mass. Beethoven's Mass
in C, and Mozart's Requiem Mass, each, in paper, 75 cents;
bound, \$1.

Rossini's Stabat Mater. Paper, 50 cents; bound, \$1.00

Bernberg's Lay of the Bell. Paper, 68 cents; bound, 1.00

All the Oratorios of the Great Masters, in uniform style at
similarly low prices. Catalogues forwarded gratis.

N. B.

This is the **ONLY CHEAP EDITION** of the Orato-
rios Ever Edited by Vincent Novello, any state-
ment to the contrary being entirely unfounded; to his care-
ful supervision, this edition owes its pre-eminent purity
of text and correctness.

WEBB & ALLEN,

370 1 Clinton Hall, Astor Place, N. Y.

Attractive volume of Choice Music.

FOR LADIES' VOICES.

THE OPERATIC ALBUM

A COLLECTION OF

MUSIC IN PARTS FOR LADIES' VOICES.

INTENDED PARTICULARLY FOR

SEMINARIES, HIGH SCHOOLS, MUSICAL
CLASSES, AND THE SOCIAL CIRCLE.

BY E. IVES, JR.

This collection is designed to supply a deficiency which must
have been felt by all who are engaged in teaching Singing in
Boarding Schools, Female Academies, or Ladies' Classes in any
condition, viz: Music of an elevated character, concerted for
female voices, admitting of several voices on each part. This,
too, has been a desideratum in the social circle, musical parties,
&c., for while there is rarely one among amateurs who can
perform a solo tolerably well, there are many who could join
effectively in a chorus.

The pieces, although, in general, composed as choruses for
the ladies, (*cori di donne*), that is, for an indefinite number of
voices on each part, yet they may be sung with pleasing effect
if each part is sustained by only a single voice. And, although
written for soprano or female voices, they may be sung by male
voices alone, or by male and female voices combined.

In the selections from Operas and other musical compo-
sitions, the original music is given without mutilation. When
the subject of the original libretto was such as to be consid-
ered destitute of interest when abstracted from the entire
work, other words have been adapted—great pains being
taken that the sentiment should conform to the character of
the music.

The pieces, while making the best exercises for singing in
parts, will be found the most beautiful of all musical compo-
sitions—the most of them in their line, perfect gems.

In order that THE OPERATIC ALBUM may be within the
means of all, the price has been fixed at 67 cents, with a liberal
discount to Societies and the Trade.

Copies forwarded by mail, on application to the publishers,
or to any bookseller or music dealer.

Published by Oliver Ditson & Co., Boston.

Cantica Ecclesiastica;
CONSISTING OF
ENGLISH ANTHEMS;

TOGETHER WITH

Select Pieces from Various Authors,
Ancient and Modern.

ADAPTED TO WORDS FROM THE SACRED SCRIPTURES.

BY GEORGE JAMES WEBB.

CONTENTS:

Arise, shine, for thy light is come.	Palestrina.
Blessed be Jehovah, God of Israel.	Bartini.
Be pleased, O Jehovah, to deliver me.	Haydn.
Bless Jehovah, O my soul.	Child.
Blessed are the dead which die in the Lord.	Spohr.
Blessed be Jehovah, God, the God of Israel.	Moreira.
Blow the trumpet in Zion.	Palestrina.
Bless Jehovah, O my soul.	G. J. Webb.
Blessed is every one that feareth Jehovah.	Neukomm.
Call to remembrance.	Farrant.
Come ye children, hearken unto me.	Haydn.
Enter not into judgment with thy servant, O Lord.	Atwood.
Give to Jehovah glory and strength.	Hummel.
Holy, holy, holy, Lord God Almighty.	O. H. Rinck.
Holy, holy, holy Jehovah of Hosts.	Allegri.
Have mercy upon me, O Jehovah.	G. A. Naumann.
Hosanna to the Son of David.	G. J. Webb.
How beautiful upon the mountains.	"
If ye love me, keep my commandments.	Tallis.
I will arise and go to my Father.	R. Croyghton.
I am the resurrection and the life.	Dr. Gauntlett.
In thee, O Jehovah, do I put my trust.	D. Peres.
I have set Jehovah always before me.	"
Jehovah is my Shepherd.	V. Novello.
Jehovah is merciful and gracious.	Mattel.
Jehovah will be a refuge to the oppressed.	G. J. Webb.
Lord, now lettest thy servant depart in peace.	Walmisley.
Love your enemies.	Handel.
My soul doth magnify the Lord.	Walmisley.
O fear Jehovah.	A. Neithardt.
Our soul waiteth for Jehovah.	Naumann.
O Praise the Lord.	John Weldon.
O Love Jehovah.	T. Brown.
O Zion, that bringest good tidings.	Rossini.
O be joyful in the Lord, all ye lands.	Mendelssohn.
O Jehovah, our Lord, how excellent is thy name.	Webb.
Praise ye the Lord.	"
Pray for the peace of Jerusalem.	G. J. Webb.
Rejoice in Jehovah, O ye righteous.	Dr. C. Loewe.
Sanctus.	Palestrina.
Sing, O heavens, and be joyful, O Earth.	Hummel.
The eyes of Jehovah are upon the righteous.	Webb.
When Jehovah shall build up Zion.	V. Novello.
We have thought of thy kindness, O God.	Hauptmann.

Price \$2.00.

Published by OLIVER DITSON & CO.

BEAUTES OF
MENDELSSOHN'S
SONGS WITHOUT WORDS,
FOR THE PIANOFORTE.

Consisting of the Choicest Gems in this Celebrated Series.

1. Two People's Songs, in E and A. .15
2. Venetian Gondola Song, in F sharp minor. .15
3. Duett. .25
4. Allegro con fuoco, in E flat. .25
5. Venetian Gondola Song, in A minor. .15
6. Spring Song; (played by Thalberg). .25
7. Funeral March and Table-Song, (also sometimes called Hunting Song). .25

OLIVER DITSON & CO. would also inform the numerous
friends of Mendelssohn's Piano Music, that their complete
edition of this Master's chaste and ever beautiful

SONGS WITHOUT WORDS,

after having undergone several times a most careful and scrupulous
revision by some of the best Boston musicians, is now
pronounced entirely CORRECT and RELIABLE. Price, handsomely
bound in cloth, \$3. An arrangement of the same for

TWO PERFORMERS,

by CHARLES CZERNY, in seven books, each book \$1; has
also been issued by the same publishers.

Published by Oliver Ditson & Co., Boston.

ADOLPH KIELBLOCK,
Residence, 226 Tremont Street.

J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas
Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 367

New and Enlarged Edition

OF

Carcassi's Method for the Guitar.

This Edition of Carcassi's celebrated instruction for the Gul-
tar embraces much valuable matter not contained in those
previously issued. These additions are those which have been
made by the distinguished Author, after an experience which
enabled him to determine what was actually needed by the
pupil for a

Thorough Understanding of the Art.

The whole has been carefully translated by a well-known
Professor of the Guitar, and is thereby rendered as free as pos-
sible from those slight but perplexing inaccuracies which some-
times become a part of translations and reprints.

A number of

Popular Songs in Each of the Different Keys
have been appended, which, together with the masterly in-
structions of Carcassi and his plain yet comprehensive

COURSE OF EXERCISES,

furnish all that is desirable to both Teacher and Scholar.

Price. Complete. \$2.50.

Abridged Edition. \$1.50.

Published by OLIVER DITSON & CO.

JULIUS RICHBURG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

The Polylingual Journal.

A QUARTERLY MAGAZINE IN FIVE
LANGUAGES, affords great facilities for learning
French, Spanish, Italian and German. The First
Series, containing the same text in different languages, is now
complete. In the Second Series the Reading matter is different
in each language, and is selected from the best productions of
the leading writers of France, Spain, Italy, and Germany.
Terms \$2 per annum in advance. The French Part in a
separate Magazine, 75 cents a year. Address,

HIRAM O. SPARKS,
386 Broadway, New York.

MR. ZERDAHELYI, THE PIANIST, continues to
give instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 340

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,
No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business,
the PUBLICATION OF MUSIC, the Manufacture of GUITARS,
FLUTES, &c., &c., and in every department of the MUSIC
BUSINESS, but more especially in the great success and won-
derful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established
store, CORNER OF BROADWAY AND PARK PLACE, where we have
been for TWENTY YEARS to the MORE SPACIOUS, COMMO-
DIOUS AND FASHIONABLE STORE AND WAREROOMS,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint
Nicholas Hotel, where we will have every facility to serve our
friends and patrons in the most prompt and satisfactory man-
ner.

WILLIAM HALL & SON.

New-York, April 1, 1859.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodians, and Musical Instruments,
519 Broadway, Albany, N. Y.

B. A. BURDITT,
COMPOSER AND ARRANGER OF
Military, Orchestral and Quadrille Music,
69 COURT STREET, BOSTON.

CELEBRATED STUDIES IN PIANO PLAYING.

- BERTINI.**—Twenty-five easy Studies, opus 100. \$1.25
 — Twenty-five Studies, opus 20, introductory to Cramer's Celebrated Studies. 1.50
CRAMER.—Celebrated Studies. Revised and selected by Julius Kner. Two numbers, each, 2.00
CHERNY.—Studies in Velocity, opus 290. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each, .50
 — One Hundred Finger Exercises, opus 189. Octavo size. Three numbers, each, 1.00
 — Fifty Grand Finishing Studies, opus 400. Six Books, each, 1.00
DUVERNOY.—Étude du Mécanisme. 3 nos. each, .50
DIABELLI.—Twenty-eight Melodious Exercises for Four Hands, (Teacher and Pupil), the Melody being within the compass of an octave, in the principal major and minor keys. Four numbers, each, .50
HELLER.—Twenty-four New Studies. 2 nos. each, 1.00
MOSCHELES.—Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2.50. Second book, 2.00
 — Study of the Scales, with an accompaniment for the Teacher. Opus 107. 2.50
MOORE.—Thirty Dramatic Studies, opus 74. Two numbers, each, 1.00
ROSELIEN.—Twelve Studies in the modern style of Piano-playing. Two Books, each, 1.00
SCHMITT.—The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton. .50
PLAIDY.—Technical Studies. As introduced at the Conservatory of Music at Leipzig. Translated by J. C. D. Parker. 2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTUATION and EXPRESSION.

Illustrated in
TWELVE NEW VOCALISES.

First Book now ready. Price \$1
 Published by **OLIVER DITSON & CO.**
 277 Washington Street.

Garhart's Melodeon Instructor.

Presenting in a Series of nearly 200 Popular Studies, a Complete, Progressive Course of Easy Lessons, for the Melodeon and all Reed Instruments.
 Together with a

Superior Collection of Choice Music, comprising Songs, Duets, Trios, &c.

In this book great care has been taken in the arrangement of the elementary studies. The Exercises and Examples exhibit every phase of execution, and a diligent practice of them will enable the pupil to perform with ease and accuracy any of the popular compositions of the day.

The collection of Songs, Duets, Trios, Marches, Quicksteps, &c., comprises some of the very best, and have been selected with a particular regard to the tastes and wishes of the home circle and social gatherings. This volume is, therefore, calculated for student or performer, and equally valuable as a method of instruction or a collection of favorite music for the Melodeon and all Reed Instruments. It is distinctly printed from new plates, elegantly and durably bound, and furnished at the low price of ONE DOLLAR. Copies can be sent by mail.

Published by **OLIVER DITSON & CO.**
 277 Washington Street

NEW AND SUPERIOR LOW PRICED, 8VO. EDITION,

ORATORIOS!

NOW READY,
"THE MESSIAH,"
 BY HANDEL.

EDITED BY VINCENT NOVELLO.
 Price 75 cents!—In Crimson Cloth, Emble-
 matically Embossed, \$1.25.
 Published by **OLIVER DITSON & CO.**

NOW READY.

A COMPLETE CATALOGUE

SHEET MUSIC AND MUSIC BOOKS,

Published by **Oliver Ditson & Co.**

277 Washington Street.

Including the Catalogues formerly published by Messrs. Atwill, Jollie, Dubois, Riley, Waters, Daggett, Jacques & Brother, of New York.—Prentiss & Clark, Wade, A. & J. P. Ordway, Martin & Beale, O. Bradley & Co., Howe, Keith, and Marsh, of Boston.—Flot, Gould, and Bellak, of Philadelphia.—Hewitt, of New Orleans, Oliver Shaw, of Providence, Jones, of Indianapolis, etc. Also, Catalogues now published by S. T. Gordon, of New York, and Beck & Lawton, of Philadelphia.

This Catalogue, comprising

300 Double Columned Pages,

presents the publications of this house, carefully arranged under appropriate classifications, the following being the general headings of

SHEET MUSIC.

Authors....Bass and Baritone Songs....Battles....Choruses....Comic Songs and Duets....Cottillons....Dances....Duets, Vocal....Duets, Piano....Duets, Flute....Easy Lessons....English and American Songs....Fantasies....Flute Music....Four-Hand Pieces....French Songs....Galopades German Songs....Guitar Songs....Guitar Pieces....Guitar and Flute, or Violin....Harmonium....Harp Music....Italian Songs....Latin Songs....Marches....Masurkas....Melodeon....Operatic Airs....Operatic Selections....Oratorio Selections....Organ Music....Overtures....Piano and Flute....Piano and Violin....Polkas....Quadrilles....Polka Redowas and Masurkas....Quartets....Rondos....Sacred Music....Schottisches....Seraphines....Sonatas and Sonatinas....Spanish Songs....Songs with Flute Accompaniment....Tenor Songs....Three Performers on one Piano....Trios, Vocal....Variations....Violin Music....Vocal Duets....Waltzes.

BOOKS.

Accordeon and Flutina....Anthems....Band Music....Banjo....Bassoon....Brass Instruments....Cantatas....Catechisms, Piano, &c....Catholic Music....Chants....Choir Music....Choruses and Select Pieces....Clarinet....Concertina....Dictionaries....Double Bass....Drum....Dulcimer....Encyclopedia....Fife....Flageolet....Flute....Flute and Violin Music....Glee Books....Guitar....Harmony and Thorough Bass....Harp....Masonic Music....Masses....Melodeon and Seraphine....Musical Composition....Oratorios....Orchestral Music....Organ....Piano Methods....Piano Studies and Exercises....Piano Primers and Catechisms....Piano Music....Sabbath School Music....School Music Books....Temperance Music....Violin Methods....Violin and Flute Music....Violoncello....Vocal Methods....Vocal Exercises....Vocal Music.

This catalogue, which will prove of great value to all persons interested in the use or sale of Music, will be mailed to any person on the receipt of ten cents to pay postage.

OLIVER DITSON & CO.

FOREIGN MUSIC.

OLIVER DITSON & CO. have constantly on hand, in addition to their American Publications, a well selected stock of

Foreign Musical Works.

Principally of French and German Authors, and take special pains to render this branch of their trade complete in all its departments. Of these may be mentioned:

COMPOSITIONS FOR THE ORCHESTRA.
 From Eight parts upwards, as Symphonies, Overtures, Dances, &c., &c.

FOR STRINGED INSTRUMENTS.
 Compositions for Three, Four, Five, or more, Stringed Instruments.

FOR THE VIOLIN.
 Concertos, Sonatas, select Operatic Airs and instructive Pieces, with Piano accompaniment; Studies and Simple Tunes for the Violin alone; Duets, with a second Violin, Alto or Violoncello, &c., &c.

FOR THE FLUTE.
 Fantasies, Pot Pourris, &c., with Piano accompaniments.—Airs as Solos; Duets, with a second Flute; Trios, Quartets, &c., with various Instruments.

VIOLONCELLO, CLARINET, CORNET, &c., &c.
 With Piano Accompaniment.

FOR THE GUITAR.
 Solos, Duets, Trios, &c.; with Flute or Piano accompaniment.

FOR THE PIANO-FORTE.
 For One, Two, and Three Performers on one Piano; for Two and Four Performers on two Pianos; Trios, Quartets and Quintets, with Stringed Instruments, &c.

FOR THE ORGAN.
 All the best pieces of the most celebrated composers.

SCORES.
 Piano and Voice, and Piano Solo, of the principal Italian, French and German Operas; also, Orchestral Scores of Symphonies, &c.

DETACHED PIECES.
 Concerted and otherwise, from all the Popular Operas.
ITALIAN, FRENCH, GERMAN AND SPANISH SONGS.
 Vocal Scores of Operas, Overtures, Cantatas, Masses, Choruses &c., &c.

"I WANDERED BY THE BROOKSIDE," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"LONG STARRY HOURS," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"CHEER, BOYS, CHEER," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"SPEAK GENTLY," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"OVER THE SUMMER SEA," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"THOU HAST LEARNED TO LOVE ANOTHER," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"DO THEY MISS ME AT HOME," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"VILLIKINS AND HIS DINAH," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price 25 cts. Sent by Mail free of postage.

"GENTLE HALLIE," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"NEAR THE BROKEN STILE," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"GENTLE NETTIE MOORE," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"LULA IS OUR DARLING PRIDE," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"SCENES THAT ARE BRIGHTEST," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"BE KIND TO THE LOVED ONES AT HOME," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts.
 Published by Oliver Ditson & Co., Boston.

"BOBBIN' AROUND," and nearly 100 other songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"THE CHILD'S WISH," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"DARLING NELLY GRAY," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"DEAREST SPOT OF EARTH," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"NOT FOR GOLD OR PRECIOUS STONES," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts.
 Published by Oliver Ditson & Co., Boston.

"LILLY DALE," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"I'LL PRAY FOR THEE," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"LITTLE WHITE COTTAGE," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"OUR FLAG IS THERE," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"WILLIE'S ON THE DARK BLUE SEA," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts.
 Published by Oliver Ditson & Co., Boston.

"THE FEMALE AUCTIONEER," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

"ANNIE LAURIE," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price only 25 cts. Sent by Mail free of postage.
 Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

Whole No. 372.

BOSTON, SATURDAY, MAY 21, 1859.

VOL. XV. No. 8.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance. To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$8. Ten copies, \$15. Twenty copies, \$25.

To ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers. Advertisements will be inserted at the following rates.

Three Columns, [1 page,] 1 insertion, \$80; One Quarter, \$200; One Year, \$800.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.

One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125.

One-fourth Column, 1 " \$4 50; 1 Quarter, \$28; 1 Year, \$75.

One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.

Less space, 1st insertion, per line, 20 cents. Each subsequent

insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion

per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$20.

Teachers' Cards, Two lines, Nonpareil, per annum, \$8.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 261 WASHINGTON STREET, BOSTON.

Advertisements.

A YOUNG LADY wishes a Situation in a Church as Soprano Singer; terms reasonable. Inquire of Signor A. Bende-lari, at the Mercantile Library Building, Summer Street. 370—372

THE

NEW PIANO-FORTE METHOD,

By the Author of "The Modern School,"

IS NEARLY READY.

Orders now received will be answered with early copies.

Published by Oliver Ditson & Co., Boston.

Opera Librettos.

THE ONLY AUTHORIZED EDITION OF the Opera Librettos, is for Sale at

OLIVER DITSON & CO'S.



THE
BEST
PIANOS,
ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,

BOSTON.

"THE HOME MELODIST," GREATLY ENLARGED

BY THE ADDITION OF

NEW AND POPULAR MELODIES,

NOW CONTAINS NEARLY

One Hundred Favorite Songs!

AS A

HANDBOOK OF MUSICAL GEMS,

Exceedingly Convenient in Size,

Neat and Attractive in Style,

At a Price within the Means of All,

— IT —

UNIVERSALLY COMMANDS UNQUAL-
IFIED PRAISE.

For the very Small Sum of Twenty-five Cents!

WILL BE SENT BY MAIL, WITHOUT ANY POSTAGE
EXPENSE TO THE PURCHASER.

This Unique Volume, containing the following Choice Pieces,
Which, in any other form,

Would Cost Twice as Many Dollars!

CONTENTS:

Ah, I have sighed. Ah! che la Kitty Tyrrell.
morte—Tenor. (Trovatore.) Last greeting. (Schubert.)
Annie Laurie. Lilly Dale.
Annie Li le. Little white cottage.
Angel of light. (La Favorita.) Lone starry hours.
Be kind to the loved ones. Lulu is our darling pride.
Below, above. Mother's vow.
Bime, Bome, Bell, (Round.) My soul is dark.
Blanche Alpen. My last cigar.
Bobbie around. My pretty Jane.
Bonnie Dundee. Near the broken style.
Cheer! boys, cheer. Nelly Gray.
Child's wish. Not for gold or precious stones.
Come landlarks, fill your. Oh! whisper what thou feelest.
Darling Nelly Gray. Our flag is there.
Dearest spot of earth to me is. O summer night. (Don Paq.)
Devotion. Our own sweet thoughts.
Do they miss me at home. Over the summer sea. (Rigo-
letto.)
Elin is my home. Prison song. (Trovatore.)
Ever of these. Rest, troubled heart. (Pestal.)
Female auctioneer. Round, for three voices.
Floating on the wind. Scenes that are brightest. (Ma-
ritana.)
Gentle Hallie. Shells of ocean.
Gentle Nettie Moore. Speak gently.
Golden hill. Strike the light guitar.
Grave of Bonaparte. Switzer's farewell.
Grandmother's lesson. The blind girl.
Hearts and homes. The bloom is on the rye.
Here's a health to thee, Tom Moore. The serenade. (Schubert.)
Heart bowed down. (Bohe- Then you'll remember me. (Bo-
mian Girl.) hemian Girl.)
Home again. Thou hast learned to love.
How so fair. (Martha.) 'Twas of the blue Canaries.
I wandered by the brookside. Valley of Chamouni.
I wandered by the sea-beat. Villkins and his Dinah.
I'd offer thee this hand of mine. When the swallows homeward.
I'll pray for thee. (Lucia.) Where are the friends of my.
Indian's prayer. Widow Macree.
I'm leaving thee in sorrow. Willie's on the dark blue sea.
Jamie's on the stormy sea. Work! work!
Jane O'Malley. Yes, the die is cast. (Pestal.)
Johnny Sands. Young recruit.
Juanita.

For Sale by the Publishers, and by all Music Dealers and Book-
sellers throughout the United States and Canada.

Price, Handsomely Bound in Muslin, Embossed,

TWENTY-FIVE CENTS.

Published by OLIVER DITSON & CO.

277 Washington Street.

BOSTON THEATRE. SATURDAY, MAY 21st, AT 2 O'CLOCK, GRAND MATINEE,

when in compliance with numerous expressed wishes from
families living out of town, Flotow's Opera of

MARTHA

will be given by LABORDE, Miss PHILLIPPS, FORMES and
SBRIGLIA.

PRICES OF ADMISSION. Admission at the door, \$1. Reserved
seats \$1 50. Seats in Family Circle, \$1. Gallery 50 cents.
The same door admits to the Parquette, Balcony and Family
Circle.

On Monday, LA FAVORITA; on Tuesday, NORMA. The
sale of seats for these two Operas commences on Saturday.
The season closes on Saturday, May 28.

DITSON & CO'S STANDARD OPERA LIBRETTO.

NOW READY

IL TROVATORE,

(THE TROUBADOUR.)

COMPOSED BY VERDI.

With Italian and English Words, and the
Music of the Principal Airs.

Price 25 Cents.

This Series of Handbooks will include the following Operas:

Le Prophete.	Meyerbeer.
Norma.	Belini.
Il Barbiere di Siviglia.	Rossini.
Lucresia Borgia.	Donizetti.
La Cenerentola.	Rossini.
Linda di Chamouni.	Donizetti.
Der Freyschutz.	Webster.
Lucia di Lammermoor.	Donizetti.
Don Pasquale.	"
La Favorita.	Donizetti.
Don Giovanni.	Mozart.
Semiramide.	Rossini.
Ernani.	Verdi.
Robert le Diable.	Meyerbeer.
Macanillo.	Auber.
La Sonnambula.	Belini.
La Zingara. (Bohemian Girl.)	Rossini.
La Fille du Regiment.	Donizetti.
Fidello.	Beethoven.
L'Elisir D'Amore.	Donizetti.
Les Huguenots.	Meyerbeer.
I Puritani.	Belini.
I Capuletti e Montecchi.	Mozart.
Il Flauto Magico.	Verdi.
Il Trovatore.	"
Rigoletto.	Rossini.
William Tell.	Verdi.
La Traviata.	Mozart.
Marriage of Figaro.	Auber.
Fra Diavolo.	Verdi.
Lusa Miller.	Auber.
Martha.	Flotow.
Il Guiramento.	Mercadante.
La Gasa Ladra.	Rossini.

PUBLISHED BY OLIVER DITSON & CO.

Carhart's Melodeon Instructor.

Presenting in a Series of nearly 200 Popular Studies, a
Complete, Progressive Course of Easy Lessons,
for the Melodeon and all Reed Instruments.

Together with a

Superior Collection of Choice Music, compris-
ing Songs, Duets, Trios, &c.

In this book great care has been taken in the arrangement
of the elementary studies. The Exercises and Examples exhibit
every phase of execution, and a diligent practice of them
will enable the pupil to perform with ease and accuracy any of
the popular compositions of the day.

The collection of Songs, Duets, Trios, Marches, Quicksteps,
&c., comprises some of the very best, and have been selected
with a particular regard to the tastes and wishes of the home
circle and social gatherings. This volume is, therefore, calcula-
ted for student or performer, and equally valuable as a method
of instruction or a collection of favorite music for the Melode-
on and all Reed Instruments. It is distinctly printed from new
plates, elegantly and durably bound, and furnished at the low
price of ONE DOLLAR. Copies can be sent by mail.

Published by OLIVER DITSON & CO.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of *SHAWM*, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfeiges, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,

BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "Mason's Vocalizing Exercises and Solfeiges." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "Russell's Elements of Musical Articulation." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "Anthem Edition."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. B. GRAY,
" " J. H. HIDELEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. E. PRATT & BRO.
Beloit, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—RICKEY, MALLORY & CO.
" " APPLIGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" " W. B. KEEN.
" " HIGGINS BROTHERS.
" " D. B. COOKE & CO.
Cleveland, O.—S. BRAINARD & CO.
" " J. B. COBB & SON.
Columbus, O.—RANDALL & ASTON.
Detroit, Mich.—FRANCIS RAYMOND.
" " M. ALLEN & SON.
Dubuque, Iowa.—COUCH & GILBERT.
Indianapolis, Ind.—STEWART & BOWEN.
Janesville, Wis.—J. SUTHERLAND & CO.
" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Mansfield, O.—D. STURGIS.
Milwaukee, Wis.—E. TERRY & CO.
" " A. WHITTEMORE & CO.
Pittsburg, Pa.—J. H. MELLOR.
" " H. KLEBER & BROTHER.
Quincy, Ill.—GEORGE W. WINANS.
Rochester, N. Y.—WILLIAM ALLING.
" " E. DARROW & BROTHER.
St. Louis, Mo.—KEITH & WOOD.
" " L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" " PECK & RUDD.
Toledo, O.—D. ANDERSON & CO.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarionets, Flutes, &c. for Bands, made to order, and warranted. BUSSON'S CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet-Saxhorn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 816

O. B. BROWN,

TEACHER OF PIANO & ORGAN,
Address, 277 or 281 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing.
348 ROOM, BOWDOIN STREET CHURCH.



HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

JOSEPH P. SHAW,

Sheet Music Musical Instruments, &c.
ROCHESTER, N. Y.

J. C. D. PARKER,

Instructor of the Piano-Forte, Organ & Harmony,
8 HAYWARD PLACE.

H. H. HAWLEY,

DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,
SPRINGFIELD, MASS.

W. H. DUTTON,

MUSIC PUBLISHER,
And Dealer in Musical Instruments.
UTICA, N. Y.

C. C. CLAPP & CO.

DEALER IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
844—11 Temple Place.

WILLIAM SCHULTZE

GIVES Instruction on the VIOLIN, the PIANO-FORTE,
and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

SIGNOR AUGUSTO BENDELARI

Gives Instruction in Singing.
Residence . . . Tremont House.

G. ANDRÉ & CO.

IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

J. H. HIDELEY,

MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

B. A. BURDITT,

COMPOSER AND ARRANGER OF
Military, Orchestral and Quadrille Music,
69 COURT STREET, BOSTON.

ADOLPH KIELBLOCK,

Residence, . . . 235 Tremont Street.

Dwight's Journal of Music.

WHOLE No. 372.

BOSTON, SATURDAY, MAY 21, 1859.

VOL. XV. No. 8.

For Dwight's Journal of Music.

The Diarist Abroad.

NOTES.

If ever a book was needed it is a carefully studied life of BEETHOVEN, founded upon thorough researches. But what a labor! He has been dead but 32 years, and yet it is exceedingly difficult to find the facts which we need to show how he became what he was. Just as he was coming into life other matters than Art engrossed the attention of men of all classes, and men recorded more of warriors and statesmen than of musicians. I have just come from hearing "Egmont" with Beethoven's music, and before I sleep upon it will make a note or two to Mr. Macfarren's sketch of him. I like that gentleman's articles, and would fain see them correct to the minutest particulars.

1. Mr. M. says the boy was remarkable for playing Bach's fugues at eight years old. Not so. Neefe was appointed successor to Van der Eder as organist in the spring of 1781. Van der Eder lived until June, 1782. It was Neefe who first gave Beethoven the fugues of Bach. See *Cramer's Magazine*, 1783, for Neefe's letter.

2. The pianoforte variations of 1783 were upon a march by Dresler. Those which Beethoven played to Sterkel were upon Righini's "*Vieni amore*;" place and time at Aschaffenburg on the way to Mergentheim, in 1791,—a few months before Beethoven was 21 years of age.

3. As to Beethoven's violin studies there is no evidence of them in his childhood; in his 18th or 19th year he played viola in the orchestra.

4. He would often go to the Breuning house to attend to his pupils, and his heart failed him, &c. No. From the Breuning house he would cross the square to the Austrian Ambassador's—and his heart fail him.

5. What reason has Mr. Macfarren to suppose that Beethoven wrote the music to the ballet before his visit to Mozart? And did he receive lessons from him? I know of no evidence. Wish I did.

6. How did Beethoven receive pecuniary assistance from Bernhard Romberg at the time of his mother's death? Bernhard was born in March and Beethoven in December of the same year! Moreover the Rombergs did not come to Bonn until 1790.

7. "Mr. Schindler has a story," &c. Schindler does not say: "On Haydn's return from England in 1790"—he simply says: "*Als Haydn zuerst aus England zurück kam*"—(when Haydn came back from England the first time)—the Electoral chapel gave him a breakfast at Godesberg—and this was true. Nor does the biographer (Schindler) say that "no vestige of the Cantata remains, and that Beethoven knew nothing of the composition or of the occurrence." Not at all. Schindler's words are: "*So berichtet Dr. Wegeler. Ich selbst hörte kein Wort von Beethoven über ein solches Erstlingswerk, ohne jedoch im Mindesten zu bezweifeln.*" That

is, "Thus Dr. Wegeler informs us. I myself heard not a word from Beethoven upon such an early work,—without in the least doubting it."

Mr. Macfarren has followed some false authority here.

8. About Count Brown. Query?

9. "In 1796 he first began to suffer . . . the loss of hearing." How then did Wegeler, who was with him in 1796, in Vienna, know nothing of it? Better say in 1798.

10. "In 1797 Beethoven made his only artistic tour." Not so. On the 21st of June, 1796, he extemporized on a fugue theme of Fasch, in the Singakademie at Berlin. His tour was therefore in 1796.

11. The Horn Sonata, "five or six years later the Violin Sonata, op. 47." The Horn Sonata was written in the spring of 1800. Who will inform us when Bridgetower was in Vienna? I think in 1804—but cannot decide the point.

12. Ballet of "Prometheus"—the difficulty of obtaining the music of the action. There is no edition of this in score to my knowledge. But it can be found in full in the library of the great Vienna Society of the Friends of Music. There are two editions of a pianoforte arrangement at least, one for string quartet, and others.

13. Symphony in D (Second) written in 1801? Made three entire copies? On what authority are these statements? I ask with a sincere desire for information. Ries says it was "new" at the concert April 5, 1803—the date we get from other sources. Ries had the original score as a present, and finds it "remarkable" that much of the *accompaniment* of the Larghetto had been so carefully erased and rewritten that he could not find out the original idea. Of three copies not a word.

14. Mr. Macfarren adopts Schindler's mistaken date as to Julia Guicciardi's letters. She was married to Gallenberg and in Italy before June, 1806. "Lenz quotes a passage from the conversation book," &c. Lenz, so far as I know, never saw the conversation books—he prints from the *second* edition of Schindler himself! That he printed from this is proved by an error as to date, which, had he seen the conversation book, would not have occurred. Lenz is no authority at all.

15. In 1801 he (Beethoven) received Ries as a pupil." Ries says, "On my arrival in Vienna in 1800."

16. "Bernadotte, then ambassador at Vienna, suggested to Beethoven, in the course of 1803," the Heroic Symphony. Will the reader turn to any biographical dictionary, or any similar authority, and see where Bernadotte really was in 1803. I have yet to learn that his embassy lasted over a few months, and those months in 1798. The fact is that this symphony ran in his thoughts some five years.

17. *Leonore* was produced with the First Overture—that published as Op. 138. Not so. It was never played with that.

18. "In 1806, while corresponding with Count-

ess Guicciardi." That woman was married and in Italy before June, 1806. Schindler's date is a mistake.

19. Mr. M. dates the pianoforte Concerto in G, 1808. It was published then, but was finished before June, 1803.

20. As to Beethoven knocking Ries from his seat to the floor. Ries's own words are: "*B. kam herbei gerannt und stiess mich halb vom Clavier, schreiend, 'Wo steht das, zum Teufel!'*" That is: "B. came running up to me, half pushed me from the instrument, crying, 'Where the devil does that stand?'"

21. The overture to *King Stephen* "may perhaps be attributed" to the same date with the *Ruins of Athens* music. Is the Thematic Catalogue of Beethoven's works unknown to Mr. M? On page 99 of that work is

Op. 117. Overture zu König Stephan (Es dur) (geschrieben zur Eröffnung des Theaters in Pesth.)

Not having more of Mr. Macfarren's article at hand, I cannot add more notes.

About LUDWIG ERK? Yes. Don't you know a certain Ludwig Erk? What, the man with the big head? asked my friend.—I don't know as to his head, but the famous collector of German popular melodies, I mean, said I.—To be sure, I know him, and will introduce you to him if you wish, said he. And he did so.

This was in 1849. I found Erk a most modest, unpretending man, of middle stature, and truly with a head of remarkable size; face quite round and wearing as pleasant an expression as one often sees. Though I do not see much of him—not so much this winter as in '54-'55—still the acquaintance is kept up with advantage to both sides, I hope—each has opportunities to aid the other.

I cross-questioned some particulars of his history from him the other day, and will note them for the benefit of the great number of those at home to whom the name has become so familiar from seeing it in their sacred and secular tune-books. His father was Adam Ludwig Erk, successively cathedral organist and music teacher at Wetzlar—not far from Coblenz—then for a year (1812) at Worms, whence he removed out of hatred to the French rule, and was settled at a small village called Dreieichenhain, not far from Darmstadt. He died in 1820. Rinck used to say that Erk surpassed him in execution. He was so much of an organist that in that region of fine players—for the Catholic cities of the Rhine are not wanting in them, as may well be supposed—he used to give organ concerts with success, as at Mannheim for instance.

Well, his son Ludwig was born at Wetzlar, Jan. 6, 1807. When 13 years of age (1820) he became a pupil in the Spiesz school at Offenbach, and thus became in music scholar of Anton André. He afterward studied music with Rinck. In 1826 he was appointed music teacher in the seminary at Meurs, whence in 1835 he was called to Berlin to the same office in the Royal seminaries

for the city school—a sort of Normal School. Born in 1807, he is getting along in life now. There is not much to tell about one who has lived so quiet a life. In 1834-5 he had the lead of the teachers' festivals in the department of Düsseldorf, where from 400 to 800 teachers would assemble and do immense quantities of singing, to say nothing of the wine, beer, 'butter-brods' and the like.

Erk has a choir of men's voices, some 80 strong, here in Berlin, also one of mixed voices, some 70 in number. Now this man has made the popular songs—*Volkslieder*—of Germany the study of his life. His knowledge on this subject is like that of Dr. Mason upon all that pertains to English and American psalmody—inexhaustible. And as you talk with him you think: "I should like to find something in his line that he never saw!"

I had this pleasure after getting the Boston Library books to my rooms. I invited Erk to call. "There is an old lutebook, A. D., 1574," said he, "on the catalogue, which I should gladly see," and so he came down. But what sort of notation is this! Not to be read. He took the book home. He studied upon it, and found here and there a tune which he knew, and so by little and little he worked his way into the notation. Then he set himself to reading the book through, and his labor was more than rewarded by finding a dance or two and a few song tunes that he had never seen.

Some old psalm and hymn books with music came the other day. Erk called. "Here are two that are new to me, they are not in the Royal Library. Perhaps there is something here"; after a time, "There! that is a tune I never saw so old before; the oldest was" so and so, giving the date. Happily he found material for future use in both. The mass of matter which he has collected in these long labors is immense. He has published a great deal, though generally in forms small, cheap, and suitable for popular use. His "*Volksklaenge*" in six small numbers,—popular songs arranged for men's chorus, is a model. His collection of German popular songs with their original melodies, in 8vo., has not yet reached its second volume. A. W. T.

The Handel Commemoration Festival.

At the Crystal Palace, London, June 20, 22 & 24.

PROGRAMME OF THE GENERAL MANAGER.

When the intention of The Sacred Harmonic Society to hold in London, in 1859, a Great Centenary Festival in commemoration of GEORGE FREDERICK HANDEL, was announced by Mr. Bowley, in a letter to the Members and Subscribers of the Society, it was expressly stated that the object of the Festival of 1857 was entirely preliminary and experimental. It was projected with two objects: first, to determine the best mode of commemorating Handel's genius; and, secondly, to furnish an efficient illustration of the point to which musical knowledge and practice have advanced in England at the present period.

The latter of these two objects was well alluded to by the *Times* newspaper of November 20th, 1856, in a leading article on the proposed Festival. After stating that, in a Commemoration of Handel, it is England that must lead the way, the writer proceeds:—"Taking Handel as the man whose musical influence has been most felt in this country, and through whose works we have been gradually trained into a musical people, the opportunity has been seized for calling upon England especially to testify on this occasion its enthusiasm for the man, and to rejoice over the good which he has accomplished. . . . The evidence the present plan affords of the

great advance in the cultivation of music which has been made in this country is most gratifying. . . . Now, a century after the death of the composer, it is found possible to assemble together a Chorus of 2,000 voices, a large proportion of these being simply trained amateurs, to sing the grandest music which has ever been written, in a way which was impossible when the composer lived, if not inconceivable. The difference between England now, and England then, is indeed vast."

With regard to the former object—the determination of the mode in which the Commemoration should be carried out—the Festival of 1857 was perfectly successful. It enabled the Society to ascertain the amount of duly qualified assistance, both from professors and from amateurs, which might be relied on for the Commemoration of 1859, and also to settle what arrangements and combinations of so unprecedented a number of musicians, would conduce to the most efficient performance of the great Choral Works of the Master. It also served to test and to establish the fitness of the Centre Transept of the Crystal Palace as the locality for the Commemoration. At the experimental Festival little or no attempt was made to adopt even the most obvious arrangement for assisting the sound. But, notwithstanding this drawback to the effect of the Solo vocalists, as well as of the mass of the Orchestra, the vast capabilities of the Great Transept became so apparent, and its construction afforded such unrivalled conveniences of various kinds, both for audience and performers, as to settle *unequivocally* the place of meeting for 1859. It was proved that the amount of musical talent which might be secured for the Great Commemoration was as ample as the space at command was extensive; while it was placed beyond a doubt that the Choral Works of the MASTER OF MUSIC acquire greatly increased grandeur and majesty by such an addition to the number of performers.

In accordance with these conclusions the Commemoration of 1859 will be made the occasion for the largest musical gathering which, under proper arrangement and proportionate combination, has yet been witnessed. The event is one which will not occur again during the present generation; and it is, therefore, doubly imperative on all concerned to render the arrangements and the execution so perfect and so imposing that the recollection of "THE HANDEL COMMEMORATION OF 1859" may long live in the memories of those who are fortunate enough to attend it.

The preparations for the Commemoration may be said to have been continuously progressing since November 1856. From before that period and up to the present time, the Sacred Harmonic Society have been diligently collecting information respecting the performers in the various provincial Choral Societies, the Cathedral Choirs, and the Great Continental Musical Institutions. The attention of Mr. Costa has been unremittingly given to perfecting the arrangements of the coming Celebration. Those only who have had the opportunity of acquaintance with the details of such occasions can be aware of the amount of labor and anxiety which has been bestowed by Mr. Costa, on the successful accomplishment of this great undertaking. The *critiques* on the Festival of 1857 frequently referred in the highest terms of praise to the exertions of the conductor, and all who took part in those performances can testify to their justness.

The time having arrived for affording precise information respecting the arrangements for the Commemoration, the present prospectus is issued.

The Central Transept of the Crystal Palace may, for the present purpose, be considered as a great Music Hall, 360 feet long, by 216 feet wide, and containing an area of 77,760 square feet, exclusive of several tiers of galleries; a space affording accommodation for a vast orchestra and audience.

At the Festival of 1857, it was remarked by many, that the mass of performers did not produce the overpowering sound anticipated; and that notwithstanding the unparalleled grandeur of the Choruses, the tone did not completely fill

the area of the Great Transept, and might have been still further augmented with advantage.

There was no doubt some justice in this remark, and the Orchestra is therefore being extended at the sides and in front, so that the number of performers will fall little short of FOUR THOUSAND.

This enormous mass of executants has not been arbitrarily or capriciously determined upon, but is the result of careful study. It is confirmed by the judgment of many of the most celebrated musicians, musical directors, and others, who have long occupied themselves with the working arrangements of great musical Festivals; and it is now announced with perfect confidence, that the Handel Commemoration Festival of 1859 will far surpass in musical success the experiment of 1857, as the latter surpassed all previous attempts. In the minds of those who have given careful attention to this question it is a settled conviction that the large mass of performers to be employed, coupled with the acoustic improvements now for the first time to be adopted, will give a grandeur and solemnity to the music of HANDEL, which even its most enthusiastic votaries have as yet scarcely imagined. The improvements above alluded to consist mainly in a solid boarded enclosure running round the entire back of the orchestra and organ, and in a roof—after the manner of the Roman *velaria*—of a repellent material, joining the enclosure and extending forward beyond the line of the Conductor's seat. A contrivance for assisting the voices of the Solo Vocalists is also in preparation, and experiments which have been made, lead to the anticipation of the most satisfactory results from these additions.

In a place like the Crystal Palace no foundation need exist for the extraordinary fears which preceded the Handel Commemoration in Westminster Abbey, in 1784. Dr. Burney, in the Preface to his Account of the Commemoration (page xii.), says, "The effects of this amazing Band not only upset all the predictions of ignorance and sarcasm, but the conjectures of theory and experience. By some it was predicted that an orchestra so numerous could never be in tune; but even tuning to so noble an organ was for once grand and productive of pleasing sensations. By some it was thought that, from their number and distance, they would never play in time; which, however, they did most accurately. By others it was expected that the Band would be so loud, that whoever heard this performance would never hear again."

A better instance of the advance in musical practice since Dr. Burney's time could hardly be given than is furnished by the fact that the Band and Chorus which excited these fears consisted of under 500 performers—far below the number who take part in the regular performances of the Sacred Harmonic Society, at Exeter Hall. But still it is remarkable that similar fears were revived the year before last in reference to the Festival at the Crystal Palace. Hundreds of persons have been met with since June, 1857, who avow that they were deterred from being present on that occasion, from the risk of being stunned. Others predicted that, from the large space occupied by the Orchestra, the sound would travel in such varying currents that no precision could be obtained; while, up to the first rehearsal in the Palace, letters and suggestions were daily offered to the Directors, respecting the precautions requisite to prevent the glass in the sides and roof of the Palace being fractured by the waves of sound as they were propelled onwards from so enormous a body of executants.

All these fears being now effectually dissipated, the anticipations of success in the forthcoming Commemoration may be the more confidently expressed.

The Orchestra will be enlarged to the full width of the Transept, viz., 216 feet, with a central depth from front to back of about 100 feet. Its extent will be more clearly appreciated when it is stated that its width is exactly double the diameter of the dome of St. Paul's Cathedral, or, as will be seen by the diagram appended to this announcement, that it possesses a larger area

than the combined Orchestras of Westminster Abbey (as arranged for the Commemoration of 1784); York Minster (as at the Festival of 1823); the Birmingham Town Hall; the Leeds Town Hall; St. George's Hall, Bradford; the Philharmonic Hall, Liverpool; and some other smaller Orchestras.*

But it is not from the mere *augmentation* of extent that the most favourable results are anticipated. The additions are mainly based upon a recent alteration of the Orchestra at Exeter Hall, which has been attended with the happiest effect; and every confidence is felt that these modifications in the general plan, with the acoustic improvements already adverted to, will result in greatly increased *concentration* and *unity of tone*. At the same time the appearance of the Orchestra will be materially improved by its more perfect proportions, and by the decorations which it is proposed to adopt.

When it is borne in mind that the Orchestras of some of the noblest Music Halls of the country, owing to their confined space and inconvenient arrangement, fail to produce those broad musical effects so especially needed in the Double Chorus of HANDEL, it will be apparent that an opportunity is offered at the Crystal Palace for a musical display of the most magnificent description. As a mere arena for exhibiting a large number of persons it will be without a rival; for, since the days of the Coliseum at Rome, no such assemblage as that composing the Orchestra of the Handel Commemoration Festival has been seen displayed in similar symmetrical form.

It would be a source of deep regret if it were supposed that this extension had been decided upon with the mere view to increased numbers, *irrespective of other considerations*. Such a course of procedure would be unworthy the great object of the Festival. The space usually occupied by a Choral Orchestra, in a well-proportioned Music Hall, varies from one-third to one-fourth of the entire length of the room. It is considerably within the smaller of these limits that the Orchestra at the Crystal Palace is confined, and it is therefore as much with reference to the space devoted to the audience that the number of performers has been determined, as by the musical considerations previously referred to.

(Conclusion next week.)

*According to the diagram the Orchestra at the Crystal Palace contains about nine times the area of the stage in the Boston Music Hall. Ed.

A Tour Among the Organs.

No. II.

FLORENCE, MARCH 30, 1859.

MR. EDITOR: In accordance with my promise, I now send you some account of my visit to Herr WALCKER's Organ Factory at Ludwigsberg, and a description of the grand organ in Ulm Cathedral, reserving for a future letter my impressions of the famous organs in Weingarten, Berne, and Fribourg. But before proceeding with my narrative, let me call the attention of your readers to certain facts in relation to the organ now building in Germany, for our Music Hall, which may not, perhaps, be generally known. Our townsman, Dr. J. B. UPHAM, President of the Board of Directors of the Boston Music Hall, was the originator of the plan for procuring a large and first class organ for our noble concert-room, and about two years since, he visited the principal organ factories of Europe, for the purpose of obtaining specifications from the different builders, for an organ which should be in all respects the most complete and effective of its kind, and in its construction, should include every known modern improvement.

To this end, Dr. Upham made two or three journeys to Europe, but, before awarding the contract, he consulted the most eminent authorities on this subject, and thus availed himself of their valuable judgment, before making his final decision. The result was (as we already know) that Herr Walcker, of Ludwigsberg, obtained the contract, and the specification furnished by him (after certain alterations and addi-

tions had been made) was accepted. This grand organ is now in process of completion, and when finished, and placed in our Music Hall, is destined, I believe, to effect an important revolution in our general system of organ building; and more than that, I will venture to predict, that the very persons who so strenuously objected to our sending abroad for this instrument, on the ground of their entire faith in the competency of our own workmen, will yet discover that they were in error in supposing that our organ builders, enterprising, and capable as they are, could favorably compete with their elder and more experienced European brethren, in some at least of the most important details of organ building. These prefatory remarks having been made, I will now proceed with my narrative.

Ludwigsberg is a small but pretty town, three leagues from Stuttgart, and was, until a few years past, a favorite residence with the king of Wurtemberg, and his court. It contains a superb palace, with a villa, or farm belonging to it, and extensive gardens and grounds, tastefully ornamented. At the farther extremity of the town, is the Organ Manufactory of Herr Walcker, a large and commodious building, containing a greater variety of work rooms, than are usually found in such establishments. The principal room on the ground floor contains a small but powerful steam engine, which is used for a great variety of purposes, such as the sawing, planing, and preparing the material for manufacturing wooden pipes, cutting out trackers, of various lengths, &c. &c. The next apartment contains the furnaces for melting the pipe metal, which is afterwards run into sheets of different lengths, and degrees of thickness; these are then taken to an adjoining room, planed smooth, cut into the required form, and finally manufactured into pipes. The finishing process (the voicing), perhaps the most important work in the art of organ building, is superintended by Herr Walcker in person, and in his absence, by his eldest son, who, although quite a young man, already uses his *nicking* instruments with a degree of skill and quickness worthy of his father.

On entering the counting room, or office, the first object which attracted my attention, was a small, but accurate model, of the interior of the Boston Music Hall, which I understood was made expressly for Herr Walcker, that he might know the shape and size of the building, its capacity for sound, and the exact position which the new organ is to occupy. In two large rooms on the second story, are stored the finished portions of the Boston organ. The first room was literally filled with pipes of various lengths and sizes, from the gigantic 32 feet pipe, down to that of the diameter of a quill, and perhaps some four or six inches in length. A certain proportion of these pipes are made of wood, others of pure tin, or the ordinary pipe metal, and after a careful examination of specimens from the different registers, I was entirely satisfied in my own mind that this important portion of the work was carefully and thoroughly made, and fully able to stand the task of the severest criticism. In the adjoining room were stored other portions of the organ, such as the bellows, wind chests and wind trunks, and here, again, I found the workmanship, even in its minutest detail, properly and faithfully performed.

Towards the conclusion of my visit, Herr Walcker took me into a large and lofty apartment, on the first floor, resembling the exhibition or show rooms in our principal organ factories, and showed me a first class Church Organ with three manuals, and an independent Pedal Organ of five registers. This instrument I examined very carefully, and though only partially completed, and but roughly tuned, yet, I saw and heard enough to convince me that Herr Walcker possessed very great abilities as an organ builder, and though his *reeds* may not in all instances, equal the best English specimens, his *flue* work must be con-

sidered, as yet, unsurpassed in Europe; therefore I have no hesitation in declaring my belief, that the Boston organ will prove itself to be a grand, effective, and, in the fullest sense of the term, a magnificent instrument, worthy of the great fame of its builder, worthy of our noble concert room, satisfactory to the subscribers to the organ fund, and the musical public generally, and a crowning monument to the zeal, energy, and good judgment of its projector, Dr. Upham. In my previous communication, I commented somewhat at length upon the subject of Swell organs, and called your attention to the fact that this important department is at present almost unknown in Germany; and it now occurs to me, that, perhaps some of your readers may infer, that the Boston organ will be deficient in this particular. If so, I beg to inform them that this instrument will have a first class Swell of about eighteen stops, the second manual being retained for that special purpose.

(Conclusion next week.)

Joseph Joachim at Brussels.

(Translated for the London Musical World.)

Concerts de L'Association. — Herr Joseph Joachim. — Happy were those who were able to penetrate, on Saturday, into the Salle de la Grande Harmonie. They spent an evening they will always remember: they experienced feelings of the most lively and complete delight that the divine art of music can cause those who have the felicity to love it. The Association was desirous of concluding with *éclat* its series of concerts. Having previously secured the co-operation of the most skilful virtuosi in the country, it was not quite sure what course it could pursue to offer fresh material for the satisfaction of public curiosity. It hit upon the notion of summoning to its aid a great foreign artist: Herr Joachim. The young and celebrated German violinist eagerly responded to the fraternal appeal. On the appointed day, and at the appointed hour, he arrived from Hanover, where he resides; thus keeping, with scrupulous punctuality, his disinterested engagement. The hall was crowded, for great interest was excited by the appearance of a new star on our musical horizon. We will pass over the first pieces in the programme, to return to them afterwards, and come at once to Beethoven's concerto, which formed, even before it was played, the subject of general attention. Before paying its homage to the talent it was, ere long, to be enabled to appreciate, the audience discharged a debt of politeness, by saluting, with a long salvo of applause, Herr Joachim, directly he took possession of the platform: silence was then established, and the orchestra played the *tutti* of the concerto.

If we are asked what are the qualities of the virtuoso which Herr Joachim possesses, we answer, without hesitation: *all*. What about his weak points, though? We have not discovered them, although we had decided on judging the talent of the German violinist without undue favor, or an exclusive intention of admiring him. The tone Herr Joachim obtains from the instrument is of the most beautiful quality, pure, soft, and possessing that absolute correctness which, to speak the truth, is so rare, and which completely satisfies the ear. One violinist excels in the skill of his left hand; another, by the magical dexterity with which he "bows." Herr Joachim possesses both these qualities developed in an equal degree, and it may safely be affirmed that, for him, mechanical difficulty has no existence. For variety in his "bowing," as well as for that of the effects of sonority depending on the manner of attacking the string, he is incomparable. What people admire in Herr Joachim, is not so much the unvarying perfection of his play, and the marvellous facility with which he solves the most complicated problems of mechanism, as the deep feeling which animates him, and the knowledge he possesses of musical coloring. The sounds which vibrate under his eloquent bow are not notes; they are the words of a language — of a most rich and most expressive language; each one has a peculiar accent: each one has a sense in keeping with the thoughts of the master whose interpreter it is. If Beethoven were still living, and heard Herr Joachim execute his Concerto, he would, we feel certain, exclaim, "That is, indeed, my work; that is what I wanted to express!"

There is one thing in Herr Joachim above all praise, and that is the complete absence of that charlatanism of which the most famous virtuosi have a certain dose. He does not seek the means of mere display, and does not have recourse to the plans

usually employed to wring applause from the public. All other violinists think it is not possible to be expressive, or to achieve success, for it is success which most engages their attention, except by anticipating and retarding alternately the measure, and carrying the vibration of the string almost to trembling, by an oscillation of the finger. Herr Joachim possesses in his rhythm the precision of a metronome; he produces the sound with his bow, as a good singer does with his voice, without imparting to it the intensity of a factitious vibration, and yet no one touches or moves us more profoundly. His broad and powerful play, grand from its simplicity, seizes on the hearer so irresistibly, that it would be impossible for the latter to be inattentive, supposing he wished to be so. During the whole time occupied by the performance of Beethoven's Concerto, in which Herr Joachim displayed miracles of sentiment and mechanical skill, the two thousand persons assembled to hear him were no longer their own masters; they were subjected to a kind of fascination. Never, as far as we know, did an artist command so imperiously the attention of his audience.

Does the reader desire a proof of the conscientiousness which distinguishes Herr Joachim from other virtuosi? He shall have it. Herr Joachim once introduced into the point d'orgue of Beethoven's Concerto a cadence terminated by a *trait en octave*, which caused an extraordinary effect. People spoke only of this cadence; it was the event of the evening wherever he played. This success wounded his feelings of artistic probity; he considered it unbecoming that people should be more taken up with the skill of the executant than with the beauties of the music, and the cadence was suppressed. Should we find many other violinists who would do as much?

The second piece played, the same evening, by Herr Joachim, was Tartini's *Sonate du Diable*, so called by its author from the fact of his composing it after a dream, in which Satan appeared provided with a violin, and regaled him with an air in his own style, and of which Tartini endeavored to recollect the principal features when he awoke. Herr Joachim played the *Sonate du Diable* like a god. We give up, as hopeless, all endeavor to convey a notion of the enthusiasm which burst forth among the audience after each of the pieces executed by Herr Joachim. We do not remember ever having seen any other artist applauded with such transport. The violinist thus received in the native land of De Beriot, Vieuxtemps, Léonard, etc., has a right to be proud of his success.

The day after the concert, a piece of good fortune happened to us. We were invited to hear Herr Joachim at a private party. We felt pleased at being able to subject our first impressions to the control of a second proof, and at assuring ourselves we had not yielded too easily to the charm of new talent. Herr Joachim did not spare himself; he performed in a quartet by Beethoven, and in a sonata by the same master, with M. Dupont for partner; he then played a *chaconne* and a *fugue* by Bach. His hearers found him a greater artist than on the previous evening—more powerful, more varied, more complete. All those who were privileged to be present at this interesting meeting retired penetrated with impressions which will with difficulty be effaced from their memory. Herr Joachim is eight-and-twenty. Born in Hungary, he began his musical studies in Vienna, and terminated them at Leipzig, under the direction of that excellent violinist and composer, Herr David. He is, at the present time, director of the Court Concerts, Hanover. X. X.

The Privileges of Criticism.

There is something anomalous in the self-adjusting rules of praise and censure, as applied to the various developments of genius or Art. Commendation, applause, puff, enjoy a license that is limited by nothing but the powers of language; while censure has no liberty of speech. It matters not that usually a portion, and often a large portion, of praise is undeserved; and that censure is at least as often well founded; the popular voice seems to assent to approbation and to condemn fault-finding—each, as a matter of course, without reference to facts. In other words, the alleged merits of a thing may be extolled without truth or discrimination, and no one disapproves; no one thinks that the puffer is actuated by any other than generous, honest motives—if, indeed, any one thinks of his motives at all. But the moment that a discriminating, analytical, candid exhibition of faults appears—no matter how carefully written, how logically presented, and how unanswerably true—the readers become virtuously indignant, denounce the critic as a persecutor, and assail the unworthiness of his motives, it being a point settled, in their judgments, that the motives of praise are necessarily good, and the motives of censure necessarily bad.

If this were the end of the matter little harm would come of it. If the mistakes of the readers of criticism were limited to an exhibition of their own want of judgment, who would be the worse or the wiser? But the office of criticism is to discriminate the good from the bad; to commend the one and condemn the other; and to do this in such a manner that the praise and censure shall be obviously founded on the facts of the case, and not on the prejudices of the critic. To dissent, therefore, from a sound verdict of criticism, is to uphold an error that criticism ought to correct. To approve what criticism condemns, or condemn what it approves, is to deal unwisely and unjustly with the person or the thing criticized.

Criticism is not, indeed, necessarily just. It may be quite as faulty as the subjects it discusses. It, like those subjects, must stand or fall by its own merits. But the difficulty with a certain portion of the public seems to be that they estimate a criticism by its tone and not by its qualities. They accept it if complimentary, and reject it if censorious. They see a good motive in praise, and a bad motive in censure; and the fact of a bad motive—the existence of which is wholly assumed—is conclusive against a criticism. Nevertheless, a criticism in which nothing is bad but the writer's motives, will probably live as long as its subject.

The term "friendly" cannot properly be applied to laudatory criticism. Undeserved praise is not friendly; it is flattery. And does any one believe that flattery is friendly? Criticism which discriminates between faults and merits, and gives to each appropriate exposure and comment, is the only criticism that can be called "friendly"; and it is friendly, even though it be exclusively censorious. Solomon disposed of that question long ago, in setting forth the benefit of the rod. And although a critic does not stand quite in the relation of a father to the subject of his comments, the ability to criticize does give a critic a constructive and provisional authority to speak magisterially.

When, therefore, an artist or an author finds himself rebuked, his better course is to take it patiently, and endeavor to profit by the suggestions of his critic. But if he or his "friends" set about investigating the critic's "motives," and indignantly rush into a controversy, it is ten to one they will get the worst of it. — *N. Y. Eve. Post.*

Neukomm's "David" in Philadelphia.

(From the Evening Bulletin, May 12.)

Among the five hundred and twenty-four vocal, and the two hundred and nineteen instrumental compositions of the Chevalier Sigismund Neukomm, the Oratorio of "David" stands prominently forth as a palpable illustration of how an industrious and plodding musician, without remarkable genius, may make an enduring "hit," on the "try, try again" principle. *David* is by no means a great work, theoretically considered,—a sort of *Traviata* among the *Messias*, the *Elijahs*, and the *Creations* of the classical oratorio repertoire,—abounding in pleasant, tasteful *morceaux*, with ever and anon a fine dramatic point, and at intervals perchance a well devised and satisfactorily developed chorus. It is almost superfluous to add that, with characteristics such as these, this is emphatically an Oratorio for the million, which pleases the great masses by dint of its martial effects, its stone-whizzing, thunder-rumbling imitations, and its tastefully wrought orchestral accompaniments, but which connoisseurs regard merely as an agreeable recreation after arduous study, not altogether to be despised, but by no means up to their Handel, Mendelssohn, and Haydn standard. The fugues which occur during the progress of this work, are scarcely calculated to infuse the auditor with an enthusiastic glow of admiration, or to afford a subject for earnest study; but the charming instrumental solo symphonies, which precede many of the vocal parts, are sufficient to stamp their composer as a man of exquisite natural taste and genial feeling—invariably suggesting, moreover, in their flowing rhythm and spontaneously gushing melody, the intimate relation which Neukomm bore to the illustrious Joseph Haydn.

The performance of this popular oratorio by our own Handel and Haydn Society, on Tuesday evening last, was, in most respects, as satisfactory as might have been expected from a first rendition,—although there were individual portions which caused sensitive musicians to contract their brows, and to glance around to acquaintances near at hand, with a dubious oscillation of the head. The majority of the choruses were rendered with power and precision; but there were instances when the lines faltered and wavered with the consciousness of insufficient rehearsal. The solos were generally well rendered, and suitably applauded, and the two ladies who severally personated Saul's Daughter and David's sister, confirmed

the favorable impressions which former efforts of theirs have created in our music-loving community. So, too, the Tenor, who vocalized the score of David, and the Bass, who personated that "high old fellow" Goliath, acquitted themselves very well—the latter occasionally wandering slightly from the pitch, but, *peccati conatus*, invariably righting himself.

The part of Saul was most admirably rendered by the Conductor of the Society, Mr. Philip Rohr, against the fearful odds of a turbulent orchestra, which played sadly out of tune during almost the entire oratorio, and which seriously marred the effect of some of the finest passages.

The favorite chorus "Daughters of Israel," drew forth an enthusiastic encore, while during the really effective composition which constitutes the finale of the oratorio, the audience walked out with its wonted bad taste, its shuffling, scraping of feet, and careless tittering.

The house, crowded as it was, even on a cheerless, murky night, evidenced clearly the prominent place occupied by the Handel and Haydn Society in the esteem of our music-loving population.

HANDEL'S ORGAN MUSIC.—We announced duly some time ago that Mr. Best, our capital organ-player, was busy over an arrangement of Handel's *Six Grand Organ Concertos*, in which the orchestral parts were to be so compressed as to present the *Concertos* in the form of grand *Solos* for the organ. Here is the work (Novello), fulfilling richly the promise of the prospectus. If examined side by side with the original scores it will raise Mr. Best in the estimation of all lovers of Handel and of the organ. The *Concertos*, as they originally stood, were useless, for reasons easily stated. The organs on which Handel played, and for which he wrote, were poor and limited, without pedals even. Therefore, as Handel had the habit belonging to every great genius and real artist of making any material suffice, and turning what he could get to account, he filled up the *quasi* (flimsy) organ part with such orchestral supports as were to be got,—trusted to his own flow of fancies for the moment (and in Handel's day creation and amplification, as well as "interpretation," were expected of the *Concerto*-player),—and thus managed out of his own rich ideas, his poor means, and his commanding personality to make up a series of works which, as Burney says (quoted by Mr. Best in the Introduction), furnished their "entire subsistence to English players during thirty years." We are not, however, on the strength of these facts, which are "accidentals" not "essentials," disposed to go the length of Mr. Best, who leans to the authority of M. Berlioz, in maintaining that organ and orchestra cannot be happily combined. If organ be accompanied, peculiar instruments must be chosen,—but we can fancy even such a *Boanerges* as the one in St. George's Hall, Liverpool, which Mr. Best makes speak so well, relieved and set off, were a weight of stringed instruments added in suitable passages, so as to cut out—and, in certain phrases, to lighten—the masses of pompous sound by the admixture of pungency. This, however, is matter for dispute, proposed because a principle has been laid down. It will hardly be disputed that Mr. Best has done his work well,—carrying it out to the point (as usage and precedent ordain) of writing *cadenzas* for the use of our degenerate folk of modern time, who have availed themselves of the pedantry of critics to lay by one of the *solo*-player's most precious responsibilities—namely, that he should show *his own* musical power. Mr. Best's *cadenzas* are reasonable, thoughtful,—too much worked,—in this resembling the *cadenzas* published by Prof. Moscheles to Beethoven's *Concerto*,—and too much, to our fancy, *modulated*: considering that the Organ is the instrument which has to be *cadenced* on. After all is said and done, however, here is a sterling contribution to the Handel interest of the Handel year. — *London Athenaeum.*

(From the Cleveland Plaindealer.)

ARTEMAS WARD SEES PICCOLOMINI.—Gents—I arrived in Cleveland on Saturday P. M., from Baldinsville jest in time to fix myself up and put on a clean billed rag to attend Miss Picklehomony's grate musical sorry at the Melodeon. The crowds which pored into the hall augured well for the show bisnis & with cheerful apperrets I jined the enthoosias-tic throng. I asked Mr. Strakhosh at the door if he parst the profession, and he set not much he didn't, wherenpon I bawt a preserved seat in the pit, and obsarving to Mr. Strakhosh that he needn't put on so many French airs becawz he run with a big show, and that he'd better let his weskut out a few inches or perhaps he'd bust hisself some fine day, I went in and squatted down. It was a sad thawt to think that in all that vast aujience Scarcely a Sole had the

honor of my acquaintance. " & this ere," sed I bit-
terly, "is Fame! What signerly my wax figers
and livin wild beasts (which have no ekals) to these
peple? What do they care becawz a site of my Kan-
garoo is worth double the price of admission, and
that my Snakes is as harmis as the new born babe—
all of which is strickly troo—" I shoold have gone
on ralein at Fortin and things sum more but just
then Signer Maccarony cum out and sung a hairey
from sum opry or other. He had on his store close
& looked putty slick, I must say. Nobody didn't
understand nothin abowt what he sed and so they ap-
plawded him versiferusly. Then Signer Brignoly
cum out & sung another hairey. He appeared to be
in a Pensiv Mood & sung a Lavry song I spose, tho he
may have bin cussin the anjence all into a heap for
aut I knowd. Then cum Mr. Maccarony agin &
Miss Picklehomony herself. They sang a Doit
together.

Now you know, gentz, that I don't admire opry
music. But I like Miss Picklehomony's stile. I
like her gate. She suits me. There has been grater
singers and there has bin more bootful wimin, but no
more fassinatin young female ever longed for a new
gone or side to place her head agin a vest pattern
than Maria Picklehomony. Fassinatin peple is her
best holt. She was born to make hash of men's buz-
zums and other wimin mad becawz they ain't Pickle-
homonies. Her face sparkles with amuzin cussed-
ness and about 200 (two hundred) little bit of funny
devils air continually dancin champion jigs in her
eyes, said eyes bein brite enuff to lite a pipe by. How I
shoold like to hav little Maria out on my farm in
Baldinsville, Injany, where she cood run in the tall
grass, wrastle with the boys, cut up strong at parin
bees, make up faces behind the minister's back, tie
suction bills to the skoolmaster's coat tales, set all
the fellers crazy after her, & holler & kick up, and go
it jest as much as she wanted to! But I diegres.
Every time she cum canterin out I grew more and
more delited with her. When she bowed her hed I
bowed mine. When she powtid her lips I powtid
mine. When she larfed I larfed. When she jerked
her head back and took a larfin survey of the audi-
ence, sendin a broadside of sassy smiles in among
'em, I tried to unjint myself & kollapee. When, in
tellen how she dremt she lived in Marble Halls, she
sed it tickled her more than all the rest to dream she
loved her feller still the same, I made a effort to
swallow myself; but when, in the next song, she
looked strate at me and called me her Dear, I wildy
told the man next to me that he mite hav my close,
as I shoold never want 'em agin no more in this
world. [The Plain Dealer containin this communi-
cashun is not to be sent to my famerly in Baldins-
ville under no circumstances; whatsoever.]

In conclushun, Maria, I want you to do well. I
know you air a nice gal at hart & yu must get a good
husband. He must be a man of branes and gump-
shun & a good provider—a man who will luv yu
strong and long—a man who will luv yu jest as
much in your old age, when your voice is cracked
like an old tea kittle & yu can't get 1 of your notes
discounted at 50 per cent a month, as he will now
when you are young & charmin & full of music, sun-
shine & fun. Don't marry a snob, Maria. Yu ain't
a Angel, Maria, I'm glad of it. When I see angels
in petticoats I'm always sorry they haint got wings
so thay kin quietly fly off where thay will be appre-
ciated. You are a woman, & a mighty good one
too. As for Maccarony, Brignoly, Mullenhuller and
them other fellers, they can take cair of theirselves.
Old Mac kin make a comfortable livin choppin cord
wood if his voice ever givs out, & Amodio looks as
tho he mite succed in conductin sum quiet toll gate,
whare the rattles would be plenty & the labor lite.

I am preparin for the Summer Campana. I shall
stay in Cleveland a few days and proply you will
hear from me agin ear I leave to once more becum a
tossar on life's tempestuouse billers, meaning the
Show Bismis. Very Respectively Yours.

ARTEMAS WARD.

A NOVEL MUSICAL PROJECT.—We learn from
Mr. Franz Schlotter, a well-known musician of this
city, that he has in contemplation a series of musical
entertainments offering unusual attractions to the
musical student or professor, as well as to the general
music-loving public. Mr. Schlotter, who shortly
leaves for Europe, to complete his arrangements,
proposes to revive here, in a regular progression,
specimens of the musical compositions of the earlier
masters, commencing with the works produced in
the tenth century, and carrying us down to those of
the nineteenth. The antiquated compositions will be
performed upon the very instruments for which they
were first written. For instance, the old "well-tem-
pered clavicord" will be used to interpret such of
Bach's works as that master wrote for that instru-

ment, and this plan will be fully carried out in other
instances. Many curious instruments, now never
heard, will thus be brought out once more, and the
present generation can thus form a strictly correct
idea of the music which our great-great-great-
grandfathers and grandmothers and their ancestors,
delighted in. These musical performances will be
connected by short historical and biographical sketches
of the composers and their times. A project that
offers such refreshing novelty, and promises to be
carried out on such an extensive scale, certainly de-
serves the attention of the musical public.—*Evening
Post.*

MISS WARD, THE PRIMA DONNA.—*A Muscovite
Nobleman and his Yankee Bride.*—The musical world
has been occupied with the debut of Madame Guerra-
bella, who is the daughter of a former American
Consul to Liverpool, Mr. Ward. She is, like all
her fair countrywomen, remarkable for great beauty.
Her history is peculiar. On the death of the Consul,
Mrs. Ward left for Italy, in order to complete the
musical education of her daughter. At Rome, the
beauty and talents of the young lady attracted the at-
tention of a young Russian nobleman, the Count
Guerbel. As no other proposition but marriage was
admissible, the Count demanded Miss Ward's hand,
and they were privately married at Rome. A short
time afterwards the bridegroom disappeared; and,
after the most heartrending anxiety on the part of
the deserted wife and her mother, news was received
of his return to Russia; and when applied to for ex-
planation of his extraordinary conduct, he returned
for answer that he considered himself a free man,
not having been married in the Greek church, and
that Miss Ward was also at liberty to marry whom
she pleased, without any fear of molestation from
him. The bitterness and indignation with which
this communication was received can be well imag-
ined; but the American mother was not to be put
down by threats or contempt—she immediately set
forth with her daughter for St. Petersburg. There
the American consul taking the matter in hand, laid
the case before the Emperor Nicholas, who, immedi-
ately sending for the Count, after administering a
reprimand, declared it his imperial will that the mar-
riage should be immediately performed in the impe-
rial chapel of the palace. This was accordingly
done, and Miss Ward became the Countess of Guer-
bel to all intents and purposes; but the ceremony
over, she withdrew nor would she ever apply for one
farthing of the income which the Count durst not,
for the life of him, withhold from her, should she in-
sist upon claiming it. The Yankee ladies must
somewhat have surprised the Muscovite gentleman.

For Dwight's Journal of Music.

The Portuguese Hymn.

Mr. Dwight:—The "Diarist," in Vol. 14, p. 321
of DWIGHT'S JOURNAL OF MUSIC, is right, as to the
authorship of the popular tune known as "The Por-
tuguese Hymn." It was composed by JOHN READ-
ING in 1680. In Mr. Vincent Novello's collection of
beautiful music, called "Home Music," is the follow-
ing note appended to this tune:

"John Reading was a pupil of Dr. Blow, (the
master of Purcell) and was first employed at Lincoln
Cathedral. He afterwards became organist to St.
Johns, Hackney, and finally of St. Dunstons in the
West, and St. Mary Woolnotte, London. He pub-
lished, towards the end of the seventeenth century, a
collection of anthems of his own composition, and
his productions are generally esteemed for their
tastefully simple melodies and appropriately natural
harmonies. This piece obtained its name of "The
Portuguese Hymn," from the accidental circum-
stance of the Duke of Leeds, who was a director of
the Concert of Ancient Music, many years since,
(about the year 1785) having heard the hymn first
performed at the Portuguese Chapel; and he, sup-
posing it to be peculiar to the service in Portugal,
introduced the melody at the Ancient Concerts, giv-
ing it the title of "The Portuguese Hymn," by
which appellation this very favorite and popular tune
has ever since been distinguished: but it is by no
means confined to the choir of the Portuguese Chapel,
being the regular Christmas Hymn, 'Adeste Fi-
delles,' that is sung in every Catholic Chapel
throughout England."

The above is undoubtedly the paragraph referred
to by the "Diarist," as being found in Novello's
Musical Times. My copy of that work is not at
hand, at the moment of writing, but my impression
corresponds with that of the "Diarist." There is a
copy of Reading's Anthems above referred to in the
Library of The Harvard Musical Association. The
following is a copy of the title page:—

"By Subscription, A Book of new Anthems con-
taining a Hundred Plates, fairly Engraven with a
Thorough Bass, figured for the Organ or Harpsi-
chord, with proper Ritornels, By John Reading, Or-
ganist of St. John's, Hackney; Educated in the
Chapple Royal, under the late Famous Dr. John
Blow."

Strangely enough this volume is lettered on the
back as "Blow's Anthems," and on the side as DR.
BLOW'S ANTHEMS. F. F. H.

Music Abroad.

London.

(From the Athenaeum, April 23.)

The Halls of St. James, St. Martin, and Exeter—
not to speak of the Hanover Square Rooms, in
which the *Amateur Society* met on Monday, have had
"the call" during this lively week. On Monday
there was yet another Mendelssohn night. This set
yet another seal on the increasing reputation of Herr
Wieniawski who led the concerted music, and
brought forward one of our London pianists, whom
we hear too seldom—Mr. L. Sloper.

On Tuesday and Wednesday St. James's Hall was
miscellaneous; on Thursday, sacred.

On Tuesday, at Mr. Bullah's meeting, displaced
from its usual Wednesday, a capital performance of
'Elijah' was given. Whether that adopted master-
work was ever performed, or heard, in England with
truer relish may be doubted. The orchestra and
chorus were good,—Madame Rudersdorff was sing-
ing her best, and hers is always the singing of a skilled
musician,—Miss Palmer and Mr. Wilbye Cooper
continue to show the progress which relieves concert-
listening from its wearisomeness,—since when rising
artists love their work and improve, great is the
pleasure to attend their progress upwards. Mr.
Santley's *Elijah*, again, deserves express commemo-
ration for its advance in breadth, grandeur, warmth,
and solemnity.

On Wednesday there was the usual 'Messiah' at
Exeter Hall,—a meeting, too, of the *Réunion des Arts*.
On Thursday Miss Grace Alleyn gave her concert.
To-day's concert at the Crystal Palace is to be de-
voted to the settings of Shakspeare to music. What a
monograph could be written on this subject!—one to
be commended to every lecturer on "pictures, taste,
and the musical glasses."

By way of closing our notes on so curious a concert
week, we may copy a statement from the *Morning
Post*, which mentions that "the great" 'Passions
Musik' of Sebastian Bach is to be performed at the
Palace this evening, in the presence of *Her Majesty*,
'Judas Maccabeus' is to be sung to-night at the
Surrey Theatre.

Mr. Gye, it is announced, has engaged Madame
Penco for the *Royal Italian Opera*. Miss Thomson,
the young English lady, whose singing in Paris not
long ago made some sensation, is advertised as about
to come to London for the season. Herr Formes is
coming back from America. Madame Czillag, who
has been for some time a leading lady at the Vienna
Opera, is about to adventure on the stage of the
Grand Opéra at Paris. There is absolutely a talk
there, say some of the journals, of reviving Gluck's
'Armide.' Should this be a measure seriously con-
templated, it were wise to place the revival under the
superintendence of M. Berlioz, whose study and ad-
miration of the master are notoriously zealous.

GLASGOW. — The *Daily Bulletin* writes as follows:—
In the course of a provincial tour, Dr. Mark and
his Little Men paid the city a visit yesterday. They
performed three times in the City Hall, and were
greeted with the warmest enthusiasm. It is no small
feat of itself to see a little fellow performing on the
violin some of the most difficult passages, in size a
third shorter than a violoncello! Merely to witness
the precocity of youth in music when under the care
of such a teacher as Dr. Mark, the "Little Men"
are worth hearing. They perform with a precision
in regard to time almost perfect, and the tones pro-
duced by all on their respective instruments are as
true as they are distinct and clear. The public ap-

pearances of these little fellows must not be mistaken in their object. Dr. Mark's intention is less to amuse than instruct. He wishes to show that the art of music has a wider mission than the schools have yet assigned it. With an energy and a self-will almost equal to a Howard, he has tried to demonstrate, that, under proper tuition, youths taken at random may be made first-rate musicians. Assuming that all have the gifts of time and tune, he labors, and has done, with great success to develop them. In a programme before us, Dr. Mark lays down a few philosophical beliefs, and then introduces us to how he has set about putting these into practice. He has established an institution in Manchester—"The Royal College of Music,"—and thus engages his Little Men:—"I take them from five to nine years of age, indiscriminately; availing myself of native talent only. I apprentice them for three years. During that time I give them a sound musical and general education, clothe and keep them, all gratuitously; receiving merely, as a *quid pro quo*, their services in performing at my concerts." They are all total abstainers, and, judging from the active, modest, and mannerly appearance of the little men on the platform, they are well trained. Dr. Mark further tells us that his object is to teach the boys how to blend music with general education, and also with their future occupation as apprentices. To those who have seen, or who may yet see them, we may mention how they have been drilled. They rise in summer between six and seven o'clock; in the winter between seven and eight o'clock. They have to attend prayers at eight o'clock; breakfast at half-past eight; from nine to twelve writing and reading, dictation and arithmetic, theory and practice of music; from twelve to one they have a play-hour to themselves; from one to two, dinner; from two to five, same as from nine to twelve, except an afternoon concert; from five to six they have another play-hour; from six to seven, tea; from seven to ten, evening concert, and when they leave the concert-room they have their supper, say their prayers, and go to bed. That the little fellows do not count this too hard work, is seen in their affection for their teacher. With scarce enough of physical energy to tune their instruments, the violinists surround him, eager who is to be served first; and on his smile or his frown evidently depends their pleasure for a day. The doctor seldom does the latter—he seldom needs, indeed, for the behavior of the little fellows is beyond praise. We may mention that they are all vocalists as well as instrumentalists—Dr. Mark develops the musician thoroughly. Miss Ada Perry is a young pianist of great promise, and her performance of "Home, Sweet Home," yesterday, was very pretty. With an enthusiasm equal to that of Jullien, Dr. Mark claims the support of all who would wish to see music a branch of national education.

Paris.

(Correspondence of the London Musical World, April 23.)

Donizetti's *Les Martyrs*, under the Italian title of *Polito* (at the Royal Italian opera it was called *I Martiri*), has been produced at the Italiens with undeniable success, thanks, in a great measure, to Tamberlik's splendid singing and fine acting. Madame Penco, too, is heard to decided advantage in Paolina, although the character is of too severe a cast for her sympathies, if not too exacting for her physical means. The heroine of Pierre Corneille's tragedy, indeed, demands all the power and tragic instincts of Grisi. When *Les Martyrs* was first produced at the Grand-Opéra, in 1840, the three principal parts were assigned to Madame Dorus-Gras, MM. Duprez and Massol. The lady was out of her element, and the opera obtained but a questionable success. Strange to say, no one referred the partial failure to Madame Dorus-Gras's histrionic incompetence. Pauline was one of Rachel's sublimest impersonations, and is only suited to an artist with high tragic powers. Madame Jullienne-Dejean attempted the part at Covent Garden, and exhibited a great deal of energy, but was far from the *beau idéal* of Donizetti's Paolina. The music of *Polito* was composed expressly for the great French tenor, Adolphe Nourrit, who himself selected the subject of the *libretto*; but, after it had been rehearsed at the San Carlo, Naples, for which theatre it was intended, the Government forbade the performance. Nourrit never played the part, nor lived to witness the immense effect created in it by his celebrated rival, Duprez. Tamberlik, by all accounts, is the nearest approach to the great French tenor. I heard him the first night at the Italiens. He sang splendidly, and was in his finest voice. *Polito* has proved one of the most eminent successes of the season, and the management has cause to lament that it was not brought out sooner. *Athalie* has been revived at the Théâtre-Français, with new choruses, by

M. Jules Cohen. In alluding to this work, the Parisian journals seem to have overlooked the fact that Mendelssohn wrote choral music to Racine's *Athalie*. Is this French ignorance, or lack of veneration?

Hector Berlioz has written a letter to Tamberlik, apropos of his performance of Manrico in the *Trovatore*, and it has found its way into some of the papers. It is too characteristic not to send it for insertion in the *Musical World*. I transcribe it in the vernacular:—

"Mon cher Tamberlik,—J'ai été si malade ces jours-ci, que je n'ai pu aller vous serrer la main, vous remercier, vous dire à peu près toutes les émotions que j'ai éprouvées, comme tout votre auditoire, en vous entendant dans le *Trovatore*. Jamais vous ne m'avez paru si véhément dans la passion, si irrésistible dans la tendresse, si puissant, si grand, en un mot.

"Certes, si vous veniez, à tort ou à raison, à vous croire près de votre dernière heure, vous auriez le droit (pardon de la comparaison, *Caro imperatore del canto*) de dire comme Néron: *Qualis artifex pereo!!* Adieu, adieu, je vous embrasse de tout mon cœur!"

"HECTOR BERLIOZ."

Apropos of Tamberlik, the Emperor sent him a magnificent jewelled snuff-box after singing at a concert in the Tuileries a few days since. Alboni, after singing at Rouen, has gone to Havre. At both places she is an immense favorite.

VIENNA.—Mr. Swift, the English tenor, has been engaged at the Imperial Theatre, as *primo tenore assoluto*, to replace Signor Bettini. Mademoiselle Fioretti will be the *prima donna*, and Signor Coletti first barytone.

Dwight's Journal of Music.

BOSTON, MAY 21, 1859.

MUSIC IN THIS NUMBER.—Continuation of the opera, *Don Giovanni*, arranged for the Piano-Forte.

Concert of the Handel and Haydn Society.

It was truly inspiring, last Saturday night, and if one went there with any doubt or sorrow on his soul, it must have been like an influx of new life and strength to him, to hear once more that beautiful and lofty "Hymn of Praise," by Mendelssohn. How fervently and grandly it gives utterance, from first to last, to pure religious joy in life, to thanks! And how perfectly its sympathizing tones meet the soul waiting in darkness, and express the yearning, the excited expectation, and at last the coming of light; and then help to nerve the resolution to "cast off the works of darkness and gird on the armor of light"! Never had composer a grander theme, and he was no less fortunate in the selection of the words he had to set.

How distinctly and inspiringly the leading motive of a few notes, the watchword of Praise, rings through it all! *All that has life and breath, sing to the Lord!* Almost as intelligibly announced in the very opening of the instrumental Symphony, in the hoarse unison of trombones, as it is afterwards when the multitudinous choral voices take it up, and when again they shout it forth before the final Hallelujah.

We need not enter into any detailed description of the "Lobgesang," as that work was so fully done in these columns last year (See Journal of April 3 and 10, 1858). Suffice it to say, that the impression this time made was even greater than it was when it was performed then, for the first and only time until last Saturday. The only wonder is, that a work so exciting, so invigorating, so full of beauties and surprises, so original in conception, so novel and so clear and perfect in form,—a work containing so many elements of popularity, so easily appreciated, and so sure not to weary anybody, both from its shortness, and from its dramatic progress, and the art

with which it keeps expectation still alive and still does not disappoint,—that such a work should not have entered more frequently into the programmes of an Oratorio society so competent to do it justice. Coming at any time but at the fag end of a season, it must have been a sure card.

The performance this time was, at least so far as orchestra and chorus were concerned, highly satisfactory. The three Symphony movements, which prelude to the vocal parts, and which equal a regular Symphony in length, were nicely rendered. The first, *Maestoso con Moto*, the least so, perhaps, although it was made quite impressive. But the exquisite *Allegretto un poco agitato*, with its lovely melody, divided between string and reed bands, and afterwards alternating with the fresh strains of an old Chorale, wafted in as it were upon the breeze; and the profoundly tender, rich and solemn *Adagio religioso*, whose strange fragmentary figures of accompaniment, in the last bars, prepare the way so strangely and so excitingly for the entrance of the chorus: *All men, all things, &c., praise the Lord*, were played as clearly and as effectively as one could wish.

We know not when the Handel and Haydn Chorus have done their music or themselves more justice. Excepting, perhaps, a little lack of clearness and smoothness in the opening chorus, all the choruses were sung with admirable effect. In that sweet pathetic one: *All ye that cried unto the Lord*; in the passages which echo and sustain the burden of the lovely duet: *I waited for the Lord*; in the miraculous splendor of: *The night is departing*, with its blaze of high trumpet tones in thirds, and its inspired *girding on of the armor of light*; in that soul-uplifting, tranquillizing Chorale: *Nun danket alle Gott*, the effect of whose rich breadth of harmony is like that of standing on the sea-shore as the broad waves roll in, (the first stanza unaccompanied, the second buoyed up on bold figures of the stringed instruments, which are like the waves); and in the final exclamations: "Ye Nations, ye Monarchs," &c., all went clearly, grandly and impressively. Surely there are few things that Mendelssohn, or anybody else, has written, that are so exciting and so satisfying, or that illustrate a grand theme so grandly, as the musical climax which he gives us to these words:

AIR (tenor).—The sorrows of death had closed all around me, and hell's dark terrors had got hold upon me, with trouble and deep heaviness. But said the Lord, Come, arise from the dead, and awake thou that sleepest; I bring thee salvation.

—We called through the darkness, Watchman, will the night soon pass? The watchman only said, Though the morning will come, the night will come also. Ask ye, inquire ye, ask if ye will, enquire ye, return again, ask: Watchman, will the night soon pass?

Soprano.—The night is departing!

Chorus.—The night is departing; the day is approaching. Therefore let us cast off the works of darkness, and let us gird on the armor of light. The night is departing.

After the excitement of such a climax, one could subside into nothing so worthily as that great, broad, tranquil Chorale.

Mr. ADAMS, although not in his best voice, yet did good justice by the sweetness of his tones and the refinement and simplicity of his style, to the dramatic passages above, as well as to the fine recitative and aria: *Sing ye praise*, and *He counteth all your sorrows*. The soprano solos and duet were made quite effective in the brilliant voices of Mrs. LONG and Mrs. HARWOOD.

The Second Part of the Concert was miscellaneous, as follows:

1. Overture to "Der Freischütz." Weber.
2. Scene and Duet from "Il Trovatore. "Qual voce." Verdi.
Mrs. Long and Mr. Henry Draper.
3. Cavatina from "Il Giuramento"; "Or la sull' onda."
Mrs. Harwood. Mercadante.
4. Grand Scena: Fall of Zion. Pasdello.
Mr. P. H. Powers.
5. Coronation March from the "Prophet." Meyerbeer.

Hardly such a miscellany as most minds would be in the mood for hearing after such a "Hymn of Praise," or as such a Society should spend its strength upon. A repetition of Part First, even, would have been far more edifying. But it was good, it is always good, (in itself, supposing the "Hymn" forgotten) to hear the ever fresh, ever romantic overture to the *Freyschütz*, which still excites the imagination like a new marvel, though you have heard it hundreds of times. Of course ZERRAHN's orchestra played it well. The *Trovatore* duet was an effective performance, and exhibited a rich, musical, well-cultivated baritone in Mr. HENRY DRAPER, — only somewhat affected with the prevailing trick of tremolo. Mrs. HARWOOD's voice was well suited to the florid cavatina by Mercadante — a piece of sweeter and sincerer melody than ever Verdi wrote — and was sung very satisfactorily. The rest we did not hear.

As this had been announced as a "Benefit Concert," with the hope of reaping some material harvest to make good in part the losses which the Society had sustained during the past season, one might reasonably have looked for a large audience. It was discouraging to find the Hall but half filled. This may have been wholly owing to the lateness of the season, and to various accidents — perhaps even to the departure from the usual habit of a Sunday evening performance. At all events, we do not think it should be taken too much to heart, nor suffered in the least to check the vigorous efforts of the Handel and Haydn Society another season. Let them be early in the field next autumn; let them adhere to great works, till audiences appreciate; waste no time on "Davids"; give occasionally such works as the "Hymn of Praise," with shorter miscellanies of a high and sacred character, and they will not need to despair now after forty years of standing up so bravely and in such good service.

We must not forget to mention a small, but very effectual improvement, which has been made in the general aspect of the Music Hall. The statue of Beethoven is at last relieved against a tasteful background, consisting of a curtain of deep crimson; and the niche in the middle of the upper end gallery is now occupied by a splendid cast of the Apollo Belvidere — the very same which has stood so many years in the Boston Athenæum; it lends a new and fitting glory to the Hall.

Musical Chit-Chat.

Our Concert season is quite over; it ended with the "Hymn of Praise." Nothing remains now but the Ullman Opera, which opened Thursday evening, with *Martha*, to be followed last evening by *Lucrezia Borgia*, and a "Matinée" this afternoon. It will run a couple of weeks at least, and then very probably be followed by the Strakosch troupe, with Piccolomini, Colson, Cortesi, Brignoli, and the rest. . . . But there is still good music listened to in private;

witness what we have just come from hearing (2 P. M. Thursday), to-wit, the following piano-forte music: A fugue, by Bach; a *Ballade*, by Chopin; a quaint little fancy by Robert Schumann; the "Moonlight" Sonata of Beethoven; a wild Polonaise, by Chopin; a Romance, by Schumann; another, wilder, and most fiery Polonaise, by Chopin; another Romance, by Schumann; the *Variations Serieuses*, by Mendelssohn; two waltzes, by Chopin, cunningly divided by one of Schumann's little Album pieces. All these in a room full of the best listeners, mostly ladies, and with OTTO DRESEL for interpreter. . . . The MENDELSSOHN QUINTETTE CLUB are meditating upon the pleasant theme, which we trust they will succeed in working out, of visiting the White Mountains in the warm months, and, from North Conway as a centre, giving some concerts in the principal mountain houses. . . . Señor de CASSERES has been giving several concerts in Worcester, where he has excited not a little interest. . . . Dr. WARD's amateur Opera, "The Gypsy Frolic," is to be performed in the Metropolitan Theatre, New York, early in June; Mrs. ESTCOTT, Miss JULIANA MAY, and an amateur tenor are named as about to take part in it. . . . In Philadelphia the "Hymn of Praise" was to be performed this week by the Harmonia Sacred Music Society; besides also the *Inflammatus*, by Rossini, the Cherubim Chorus of Handel, extracts from "Moses in Egypt," &c. . . . WILLIAM STERNDALE BENNETT's Cantata, "The May Queen," consisting of an overture, choruses, recitatives, airs, trios, &c., which made so fine an impression in London, is in press, and will shortly be published entire by Oliver Ditson & Co. It contains some charming pieces, and is interesting as a whole.

There is a piece of musical criticism in last Wednesday's *New York Tribune*, so "bewilderingly beautiful" that we cannot forbear copying a portion of it. It is about Mme. DE WILLHORST, and begins thus: An American lady, a New Yorker by birth, a young creature (we believe that's the proper word) nursed by the genius of Gothamite luxuries; nursed in the circle of "our best society," nursed between the termini of Stephen Whitney's dwelling on Bowling Green and the Ultima Thule of Union Square (that is dating before the brown-stone extemporizations of Fifth Avenue, leading out almost to the periphery of Olmstead's Central Park, which is progressing under the muscular influences of 2,500 of our adopted fellow-citizens), a young lady so reared, whose first words are the monosyllables of the mother's knee or the Lord's Prayer — and we mention incidentally that the genius of the language of Wm. Shakespeare and James Buchanan is monosyllabic — a young lady, to come to a conclusion, who is so reared, who allows her spirit to soar over waves and mountains, over the Atlantic and the Alps, and nestle in the polysyllabic effluences of the mother of arts and of arms — Italy, who imbibes not only the syntax, the prosody, the etymology, and the entire speaking apparatus of the *lingua Toscana* in the *Bocca Romana*, but adds to that the method and the style of the Italian singer — that royal inheritor of the lyrical voices of the Greek actors, whose mellifluous grandiosities in the immense theatres without any roofs, which have slept for 3,000 years — a young lady, who, not to make this sentence too Rufussey Choaty — is a marvel whose extra-American and super Columbian-aquiline merits, ought to be aesthetically recognized. Sweet is recognition — in the street, in the ball-room, in the foyer — in literature. We tender this saccharine recognition to the fair New Yorker. She sings, indeed, like an Italian. No dazzling difficulty that the love-nourished Bellini heaped upon the muse of his "Puritani" is shirked by this interesting and charming young Gothamite prima donna. She showers the florturi of "Elvira" with the most lavish mouth, &c., &c.

Ullman's Opera troupe (now here) seem to have excited much interest in Philadelphia. Last Saturday they gave a matinée, and the Oratorio of the "Creation" in the evening. The *Bulletin* says *Robert le Diable* never created more enthusiasm than it did this time, in the great performance of GAZZANIGA, LABORDE and FORMES. Of Gazzaniga it is said: "Her Alice was the best thing she has yet done, and this we say with a full remembrance of all the great points of her other characters. But for beautiful, versatile and impressive acting, and for correct, affecting singing, nothing that she has yet done has equalled this. Her voice never sounded

fuller, fresher, richer and more powerful than it did last night, and her old friends, moved by their old sensations, applauded her warmly." — The same paper says:

Accounts by private letters from the West Indies speak in the most flattering terms of the continued success of the Signorine Francesca and Agnese Natale, better known here as Miss Fanny and Miss Agnes Heron. After delighting the musical people of Caraccas, where they first sang in opera, they went with Signor Rocco to St. Thomas and Porto Rico. They gave a number of concerts, which were very successful, and the ladies were loaded with honors and presents while Signor Rocco, the capital basso, came in for a corresponding share. Afterwards they secured a good tenor, Signor Da Costa; a fine pianist, M. Bérard; and other artists, and they have been giving a series of full operas in the chief towns of Porto Rico, Signor Rocco being the Director, and Signor Rinaldo business manager.

The young ladies have recently played in the operas of Ernani, Nabuco, La Traviata, Lucrezia, Norma, L'Elisir, La Figlia del Reggimento and Il Trovatore. In the latter, while Signorina Agnese was fine as *Leonora*, the splendid performance of Signorina Francesca as *Azucena* made the greatest sensation.

MR. JOHN CHURCH JR., formerly of this city, and well known to the musical public as connected with the establishment of Oliver Ditson & Co., has recently succeeded Messrs. Traux & Baldwin in the music business at the fine store No. 66 West Fourth St., Cincinnati. His facilities for furnishing all musical works, either in sheet or book form, is not exceeded by those of any house at the West. He will constantly be able to supply at wholesale or retail the issues of American and Foreign publishers, as also Piano Fortes, Melodeons, Guitars, and other musical instruments. Mr. C's long experience in the business has rendered him not only familiar with the wants of teachers and scholars but with the catalogues of the various publishers, so that he is able to fill all orders with promptness and in a most satisfactory manner. We commend him to the patronage and good will of our Western friends.

Musical Correspondence.

NEW YORK, MAY 17. — The opera season at the Academy of Music, as now carried on by STRAKOSCH, is tolerably successful. The company is good, but the operas are not got up with care, and there is an occasional shiftlessness that is extremely annoying. No novelties have as yet been produced, though plenty are promised. Mrs. WILLHORST sang last evening in *I Puritani*, and exhibited the most delicious execution and a voice of increased power; but she acted so carelessly — without the slightest effort to really act — that her performance was quite unsatisfactory. Yet she was liberally rewarded with bouquets and applause, in which none were more profuse than little PICCOLOMINI. To-morrow *Don Giovanni* will be produced. Strakosch goes to considerable expense in getting this opera ready. Besides his own troupe he has engaged GABRIER and PARODI, at two hundred dollars a night each, for the roles of the Don and Donna Anna. The rumored operatic season by MARETZKE, at the Metropolitan Theatre, has fallen through, and Strakosch has engaged COMTE, the chief star of his troupe. This Cortesi has just returned from Mexico, and rumor says that she is a fine high pressure tragic singer, and will create a sensation. Rumor said the same of Alaimo and Alaimo failed.

The "Metropolitan Musical Association," is a new scheme got up by STRAKOSCH, BRISTOW and DODWORTH, who propose to give a series of ten concerts at the Academy of Music, the first to take place May 17. They have engaged an orchestra of eighty performers, the Harmonic Society Chorus, and Mrs. WILLHORST, MILLS the pianist, and MOLLENHAUER, the violinist, for the first concert. Tickets for the ten are placed at five dollars for a gentleman and lady. Concerts to take place once a month.

Mr. BERGE, the organist of the Sixteenth Street Church of St. Francis Xavier, of whose resignation I have previously spoken, has been recalled, and has resumed his position with his old choir.

ARTHUR NAPOLEON has returned from the South after a tolerably successful tour, and will remain some time in New York.

Oh! the singing men and the singing women in New York! The tribes of opera people wanting to sing in public! The Prime Donne!! The Bassi!! The Baritoni!! I will in my next send you a list of them. What are they to do? TROVATORE.

BERLIN, MAY 2. — In the "*Cecilia*," Vol. 33, p. 50, is a notice of Prof. FISCHOFF's collection of musical works. That gentleman was appointed professor of the pianoforte in the Conservatorium at Vienna in 1833; became famous not only as an instructor but as a collector, and died within the last two or three years — the date at this moment escapes me. In 1844, Alois Fuchs sent the notice of his library to the *Cecilia*; since which time the collection has increased to such an extent as to bear quite another character. But to Fuchs' notice.

"This collection has been made with special care and with great skill in selection. It contains — not to mention a great mass of chamber music — a rich selection of pianoforte schools, methods of teaching, exercises and works of a similar character, containing instructions from the first beginning to the utmost perfection of pianoforte playing. As the owner has kept his eye constantly upon older works of this class, and has been so happy as to obtain the most rare and important, these works offer what Prof. Fischhoff intended, all the materials necessary for a history of the development and progress of the art of playing keyed instruments from the very beginning of Solo playing. The collection is not wanting in the works of the most distinguished organist."

At present the collection consists of some 6000 numbers, at the least estimate. Of Theory, History and Miscellanea — many of great value, but mostly in the collections already bought for the Boston Library — there are some 600 volumes. But what gives the collection its highest value, is its now huge mass of practical music — as the Germans call it — that is, Scores and everything of that sort. This department of the Library embraces in the catalogue over 5000 numbers. There are in round numbers 500 Orchestral Scores of Operas, Oratorios, Symphonies, Concertos, &c. Among them the publications of the Handel (London) Society, the Bach Society, &c., Mozart's works, Beethoven, Gluck, and so on. Of which five sixths is printed music, and of the other sixth much which never was printed. There are also some 300 arrangements for pianoforte of Orchestral Scores. Bach is represented by four to five hundred works — some only in manuscript. There are some sixty pages of music, autograph of Beethoven. Fischhoff in fact, had made his collection one of the finest among the private ones of Germany.

Well, say you, what then? Only this: that, in purchasing for the Boston Library, works upon music, not music itself, have been bought, knowing that in time the opportunity would come to get such a collection as this. Of the value of this, such a general description can give no idea. It is precisely what is now needed for the foundation of our great collection of practical music. For terms apply to the Editor of the JOURNAL OF MUSIC, for it is for sale.

Speaking of Libraries, Prof. Netto, long in Halle, is now blind, and has moved to Berlin. The other day I was in Weber's Antiquarian bookstore.

"What on earth are all those books, lying there?" a huge cartload at least.

"That is a Homer Library," said he carelessly. A day or two afterward I found the books "stacked up."

I. — "So, that's the Homer library?"

W. — Yes — looks well, don't it.

I. — Indeed it does. How many volumes are there?

W. — I have hardly an idea. I suppose when I make the catalogue, there will be at least 200 numbers, — some five or six hundred volumes.

I. — Oh, more than that, I think. What are they mostly?

W. — German books — but a few English and French — all on Homer.

I. — How many Editions do you suppose there are of the old Bard?

W. — Have hardly any idea, must be a hundred, I think; shall not know until a catalogue is made.

I. — Many old ones?

W. — 1523, 1524, 1535, 1541, 1553, Venice, Basle, Strassburg, these you see are there, and I know that there are a great many from 1600 to 1700.

There are all sorts of commentaries, dissertations, everything the poor old man could collect all his life. But he can't use them any longer, and must sell.

"Thinks I to myself" — if any body 'out side' wants a Homer Library, here is a chance.

A. W. T.

HARTFORD, CONN., MAY 16. — What should we do without the negro minstrels — the "Buckley's," the "Campbell's," the "Sanford Troupe," the "New Orleans Serenaders," and a host of other companies — who always draw immense audiences wherever they perform — none greater, I understand, than those at the South, in the midst of the very ones whom they caricature and burlesque? There is a strange fascination about them, which has proved itself for over twenty years — from "Jim Crow Rice" to the present time; and still the attraction is unabated. Think of the fortune E. P. Christy has made in New York, through the agency of banjos and "burnt cork!" — riding on Broadway like a prince; and "Matt Peel," too, one of the very best of the Ethiopian delineators, who lately died in Buffalo, leaving a large fortune from "rattling the bones!" In England these negro bands "take" immensely, and even in Paris, the "Christy" entertainments have been crowded. How a Frenchman can enjoy any thing of the kind, I cannot understand; but it is told that their appreciation of the jokes hardly falls short of our own, purely from imagination; so much so that when "Pompey" merely cries out, "All right," it is enough to bring down tremendous applause from the Gallic audience. Just as it is in the German theatres, whenever in a play, an English character exclaims, "Gott tam," it is received with intense delight, and is always considered a great "hit."

Well, we have had the "minstrels" here, lately, in profusion. The "Sanford Troupe" came first, and Town Hall was completely packed with people to see and hear them. They were here two evenings, and met with great success. The next week appeared the "New Orleans Metropolitan Troupe," and they, too, attracted crowded houses. A day or two since the exciting and important news burst upon us that the "Campbells are coming!" They have "come," and are filling their hall every night. And now again to-day, as I passed along the street, I was highly gratified to learn that the "Morris, Brothers" celebrated troupe will shortly appear! And still I don't believe that they will go away penniless.

Friday evening, while American Hall was crammed to listen to the "Campbells," Town Hall was also filled to hear Madame BISCACCANTI and her assistants, Mr. WILLIAM H. DENNETT, Basso, Mr. G. T. EVANS, Pianist, and Sig. A. BISCACCANTI, violoncellist. It was one of the finest and most select audiences that has been seen in Hartford for a long time. Mme. Biscaccanti sang most delightfully, and was received with tumultuous applause every time she appeared, being *encored*, as is the present outrageous fashion, at the close of each of her pieces named on the programme, thereby making the second part of the concert quite tedious. Mr. Dennett is not a remarkably pleasing singer — possessing a good *clarabellow* voice of considerable compass, but not much power, and apt to be somewhat out of tune. We should advise him not to sing *Non piu Andrai* in any place where Formes has sung it, unless he is a particular friend of the latter and is desirous that people should see the difference between a splendid and a meagre performance of it. The piano was either too loud for his voice, or his voice too weak for the piano — I can hardly tell which. At any rate, it was not satisfactory. Schubert's "Serenade" was exquisitely sung and played by Signor and Madame Biscaccanti, — the former accompanying upon the violoncello. Mr. Evans is one of the very best accompanists upon the piano-forte I ever heard. His solos, such as Mason's "Silver Spring," Thalberg's "Home, Sweet Home," &c., were well played. By close practice he might become one of the finest performers in the country. No singer, since Jenny Lind, has pleased the Hartford people to such a high degree as Madame Biscaccanti. As a testimonial of appreciation of her powers, she was presented, at the close of the concert, with an immense floral star, made up of the choicest flowers, by one of our choicest damsels.

H.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC,

Published by O. Ditson & Co.

MUSIC BY MAIL. — Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

- Mary May, Ballad. T. Banks. 55
My brother dear. Song. T. H. Howe. 25
The Silver River. Song. B. C. Blodgett. 25
What's a tear. Song. M. W. Balfa. 25

Pleasing little ballads for the home circle.

- Underneath. Words by John S. Adams. Music by L. O. Emerson. 25

A gem of a poem, suggested by the many treasures of beauty hidden "underneath" the surface of trifling things. The music is of a popular character and may be performed either as a song or as a duet.

- O take me from these marble halls. Wilson. 25

Words adapted to the beautiful melody which forms the groundwork upon which Pauer, the French composer, has built his celebrated Etude de Concert: La Cascade.

- I must depart from thee. Duet. Stephen Glover. 30
An excellent addition to Glover's bright wreath of vocal duets. Adapted for female voices.

- Sweet tie of friendship. (Sacra la scelta.) Luisa Miller. 25

- In childhood we wandered. (Dall' aule raggi-auto.) Luisa Miller. 25

The first is a melodious Romanza, the second an uncommonly pleasing and easy Duet for alto and baritone. These songs from "Luisa Miller" deserve to be extensively known; they are eminently worthy of the composer of *Trovatore* and *Traviata*.

Songs, with Guitar Accompaniment.

- Rest thou troubled heart. (Lay of Pestal.) Arranged by T. B. Bishop. 25
I wandered by the brookside. " 25
Midnight moon. Duet by Glover. Arranged by F. Weiland. 30
Now the early morn. (Parigi o cara.) " 25
When stars are in the quiet skies. " 25

Instrumental Music.

- Il Trovatore. (Illustrations operatiques.) Charles Fradel. 35

Sweetmeats for young players.

- Overture Huguenots. Meyerbeer. 60

This popular overture needs no recommendation. Most piano players will delight in reproducing its enchanting and soul-stirring strains.

- Valse, opus 70. (Posthumous works.) Chopin. 25

A very beautiful waltz, strongly infused with the peculiarities of this remarkable musician.

- New Lancers' Quadrille, with new figures. Charles D'Albert. 35

This quadrille is very high in favor with the fashionable circles of England as a substitute for last season's Lancers.

Books.

- THE CHILD'S FIRST MUSIC BOOK. For the Pianoforte. By J. T. Craven. 50

The popularity of this book for beginners has induced the publisher to issue this new and greatly improved edition. For the youngest scholars it will be found exceedingly useful.

NOVELLO'S

CENTENARY EDITIONS OF THE
ORATORIOS.

ORIGINAL EDITION,

Arranged and Edited by Vincent Novello.

HANDEL'S MESSIAH,
Price 75 cents.
Bound \$1.25; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,
Price 75 cents.
Bound \$1.25; All the Choruses (in Score,) 50 cents.

Haydn's Seasons. Paper, \$1.20; bound, \$1.68

Mendelssohn's St. Paul. Paper, 75 cents; bound, 1.38

Mozart's 12th Mass. Haydn's Third Mass. Beethoven's Mass
in C, and Mozart's Requiem Mass, each, in paper, 75 cents;
b'nd, \$1.

Rossini's Stabat Mater. Paper, 50 cents; bound, \$1.00

Romberg's Lay of the Bell. Paper, 68 cents; bound, 1.00

All the Oratorios of the Great Masters, in uniform style at
similarly low prices. Catalogues forwarded gratis.

N. B.

This is the ONLY CHEAP EDITION of the Orato-
rios Ever Edited by Vincent Novello, any state-
ment to the contrary being entirely unfounded; to his care-
ful supervision, this edition owes its pre-eminent purity
of text and correctness.

WEBB & ALLEN,

370 1 Clinton Hall, Astor Place, N. Y.

AMERICAN SCHOOL INSTITUTE.

A PRACTICAL AGENCY for supplying Schools, Academies,
and Colleges with

Competent Teachers and Professors,

for any department of Literature, Science and Art. Particu-
lar attention paid to the department of Music.

As the proprietors of this Institute are constantly engaged
in supplying Teachers, and from their connections with many
of the principal Colleges, Schools, &c.; from their extended
personal acquaintance, they are able to assure Principals, and
others, that suitable Teachers can readily be obtained through
their efforts. Applications should state full particulars. We
refer to—Dr. Lowell Mason, Prof. Geo. F. Root, New York;
Faculty Amherst College, Mass.; Mason Brothers, Rev. D. C.
Van Norman, etc., New York; Dr. William Curtis, Lime Stone
Springs, S. C.; Hon. John C. Rives, Washington, D. C.; Hon.
Albert Pike, Little Rock, Ark.; John S. Loomis, Esq., Quincy,
Ill., etc.

To Schools within 300 miles of our offices in New York and
Philadelphia, we can offer advantages for obtaining pupils. We
are receiving many calls from parents and guardians for cir-
culars and information.

We also supply Books, Globes, Charts, (we are publishers of
Johnson's Philosophical Charts,) Apparatus, Furniture, etc.
Teachers of Music and French wanted.

SMITH, WOODMAN & CO.

346 Broadway, New York.

372 2 Philadelphia Branch, 608 Chestnut Street.

Continental Harmony.

A New and Valuable Collection of Ancient Music, suitable
for "Old Folks' Concerts" and Social Circles, containing
many rare pieces not to be found in any other work, to which
are added several popular Patriotic and Home Songs. 75 cts.

Published by Oliver Ditson & Co., Boston.

Romberg's Violoncello School.

Containing Theoretical and Practical Instructions for the
Violoncello, with Illustrations. Price, Complete, \$2.50.
Abridged Edition, with a number of favorite Melodies, \$1.00.

Published by Oliver Ditson & Co., Boston.

Hohman's Practical Course of Music.

For Various Grades of Tuition. Part 1, for Youngest
Pupils. Part 2, for the Middle Classes. Part 3, for the Upper,
and Part 4, for the Highest. Translated from the German.
Price of each, 15 cts. The attention of School Committees is
especially called to this excellent graduated Series of Instruc-
tion in Vocal Music.

Published by Oliver Ditson & Co., Boston.

WILL SOON BE PUBLISHED.

RICHARDSON'S
NEW PIANO METHOD
UNPARALLELED

AS

A Method of Easy Instruction

FOR THE

Acquirement of a Thorough Knowledge
OF PIANO-FORTE PLAYING!

ADAPTED TO ALL GRADES OF TUITION,

From the

Rudimental Studies of the Youngest Scholar

To the

Studies and Exercises of Advanced Pupils!

Combining, in a Masterly Manner,

All the Valuable features of the Author's pre-
vious Work, with such Additions, Revisions,
and Improvements, as Experience in its use
has suggested.

Teachers and Scholars can order this work with perfect reli-
ability upon its meeting their fullest expectations, and being,
in every particular, all that is represented to be.

Professors of Music, And other Competent Judges, who have
seen the Manuscript or Proof-sheets, united in attesting to its
Superior Merits, the Perfect Adaptation of its Lessons, to the
Comprehension of all, and to its

Many New and Attractive Features!

As

Of the Utmost Importance to Pupils,
who would

Learn Quickly, — Understand Correctly!

And

Become Rapid and Finished Players.

RICHARDSON'S NEW METHOD

IS RAPIDLY APPROACHING COMPLETION, AND
WILL SOON BE ISSUED IN A STYLE
COMMENSURATE WITH ITS

MARKED SUPERIORITY

Two Editions will be Published, one adopting
American, the other Foreign Fingering,

When the work is ordered, if no preference is designated, the
edition with American fingering will be sent.

PRICE \$3.00.

Orders now received will be answered with early copies as soon
as issued.

Published by Oliver Ditson & Co., Boston.

Study with Amusement.

A series of Lessons for the Piano, rendering the fingers inde-
pendent of each other, both hands even, and the touch dis-
tinct. Well suited to small hands. By F. Petrus. \$2.50.
Published by Oliver Ditson & Co., Boston.

Cramer's Celebrated Piano Studies.

Revised by JULIUS KNOKE, with New Fingering and Explana-
tory Notes. In 2 Parts, each \$2. Complete, \$3.50.

Published by Oliver Ditson & Co., Boston.

Plaidy's Technical Piano-Forte Studies.

Containing much valuable information, not usually found
in large Methods of Instruction. From the German. Price \$2.00.

Published by Oliver Ditson & Co., Boston.

Moscheles' Piano-Forte Studies.

For the further perfecting of Advanced Pianists. Comprising
pieces in the different Major and Minor Keys, with Fingering
and Explanatory Remarks on the manner of performing
each. In 2 Books. Book 1, \$2.50; Book 2, \$2.00.

Published by Oliver Ditson & Co., Boston.

The Amateur Organist.

A Collection of Opening and Closing Voluntaries, from the
works of the best Composers, prepared with special reference to
the wants of beginners, and forming an excellent course of
study for the Organ or Melodeon. By John Zundel. \$1.50.

Published by Oliver Ditson & Co., Boston.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,
No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business,
the PUBLICATION OF MUSIC, the Manufacture of GUITARS,
FLUTES, &c., &c., and in every department of the MUSIC
BUSINESS, but more especially in the great success and won-
derful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established
store, CORNER OF BROADWAY AND PARK PLACE, where we have
been for TWENTY YEARS to the MORE SPACIOUS, COMMO-
DIOUS AND FASHIONABLE STORE AND WAREROOMS,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint
Nicholas Hotel, where we will have every facility to serve our
friends and patrons in the most prompt and satisfactory man-
ner.

WILLIAM HALL & SON.

New-York, April 1, 1859.

MR. ZERDAHELYI, THE PIANIST, continues to
give Instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS EICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.
Address at 21 East Canton Street, or at the Music Stores.

The Polylingual Journal.

A QUARTERLY MAGAZINE IN FIVE
LANGUAGES, affords great facilities for learning
French, Spanish, Italian and German. The First
Series, containing the same text in different languages, is now
complete. In the Second Series the Reading matter is different
in each language, and is selected from the best productions of
the leading writers of France, Spain, Italy, and Germany.
Terms, \$2 per annum in advance. The French Part in a
separate Magazine, 75 cents a year. Address,

HIRAM C. SPARKS,

384 885 Broadway, New York.

J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicho-
las Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 367

Bermann Baum,

Residence,.....No. 47 Hancock Street.

Beyer's Piano Forte School.

Intended for Beginners, containing, in addition to the Rud-
imental Lessons, 106 agreeable Examples, Exercises and Scales.
Handsomely bound in Cloth. Price, \$2.00.

Published by Oliver Ditson & Co., Boston.

The Child's First Music Book.

For the Piano, containing Simple Lessons, with Short and
Pleasing Exercises. Price, 50 Cents.

Published by Oliver Ditson & Co., Boston.

CZERNY'S PIANO FORTE METHOD.

CZERNY was the educator of Thalberg, Liszt, Dohler, and
other celebrated Pianists. Price, Complete, \$3.00. Abridged,
under the name of "Boston Piano Instructor," \$1.50.

Published by Oliver Ditson & Co., Boston.

Czerny's Piano School for 2 Performers.

Containing Fifty Progressive Exercises. In 2 Parts, ea. \$1.50.

Published by Oliver Ditson & Co., Boston.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession
that he has REMOVED his

HARP WAREROOMS

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel.
and solicits a continuation of the liberal patronage he has re-
ceived during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

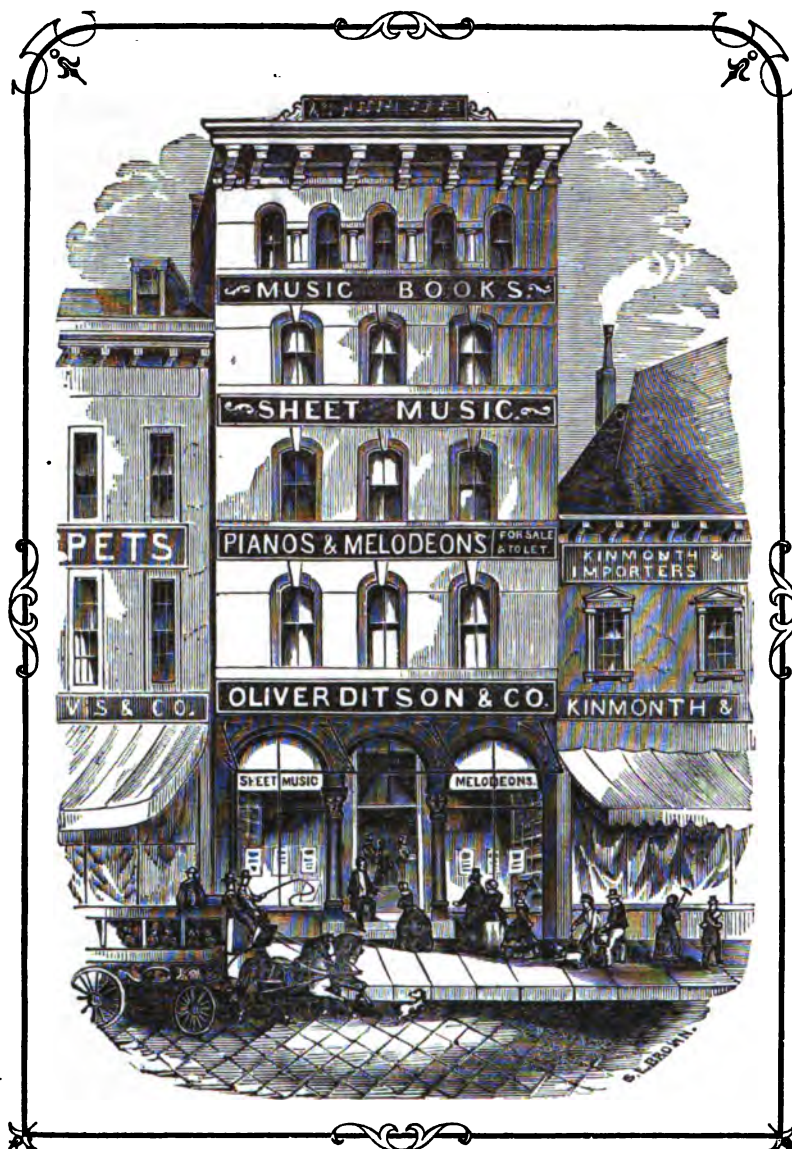
J. F. Browne would call attention to his large and choice
collection of HARP MUSIC, both foreign and own publi-
cations. Just Published, "40 Studies" in four Numbers,
forming, with the "FIRST SIX WEEKS," a complete general
course of instruction for the Harp. 371

OLIVER DITSON & CO.

No. 277 WASHINGTON STREET, BOSTON.

PUBLISH MOST OF THE STANDARD METHODS OF
MUSICAL INSTRUCTION
FOR THE VOICE AND EVERY MUSICAL INSTRUMENT.

THEIR OWN
PUBLICATIONS
IN
SHEET MUSIC
COMPRISE UPWARDS
OF
30,000 Pieces!
MUSIC ESPECIALLY ADAPTED FOR
Seminaries and Schools.
CHORUSES, TRIOS, AND
QUARTETTS.
Vocal and Instrumental Duets.
PIANO-FORTE FOUR, SIX, AND
EIGHT HAND PIECES.
GUITAR MUSIC.
Operatic & Oratorio Selections.
GEMS FROM THE GERMAN.
RONDOS, FANTASIAS, OPER-
ATIC AIRS, SONATAS,
AND OVERTURES.
VARIATIONS.
MARCHES & QUICKSTEPS.
QUADRILLES & COVILLONS.
REDOWS, WALTZES, POLKAS,
GALOPADES, DANCES, ETC.



AND THEIR
CATALOGUE
OF
BOOKS
MORE THAN
500 VOLUMES!
Piano-Forte Methods.
STUDIES, EXAMPLES, AND
EXERCISES.
CATECHISMS, DICTIONARIES,
PRIMERS, AND ENCYCLO-
PEDIAS.
**TREATISES ON HARMONY
AND THORO' BASS.**
Instructions, Exercises & Music
FOR THE
ORGAN AND VOICE,
MELODEON,
GRAPHICS, GUITAR, HARP,
Flute, Violin, and Accordeon,
BANJO, FIFE,
CLARINET AND FLAGEOLET,
Concertina, Violoncello,
DOUBLE BASS,
AND ALL
BRASS INSTRUMENTS.
COLLECTIONS OF VOCAL AND IN-
STRUMENTAL MUSIC, OPERAS,
ORATORIOS, SACRED MUSIC,
JUVENILE WORKS, &c., &c.

IN ADDITION TO THEIR OWN IMMENSE CATALOGUES, O. D. & CO. KEEP CONSTANTLY ON HAND, AND FURNISH TO THE TRADE, THE
PUBLICATIONS OF EVERY MUSIC HOUSE IN THE UNITED STATES.

AND, BY RECENT ARRANGEMENT,

MOST OF THE BEST WORKS ISSUED BY EUROPEAN PUBLISHERS.

They have, also, every facility at their command for procuring with despatch such *FOREIGN MUSIC* as is not usually kept on hand by American Dealers, such as large *Vocal and Instrumental Scores*, *Collections of Church Music*, *Theoretical Works in Foreign Languages on Music* and kindred subjects, *German Part-Songs for Male and Mixed Voices*, *Orchestral Accompaniments to Oratorios, Masses, Cantatas*, &c., &c.

Piano-Fortes and Melodeons for Sale from \$25 to \$300 each; and to Let from \$4 to \$12 per Quarter.

With the privilege of a deduction of Rent in case of purchase within one year.

CATALOGUES of Sheet Music and Music Books sent free to any address on application.

The special attention of Dealers, Seminaries, Teachers, Musical Societies, Choirs, Amateur Clubs, and all persons interested in Music is respectfully solicited to the numerous advantages secured to them at this establishment.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 373.

BOSTON, SATURDAY, MAY 28, 1859.

VOL. XV. No. 9.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance. To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$6. Ten copies, \$15. Twenty copies, \$25.

To Advertisers.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates. Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200; One Year, \$800. One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125. One-fourth Column, 1 " \$4 50; 1 Quarter, \$28; 1 Year, \$75. One-Eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$40. Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$20. Teachers' Cards, Two lines, Nonpareil, per annum, \$5.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 261 WASHINGTON STREET, BOSTON.

Advertisements.

A MARRIED GENTLEMAN who is fully competent to instruct both in Vocal and Instrumental Music, desires a situation in a Female School of high grade. Satisfactory references can be produced. Address, 378 W. K. GRABER, Tuscaloosa, Ala.

THE
NEW PIANO-FORTE METHOD,
By the Author of "The Modern School,"
IS NEARLY READY.

Orders now received will be answered with early copies.

Published by Oliver Ditson & Co., Boston.

Opera Librettos.

THE ONLY AUTHORIZED EDITION OF
the Opera Librettos, is for Sale at

OLIVER DITSON & CO'S.



THE
**BEST
PIANOS,**
ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,
BOSTON.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREROOMS,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner

WILLIAM HALL & SON.

New-York, April 1, 1859.

VOCAL QUARTETTES,

ADAPTED TO THE POETRY OF THE PRAYER BOOK.

BY JACQUES MAURICE.

No. 1 Now Ready. Price 40 Cents.

CONTENTS.

Thou, Lord, by strictest search.	Selection 113
How oft, alas!	Hymn 69
Ye fields of light.	Hymn 6
As o'er the past.	Hymn 61
O Thou that bear'st.	Hymn 125
Happy the man.	Selection 35
When I pour out my soul.	Selection 30
Savior, when in dust, to thee.	Hymn 68
Far from my thoughts.	Hymn 36

DELISSER & PROCTER,

373 508 Broadway.

M. ZERDAHELYI, THE PIANIST, continues to give instruction in Music. Address at Messrs. CHICKERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS HICHBURG.—Instruction on the Violin; Cultivation of the Voice; Composition, and Musical Arrangement.

Address at 21 East Canton Street, or at the Music Stores.

J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, St. Nicholas Hotel Building, 98 Spring Street, near the corner of Broadway, New York. 357

Hermann Fann,

Residence, No. 47 Hancock Street.

The Polylingual Journal.

A QUARTERLY MAGAZINE IN FIVE LANGUAGES, affords great facilities for learning French, Spanish, Italian and German. The First Series, containing the same text in different languages, is now complete. In the Second Series the Reading matter is different in each language, and is selected from the best productions of the leading writers of France, Spain, Italy, and Germany.

Terms, \$2 per annum in advance. The French Part in a separate Magazine, 75 cents a year. Address,

HIRAM C. SPARKS,
335 Broadway, New York.

"MARTHA."

THE SONGS, DUETS, TRIOS, &c., from this favorite Opera, have been published by the undersigned with Italian and English words, and a Piano-forte accompaniment of moderate difficulty.

FIRST ACT.

Of the Knights. Duet. [Lady Harriet, Nancy.]	.60
Oh! what madness. Terzetto. [Lady Harriet, Nancy, Sir Tristan.]	.25
Lost, proscribed, a friendless pilgrim. Duet. [Lionel, Plunkett.]	.30
From the time of earliest childhood. Song, from the above Duet.	.25
This indeed is quite amusing. Quartet. [Lady Harriet, Nancy, Lionel, Plunkett.]	.60

SECOND ACT.

Spinning Wheel Rondo. Song. [Lady Harriet.]	.25
'Tis the last rose of summer. Song. [Lady Harriet.]	.25
She's laughing at my sorrows. Duet. [Lady Harriet and Lionel.]	.30
Midnight. Quartet. [Harriet, Nancy, Lionel, Plunkett.]	.35
Midnight. The same as a Song.	.15

THIRD ACT.

Porter Song. Song. [Plunkett.]	.25
Huntress' Song. [Nancy.]	.25
Like a dream, bright and fair. Song. [Lionel.]	.30
How so fair, stood she there. [The same in a lower key.]	.25
Here in deepest forest shadows. Song. [Lady Harriet.]	.25
Heaven to you may grant pardon. Quintet Finale.	.35

FOURTH ACT.

Lionel, ah! unhappy. Song. [Plunkett.]	.25
--	-----

Published by Oliver Ditson & Co., Boston.

DITSON & CO'S STANDARD OPERA LIBRETTO.

NOW READY

IL TROVATORE,

(THE TROUBADOUR.)

COMPOSED BY VERDI.

With Italian and English Words, and the
Music of the Principal Airs.

Price 25 Cents.

This Series of Handbooks will include the following Operas:

La Prophete.	Meyerbeer.
Norma.	Belini.
Il Barbiere di Siviglia.	Rossini.
Lucresia Borgia.	Donizetti.
La Cenerentola.	Rossini.
Linda di Chamounix.	Donizetti.
Der Freyschutz.	Weber.
Lucia di Lammermoor.	Donizetti.
Don Pasquale.	"
La Favorita.	"
Don Giovanni.	Mosart.
Semiramide.	Rossini.
Ernani.	Verdi.
Robert le Diable.	Meyerbeer.
Masaniello.	Auber.
La Sonnambula.	Belini.
La Zingara. (Bohemian Girl.)	Baile.
La Fille du Regiment.	Donizetti.
Fidelio.	Beethoven.
L'Elisir D'Amore.	Donizetti.
Les Huguenots.	Meyerbeer.
I Puritani.	Belini.
I Capuletti e Montecchi.	"
Il Flauto Magico.	Mosart.
Il Trovatore.	Verdi.
Rigoletto.	"
William Tell.	Rossini.
La Traviata.	Verdi.
Marriage of Figaro.	Mosart.
Fra Diavolo.	Auber.
Lusa Miller.	Verdi.
Martha.	Fiotow.
Il Guiramento.	Mercadante.
La Gasa Ladra.	Rossini.

PUBLISHED BY OLIVER DITSON & CO.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of SHAWM, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfege, to which is added a considerable amount of Singing School Music, as Glees, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,

BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "Mason's Vocalizing Exercises and Solfege." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "Russell's Elements of Musical Articulation." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "Anthem Edition."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. B. GRAY,
" " J. H. HEDLEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. E. PRATT & BRO.
Bolton, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—RICEY, MALLORY & CO.
" " APPLIGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" " W. B. KEEN.
" " HIGGINS BROTHERS.
" " D. B. COOKE & CO.
Cleveland, O.—S. BRAINARD & CO.
" " J. B. COBB & CO.
Columbus, O.—RANDALL & ASTON.
Detroit, Mich.—FRANCOIS RAYMOND.
" " M. ALLEN & SON.
Dubuque, Iowa.—COUCH & GILBERT.
Indianapolis, Ind.—STEWART & BOWEN.
Janesville, Wis.—J. SUTHERLAND & CO.
" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Mansfield, O.—D. STURGIS.
Milwaukee, Wis.—E. TERRY & CO.
" " A. WHITTEMORE & CO.
Pittsburg, Pa.—J. H. MELLOR.
" " H. KLEBER & BROTHER.
Quincy, Ill.—GEORGE W. WINANS.
Rochester, N. Y.—WILLIAM ALLING.
" " E. DARROW & BROTHER.
St. Louis, Mo.—KEITH & WOOD.
" " L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" " PECK & RUDD.
Toledo, O.—D. ANDERSON & CO.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

[C] Brass Instruments, Clarinets, Flutes, &c for Bands, made to order, and warranted. BUSBONS' CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Saxhorn, Cornet, Accordion, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 316

O. B. BROWN,

TEACHER OF PIANO & ORGAN,

Address, 277 or 291 Washington Street.

HUGO LEONHARD

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing-ROOM, BOWDOIN STREET CHURCH.



HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING, Piano-Forte and Music Warehouse,

(Established, 1819.)

KING STREET, CHARLESTON, S. C.

JOSEPH P. SHAW,

Sheet Music Musical Instruments, &c.

ROCHESTER, N. Y.

J. C. D. PARKER,

Instructor of the Piano-Forte, Organ & Harmony, 3 HAYWARD PLACE.

H. H. HAWLEY,

DEALER IN

Music, Piano-Fortes, Melodeons, &c.

BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,

SPRINGFIELD, MASS.

W. H. DUTTON,

MUSIC PUBLISHER,

And Dealer in Musical Instruments.

UTICA, N. Y.

O. C. CLAPP & CO.

DEALER IN

SHEET MUSIC, MUSIC BOOKS,

Musical Instruments & Merchandise,

69 Court Street, corner of Cornhill, . . Boston.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,

244—45

8 Temple Place.

WILLIAM SCHULTZE

GIVES instruction on the VIOLIN, the PIANO-FORTE, and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Store.

SIGNOR AUGUSTO BENDELARI

Gives instruction in Singing.

Residence Tremont House.

G. ANDRÉ & CO.

IMPORTERS OF FOREIGN MUSIC,

(Agents of J. André, Offenbach.)

1104 CHESTNUT STREET, PHILADELPHIA.

GEORGE WILLIAM WARREN,

ORGANIST OF ST. PAUL'S CHURCH,

ALBANY, N. Y.

J. H. HEDLEY,

MUSIC PUBLISHER,

And Wholesale and Retail Dealer in

Pianos, Melodeons, and Musical Instruments,

519 Broadway, Albany, N. Y.

B. A. BURDITT,

COMPOSER AND ARRANGER OF

Military, Orchestral and Quadrille Music,

69 COURT STREET, BOSTON.

ADOLPH KIELBLOCK,

Residence, 285 Tremont Street.

Dwight's Journal of Music.

WHOLE No. 373.

BOSTON, SATURDAY, MAY 28, 1859.

VOL. XV. No. 9.

The Handel Commemoration Festival.

At the Crystal Palace, London, June 20, 22 & 24.

PROGRAMME OF THE GENERAL MANAGER.

(Concluded.)

The collection of the large mass of executants required in 1857 was a task of much anxiety, and would have been far more difficult but for the complete organization of the Sacred Harmonic Society. Every care was then exercised in their selection; but it need scarcely be pointed out that the experience gained on that occasion will now be of important service. The many thousands of applications which the Festival Committee have received since that time, from amateurs and others desirous of taking part in the Commemoration, has given them the opportunity of exercising the most scrupulous vigilance. This is already apparent from the greatly improved character of the metropolitan amateur division of the Chorus, which numbers 1,600 efficient amateurs, and has long been in course of regular rehearsal at Exeter Hall. Those who were present at the rehearsal of "Belshazzar," and the subsequent rehearsals of "Solomon" and the "Dettingen Te Deum," during the present season, must have been struck with the improvement manifested. Advantage has also been taken of many valuable suggestions for the selection of country performers, and thus a body of musicians will be assembled whose united efficiency will be unquestionable.

The music to be performed has occasioned much consideration and discussion. Those engaged in the preparations for the Commemoration would have gladly put forward such of the Oratorios or other works of the Great Master as would, in the present day, possess some novelty; but daily experience shows that the public are unwilling to relinquish works with the detailed merits of which they are familiar, from repeated hearing, in favor of others less tried, and therefore comparatively less appreciated. As the arrangements for a Festival on so gigantic a scale cannot under the most economical arrangements, and with a very large proportion of amateur aid, be undertaken but at enormous cost, it is manifest that pecuniary considerations cannot be left wholly out of sight. The object must be not so much to perform new works, as to impart a fresh interest to the old ones, by executing them on the grandest scale and in the most perfect manner.

No English Musical Festival can be considered complete without a performance of "Messiah." It is peculiarly THE ORATORIO of the English people. This work has therefore been selected for the opening day. "Israel in Egypt" created such a sensation at the last Festival, and the attendance at its performance was so great, that, apart from the acknowledged grandeur which has placed it at the culminating point of Choral excellence, no question can arise as to its repetition in 1859. Bearing in mind the amount of exertion required throughout all the details of so vast a celebration, and the heavy demands made upon the time and attention of the members of the Orchestra,—the occupations of most of whom, whether Metropolitan or Provincial, do not permit of lengthened absence,—it is considered impossible to attempt more than Three Performances. Under these circumstances, the task of selection is narrowed to one day. In order to meet opinions expressed in favor of portions of some particular works of Handel, it has been decided that the second and third parts of the remaining performance shall comprise a selection of the finest Choruses from his other Oratorios; the first part consisting of the "Dettingen Te Deum," a work, which from its frequent performance at St. Paul's, and the various Cathedral

Festivals, is well known, and which possesses that broad, effective character which peculiarly fits it for a celebration like the present. The Oratorio from which the selections will be made, include "Saul," "Samson," "Belshazzar," and "Judas Maccabeus;" and as it is probable that they will be interspersed with Solos by Vocalists of eminence who do not take part in the Oratorios of the other days, this performance will possess an interest of its own.

In order, however, that the Commemoration week may afford an opportunity for more completely illustrating Handel's varied genius, it has been arranged that the Wind Bands employed in the Festival shall, after each day's performance, execute in the Grounds, during the display of the Fountains, Marches, Minuets, and other compositions by Handel, including the Water Music, the Firework Music, and other celebrated pieces; and, also, that during the intermediate days, selections from his Italian Operas and Secular works shall be performed by the Band of the Company, conducted by Mr. Manns, with such additional aid as may be required. By this arrangement, together with the daily Organ Performance, ample opportunities will be afforded during the entire week for most interesting and diversified selections from Handel's Music, which will thus be brought under public notice in a more varied form than could be obtained under other circumstances.

The dates of each performance will be as follows:—

Monday, June 20, "MESSIAH."

Wednesday, June 22, "DETTINGEN TE DEUM:" Selections from "SAUL," "SAMSON," "BELSHAZZAR," "JUDAS MACCABEUS," and other Works.

Friday, June 24, "ISRAEL IN EGYPT."

An object of much interest to musicians and the general public, in connection with a Commemoration of Handel, will be the collection of a series of Portraits, Busts, Autograph Scores and Letters, and other Memorials of the Great Composer, towards the formation of which the Company have already received the most gratifying offers of assistance.

When it is borne in mind what a varied field of interest may be opened up by these personal reminiscences of HANDEL—by paintings, miniatures, and engravings of himself, or of vocalists and others associated with him; by drawings or examples of musical instruments of the period; views and plans of buildings devoted to music in Handel's time, when brought into comparison with those of the present day—it will be apparent that a collection of this character may be made highly interesting, not only as regards its association with the great musician, but as exemplifying the progress of the art.

It will give the Directors great pleasure to receive communications from persons who possess such objects, and who may be willing to contribute the loan of them for the Festival.

The price of Tickets has occupied serious attention. The desire on all sides is to place the Festival within reach of that large class whose means preclude high payment. A due regard, however, for the pecuniary success of an undertaking in which so large an outlay will be necessarily incurred, renders it impracticable to fix the rate of Tickets giving the right to special accommodation lower than on the former occasion; but other arrangements will be effected which will afford the opportunity of attending the Festival to those who do not desire the higher-priced Tickets.

The alterations and additions to the Orchestra will bring the performers more into view, and will also enable a much larger number of visitors to see and hear than on the former occasion;

and thus, while affording to the holders of Reserved Tickets the full accommodation which gave so much satisfaction in 1857, additional space will be at the command of the Directors, the appropriation of which will be announced at a subsequent period.

From the block plan appended to this prospectus it will be seen that the division of the Transept and Naves into two compartments—North, or Sydenham side—South, or Norwood side—with their respective separate entrances and approaches, will be again resorted to. The indication of each block of seats by letters, which greatly facilitated the working arrangements of the Stewards, and gave such general satisfaction to the Visitors, will be again adopted. It is intended that the central blocks, marked A, B, C, D, G, H, K, and L, with the corresponding double-lettered blocks, shall be allotted as Stalls (each seat numbered), at One Guinea each, or in sets for the three days, at Two Guineas and a Half. The blocks lettered E, F, I, J, M, N, will not have each seat numbered; but Tickets issued for these positions will entitle to admission to the blocks indicated on the Ticket, provided the holders of them are in their places at least half an hour prior to the time of commencement of each day's performance, after which time the places will not be retained. The Tickets for these blocks will be issued at Half a Guinea each, or in sets for the three performances at Twenty-five Shillings.

The Tickets for the two Corner Galleries, opposite each wing of the Orchestra, will be issued as Stalls, at Five Guineas for the set for the three days, in the front row, and at Two Guineas and a Half the set for the rows behind.

Applications for Tickets may now be made to the Secretary of the Crystal Palace Company, at Sydenham, S. E.; or to the Secretary of the Sacred Harmonic Society, at the Handel Festival Ticket Office, No. 2, Exeter Hall, W.C. Every application will be considered in the order of its receipt. Applicants should point out as near as possible the spot which may be desired, or if no particular place is indicated, the best possible selection will be made. No application can be attended to unless accompanied by a remittance of the amount, and a voucher will be immediately returned acknowledging the receipt of the money, with full directions respecting the issue of Tickets. The delivery of Tickets in exchange for vouchers, will commence on Thursday, the 28th of April, at the Crystal Palace, and at Exeter Hall, with the issue of SETS of Tickets for the Guinea Stalls, and of SETS of Tickets for places within the Half-Guinea Blocks. The Tickets for one or two days' performances only, will not be issued until Monday, the 2nd of May, but applications for these will now be received and registered, and the receipt of the money acknowledged by voucher, it being guaranteed that after supplying the demands for Sets of Tickets for the three days, applicants for Tickets for one or two days only will have them allotted in the order of their applications.

Cheques and Post-office Orders sent to either of the above offices should be made payable to the order of GEORGE GROVE, Esq., Secretary to the Crystal Palace Company.

By order,

ROBERT K. BOWLEY,
General Manager.

Crystal Palace, March 17, 1859.

For Dwight's Journal of Music.

A Tour among the Organs.

(Conclusion of No. II.)

And now a few words about Ulm, and my visit to its splendid cathedral, and noble organ. Just before

leaving Ludwigsberg, Herr Walcker proposed that his eldest son should accompany me on this journey, and in accordance with the plan, we met at the Stuttgart railway station on the following morning, and after a rather tedious ride of four hours we finally reached our destination. Ulm was formerly a free and imperial town, but is now included in the kingdom of Wurtemberg. It contains a population of about 20,000, and the prevailing religion is Protestant. The houses are, for the most part, old in look, and dismal in appearance; the streets are narrow, crooked, and very dirty; and the only places that seemed at all attractive to the inhabitants, were the cafés, where I observed numbers of people, both old and young, enjoying the beer and tobacco, for which this town has long been famous. The cathedral (or Münster, as the Germans call it) is a very fine specimen of Gothic architecture, and one of the largest and loftiest churches in Germany. It is 485 feet long, 200 feet broad, and the nave or middle aisle is 150 feet high. The exterior, though in somewhat of a ruinous and dilapidated condition, is very grand and impressive, especially the great western tower, with its rich and elaborate carvings, its enormous buttresses, and the graceful stone tracery of the windows. According to the ancient plan, this tower was intended to be 500 feet high, but after it was carried up some 340 feet, the work was finally abandoned from want of funds. The crane used for lifting the stones, is still to be seen on the summit, but we may consider it very doubtful if it is ever completed according to the original design of the architect. Within the church are many curious monuments and works of art, paintings by old German masters, and some admirable specimens of carved work in the choir-stalls. The organ (Herr Walcker's *chef d'œuvre*) is placed in a gallery at the extreme end of the church, and occupies the entire depth and width of the recess, in the tower; but the case and front pipes are so disposed as not to intercept a view of the great western window, a very beautiful object as seen from the nave or choir.

The Ulm organ, in regard to size, power, number of pipes and registers, is one of the largest in the world. It is 70 feet in height, 54 feet wide, and 48 feet deep. There are four manuals, each of C C compass, and two sets of pedal keys. The key action is reversed, and placed about ten feet in front of the organ. The draw-stops are 110 in number, including couplers, but they are not conveniently placed for making quick combinations, or for rapid changing. This may not be desirable in a church or cathedral organ, yet for a large instrument designed for a concert hall, and which may be used in performing symphonies or overtures, it is certainly important that the stops belonging to the different manuals should be so arranged as to enable the organist to see at a glance the combinations he may be in search of; and moreover the stop-knobs should lie convenient to his hand, so that he can make any change or combinations he may wish, without shifting his position from the organ seat. It is well known that the English and French organ builders, especially Willis of London, and Cavallé of Paris, have introduced several new and useful mechanical facilities for drawing on and shutting off the stops, but they have not, as yet, been adopted in Germany; there is, however, a very effective and ingenious contrivance of this nature, invented by Herr Walcker, and first applied to the Ulm organ, by which the organist is enabled, either to draw on or shut off successively, all the registers, and without taking his hands from the key-board. The mechanism is simple and not liable to get out of order, and consists of a cylinder, placed just behind the pedal roller board, which is made to revolve by the action of a pedal, and at each partial revolution, the stops are drawn separately, beginning with the diapasons, and followed by the chorus-stops and reeds in regular succession, until the full power of the organ is attained; then, by reversing the ac-

tion of the pedal, the volume of tone can be as gradually reduced. There is also another novelty in the Ulm organ, deserving of especial notice. The ten largest pipes belonging to the 32 feet metal open diapason, are placed in groups of five each, on the two end towers of the organ front, and to the eye, they appear to be made of tin, or the ordinary pipe metal, but upon examining them from the interior of the organ, I found that the six largest, viz., from C. C. C. C. to F. F. F. F. were made of wood, and covered with metal, that their outward appearance might coincide with the other pipes. Upon my expressing some surprise at this wooden ending to what purported to be a metal register, I was told by M. Walcker that his father considered the ordinary pipe metal of too soft a material for such large and heavy pipes, and whenever used for this purpose, the great weight of the metal would soon cause them to bend or give way at the foot, and as few persons were willing to pay the cost of tin (the proper material) there was no alternative but to make the wooden pipe act as a substitute. In regard to the tone of these pipes, they certainly lack the metallic quality, and the break between F. F. F. F. and F. F. F. F sharp (where the metal pipes begin) is quite perceptible to the ear; but on the other hand, each of them possesses a round, full and genuine note, which responds instantly to the touch of the pedal-key, and notwithstanding the break, and the slight difference in quality of tone, between the wooden and metal pipes, I think (all things considered) that Herr Walcker has acted wisely and with good judgment in this matter. Among the almost endless variety of registers belonging to the Ulm organ is one called the *Physarmonica*. This stop is, in fact, simply a *Harmonium* reed, enclosed in a long and narrow box, with a lid capable of being raised or shut by means of a foot pedal; but the only effects producible from it are a crescendo and diminuendo of the most feeble character, and so slight in extent and short in duration as scarcely to be perceptible to the ear; and though Mr. Walcker chose to dignify this stop with the name of *Swell*, I was unwilling to allow the title or to admit that he had made a correct application of this now very significant term. Still I feel inclined to welcome the *Physarmonica* stop, with all its shortcomings, and general inefficiency, and in doing so, let me express the hope that its introduction into German organs is but the initiatory step towards the adoption of the English and American *Swell* organ, with its *real* crescendos, diminuendos and sforzandos, and its other capabilities for grand and legitimate effects.

I have already expressed the opinion that the German reeds are inferior in tone to the best English and French stops of the same class; but by this I do not mean that they are actually bad, or deficient in all good qualities. The Ulm organ possesses a great number and variety of reeds, and many of them are quite effective, and sound very well, when used with other unison registers, but if tested alone, they are found to be deficient in some of the qualities belonging to a first class reed stop; yet such is the quantity, variety, and consummate excellence of the *Flue work*, that when the reeds are used with the full organ these defects are scarcely noticeable, and perhaps by the unpracticed ear would never be detected.

The principal Pedal organ is, without exception, the grandest, most complete and effective that I have ever heard. The key-action is easy and elastic to the touch, noiseless in its movement, and the pipes respond instantly to the pressure of the keys. Among the great number and variety of registers belonging to this department, is a five-rank mixture, of remarkable excellence and effectiveness, and I am glad to know that this stop is to be introduced into the Boston organ. It is of 32 feet tone, the lowest note being composed of a sixteen and eight feet pipe, quint, ten and two-thirds, and tierce, that is, five pipes to

each note, throughout the key-board. I have never heard a *pedal* mixture at all comparable to this, and when our organists and organ builders hear the one which is to be placed in the Boston organ, I am sure they will fully corroborate the opinion I have expressed. The sixteen and thirty-two feet open diapason stops, made by Herr Walcker, are, in all respects the best that I have ever heard, and, in my judgment, are greatly superior in tone and equality of voicing to the English and French stops of the same class; and this superiority I attribute to the fact that the Germans adopt smaller scales for their large open pedal pipes, and in this way are enabled to produce a purer and better quality of tone. I passed some two hours in examining the mechanical details of the Ulm organ, and perhaps a longer time at the manuals, in carefully testing the effects of the different registers, both singly and in combinations, and the conclusions I arrived at were, that the mechanism of this instrument is strong, durable, and faithfully made, though the workmanship may not be so highly finished as that produced by the best English and French builders. But in regard to the voicing of the *flue work*, (by which term I include all the pipes but the reeds) and the quantity and quality of tone produced, I consider this instrument as unsurpassed by any organ of modern times; and as to its power, brilliancy, and capacity for grand and broad effects, I believe it to have no superior in Europe. My next communication shall contain accounts of the celebrated organs of Weingarten, Berne, and Fribourg. S. P. T.

For Dwight's Journal of Music.

Peeps at Italian Papers.

No. III.

By TROVATOR.

What are they doing now in Italy? At latest dates they were of course playing Verdi. But even Verdi is being rivalled in popularity by an older, better, and less celebrated composer, Pacini. At Lodi they are playing Pacini's *Saffo*, in which the prima donna Zecchini is praised to the skies and called both egregious and insuperable—which must be very gratifying to the lady in question. At Naples, at about the 13th of March, they were playing Donizetti's *Maria Padilla*, which, with the exception of the duet for two female voices, was but coolly received. At the small Teatro Nuovo, a new opera by Carlo Riso, a new composer, has just been produced. It is his first work, and is called "Don Chisciotte." The *Omnibus* newspaper says: "With laudable intention in Chesciotte, his first opera, the author, who does not seem to affect the vivacity and spirit of buffo music, has in this work paid less attention to its comic suggestions, and devotes himself more to the expression of its poetic sentiments. However, this opera of Riso is not free from a certain exaggeration and mannerism, which is derived less from the natural inclination of the composer, than from the study of various works of the present school of art, in which the authors seek to astonish with startling effects rather than with gentle beauties. Yet the work has great merit. The most admired gems are a lovers' duet, a quartet, and a battle scene."

At Modena, the favorite prima donna,* whose name is Carmelina Proch, has had a farewell benefit. "She was regaled," says *Il Pirata*, "with magnificent and precious objects, with sonnets, epigrams, crowns and bouquets."

At Bukarest, Meyerbeer's *Robert*, with a Signora Gianfredi as Alice, a basso, named Benedetto, as Bertram, and Stigelli as Robert. They have had a great squabble in this theatre because the seconda donna, Zenoni, who sang Isabella, refused to sing any longer, unless she could have the part of Alice. So the opera had to be withdrawn.

At Novara, *I Lombardi*, with Signora Rolandini

as Giselda, and the tenor Zennari, and baritone Massiani, has been successful.

At Venice, Pacini's *Salimbano* has had a great success. One of the Venetian journals says:—"It is a true masterpiece, worthy of being ranked by the side of *Saffo*, and other great productions of its learned author, both for the originality of its character, the effect of its melody, its dramatic power, and fine instrumentation."

In Pesaro, the birthplace of Rossini, an opera by Ricci, entitled *Crispino e la Comare*, has met with success. The same opera has also been produced at Lisbon and Lugano.

In Florence, at the Teatro Ferdinando, somebody named Sofia Lorini-Vera, has just had a benefit, at which she sang selections from *Matilda di Shabran* and *Trovatore*. "In these pieces," says *Il Pirata*, "she was, without exaggeration, great, admirable, sublime!!"

At Oporto, a new composer, named Sanelli, has produced a new opera entitled *Fornaretto*.

At Madrid, the tenor Giuglini, and the pretty English Prima Donna Eliza Kennett, have been singing in *Lucia*.

At Trieste, a new opera called *Jane Gray*, by Menghetti, has completely failed.

At Mantua, they have been playing *Rigoletto*. The scene of this opera is laid at Mantua.

At Rome two *prime donne*, Maray, and Tortolini, have taken a joint benefit. The season closed with the *Elisir d'Amore*.

At Palermo, the tenor Salviani, who sang some time since at New York, in the *Prophet*, has been singing in *Trovatore* and *Traviata*.

At Barcellona, a new opera by Achille Peri, called *Victore Pisanu*, has been produced with eminent success.

At St. Petersburg, the favorite basso Marini, so well known here, has contracted a fourth engagement.

At Parma, Rosa de Vries has been singing with more success than at Palermo.

At Rimini, they are playing Verdi's early opera, *I Due Foscari*.

At Madrid, Madame D. Angri has been singing with great success—Mirate, the tenor, has signed an engagement for Rio Janeiro.

Mozart—Child and Man.

The life of Mozart, as it is reflected, first as regards his prodigious and prodigiously overtaxed childhood, in the letters of his superstitious and money, no less than art-revering father; secondly, as regards the meteor-like career of the matured genius, in his own correspondence with his friends, his family, his wife, forms a subject of contemplation too deeply interesting to our readers, musical and the rest, that we should need offer any apology for the insertion of the following series of letters carefully translated from various sources, and annotated with a view to complete the body of biographical information they present.—*London Mus. World*.

No. 1.

MOZART, SENIOR, to M. HAGENAUER, a Merchant of Salzburg.*

Linz, 3rd October, 1762.†

You have perhaps thought us arrived, when, in fact, we had only reached Linz? To-morrow, with God's permission, we shall resume our journey. We should have been at Vienna by now had we not been kept prisoners at Panau five whole days. This delay, which was owing to the Bishop of Passau, has cost me eighty florins, which I should have touched at Linz had I arrived sooner. I must be content with some forty florins left us from the concert we gave the day before yesterday. Wolfgang obtained the favor of appearing before the Prince Bishop of Passau, from whom he received—one whole ducat!

My children are cheerful, and are quite as much at ease everywhere as if they were at home. This little one is familiar with every body, and especially with the officers, whom he treats at first sight as though he had known them always. The dear children are the subject of general astonishment, especially the boy.

Count Herberstein and Count Schlich, who are in command over the province, want to have our arrival

at Vienna preceded by a great hubbub. All prognosticates that our affairs will go on well. God grant us only a continuance of good health, as hitherto. I beg that you will, as soon as possible, have four masses performed for us at Maria-Plani.‡

No. 2.

From the same to the same.

Vienna, October, 1762.

We started from Luiz on St. Francis' day, and arrived in the evening at Mathausen. The next day we reached Ips, where two Minorites and a Benedictine, who had been at the waters with us, solemnized mass. Meanwhile, our Wofel flourished it in such fair and proper style upon the organ, that the Franciscan Fathers, who were just sitting down to table with a number of guests, left the refectory and hurried to the choir. They could not recover from their amazement. We passed the night at Stein, and Wednesday we arrived here. We escaped all the annoyances of the custom-house—thanks to my Lord Wofel,‡ who, in the twinkling of an eye, had struck up an intimate friendship with the receiver, taught him the piano, played him a minuet on the violin, and hoped he should have the pleasure of seeing him again.

Notwithstanding the abominable weather it is, we have already been to a concert at Count Collalto's; the Countess Sinzendorff took us to the house of Count Willshegg and to Count Colloredo's, the Vice-Chancellor of the Empire, where we met the ministers and all the grand ladies of Vienna, with whom we conversed. Among others were the Chancellor of Hungary, Count Palffy, the Chancellor of Bohemia, Count Chotsek, and Bishop Esterhazy. The Countess gave herself great pains on our account, and all the ladies are raving about my son. Our fame has already spread to all quarters. Thus I was at the opera on the 10th when I heard the Archduke Leopold, speaking out of his box to an adjoining, say: There is a little fellow just arrived at Vienna who, I am told, plays admirably the piano, &c. The same day, at 11, I received an order to proceed to Schoenbrunn.¶ The next day we were put off to the 13th, as the 12th, the festival of St. Maximilian, was a gala day, and it was desired to hear the children quite at ease. Every one is seized with admiration at my little boy, and all agree in finding him possessed of wonderful aptitude. The court expressed a desire to hear him before we sought for a reception. Young Count Palffy, on his way through Linz, heard from the Countess Schlich that we were to give a concert in the evening; by dint of persuasion, she so prevailed upon him, that he left his coach at the door and accompanied the countess to the concert. He was extremely astonished, and directly after his arrival spoke of it to the Archduke Joseph, who related it in turn to the Empress. As soon as it was known we were in Vienna, an order was conveyed to us to appear at court. I should have given you an account of our presentation immediately after, had we not been obliged to go off at once to Schoenbrunn, to the residence of Prince Hildburghausen; and six ducats have prevailed against the pleasure of writing to you directly. Even now I have only time to tell you that their Majesties received us with such extraordinary favor that a minute account would appear fabulous. Wofel jumped on the knees of the Empress, flung his arms about her neck, and devoured her with carresses. We remained with her Majesty from three to six o'clock, and the Emperor himself came into the next room, to bring me to hear the Infanta play the violin. Yesterday, St. Theresa's day, the Empress sent us her private treasurer, who appeared in grand gala before our door bringing two complete suits for my two children. It is this personage whose charge it is to fetch and conduct us to court. This afternoon they are to go to the two youngest Archduchesses and afterwards to Count Palffy. Yesterday we visited Count Kaunitz, and the day before Countess Kinsky and Count Udefeld.

No. 3.

The Same to the Same.

Vienna, October 19, 1762.

I have been sent for to-day to the private treasurer. He received me with the greatest politeness, and asked me, in the Emperor's name, whether I could not remain some time longer in Vienna. I throw myself at the feet of his Majesty, was my reply. Thereupon the treasurer handed me one hundred ducats, adding that his Majesty would soon summon us again.

Do what I will I cannot see how I am to return before Advent. I shall take care to obtain beforehand a prolongation of my leave of absence.** For though I should leave hence in a fortnight or three weeks, yet must I travel slowly with these children that they may rest occasionally and not fall ill.

To-day we go to the French Ambassador, and to-

morrow to Count Harrach. All these personages have us fetched and brought back in their carriages, accompanied by their servants. We are engaged from five, six days, and a week beforehand, not to be too late. Lately we were at one house from half-past two till four. Thence Count Hardegg had us fetched in his carriage, and brought, full gallop, to a lady's, where we remained until half-past five. Thence we had to go to Count Kaunitz, where we stayed until nearly nine o'clock.

Should you like to know what kind of suit was brought to Wofel? It is of the finest cloth lilac colored; the waistcoat is in moiré of the same color; coat and waistcoat trimmed with a double border of gold lace. It had been ordered for the little Archduke Maximilian. Nanerl's dress was made for an archduchess. It is of white taffeta, brocaded with all manner of trimmings.

* He was the landlord of the house occupied by the Mozart family.

† The whole Mozart family, father, mother, son, and daughter, had set out for Vienna on the 19th of September, 1762. John Chrysostom Wolfgang Gottlieb Mozart, born at Salzburg, January 27, 1756, was therefore six years of age; his sister, Marie-Anne, was born August 29, 1761, and consequently eleven. Leopold Mozart, the father, born December 14, 1719, married November 21, 1748, Anna Beralina, born December 26, 1720.

‡ A celebrated place of pilgrimage, one league from Salzburg.

§ Diminutive for Wolfgang.

¶ Summer residence of the Emperor.

** Francis I. and Maria-Theresa, who had sixteen children, among whom were the Emperor Joseph II. and the unfortunate Marie-Antoinette.

** Mozart was in the service of the Prince Bishop of Salzburg, in the capacity of Vice-Capellmeister, violinist, and leader of the orchestra at the Court concerts.

(To be Continued.)

Negro Minstrelsy in London.

London is proclaimed to be the healthiest capital in Europe. It is also said to be the most cleanly. We are not so well learned in statistics, nor so deeply versed in the chronicles and testimonies of Boards of Health and Registrars General as to be enabled to dispute the former proposition. The latter, we fancy will hardly be universally accepted. If London be the cleanest capital in Europe, however, all we have to say is, we pity all the other chief cities. No doubt London is well drained, well watered, and well swept—the last two frequently to the utter inconvenience of the inhabitants—but can any amount of drainage, watering, and sweeping make amends for the abominable smoke nuisance? Can any care and pains expended in scouring and purifying the streets make the atmosphere clear, or keep the pavement white? No—coal, when heated, will necessarily smoke, smoke will necessarily ascend, and the soot will as inevitably fall. This is the great grievance of the metropolis—it is inundated by the "blacks."

A nuisance somewhat similar in complexion, and no less grievous and intolerable, is involved in the continuous influx for years of sable musicians from America. They infest our promenades and our concert halls like a colony of beetles. If we avoid their presence in street or music-room, their names and designations stare us out of countenance from dead walls, boardings, lamp-posts, and the interior of omnibuses. If we read the advertising columns in the journals, our eye is arrested by a long list of musical performances to be given, after the most approved fashion, by these ebony artists from the regions of the sun. Even Epsom and Hampton are not sacred from their influence. The great Derby race is run amid a salvo of bones and banjos, and the Surrey and Middlesex Stakes are contested to the accompaniment of "Dandy Jim from Caroline," or "My old massa tol' me so."

There must be something wonderfully attractive to a certain section of the public in nigger melodies or nigger minstrels to account for this, unless we suppose that modern taste is entirely depraved. So many of these fellows would not travel such a distance from their native country if they were not sure to meet with encouragement, and if those who preceded them had not returned home with well-lined purses. That the populace have a liking for nigger entertainments is beyond all question, since at no former period were there so many black troupes in London, who are all making money. Chief of these are the famous "Christy's Minstrels," who have earned a high reputation in their own country, and who won such applause in England as to induce a speculative manager to engage them recently for a series of performances in the French capital, with so much success, indeed, as to make M. Calzado himself exclaim with a woe-begone countenance—"Would that Mr. Mitchell would exchange his 'blacks' for my 'whites.'" If all the "Minstrels," in talent, conduct, and respectability, were like "Christy's," we should have little to find fault with, although still much to complain of. What we want to know is, of

what utility are the minstrels or their performances, and how is it that they have been allowed to swell into such importance? Now that they have lost their novelty, in what can their attraction consist? Woolly heads, ruled shirts, and high collars, have long ceased to surprise and delight, and the most violent antics and emphatic contortions of countenance are to be detected only in the lowest grade of the "black art." When an attempt was made to refine on the entertainment, the characteristic was lost. A nigger concert without grimace and copious gesticulation would be simply an ill entertainment. Unfortunately, the refiners soon saw their error, and resumed the demonstrative phase, or we should have got rid of the nigger concerts altogether. The moment they became respectable they would cease to attract. There is no such fortune in store for the public. Three "high class" nigger companies nightly tender their songs and their postures to an admiring British audience. The "Christy's minstrels" lead the way, followed, *longo intervallo*, by the "Ohio Minstrels," who are succeeded by the "Black Opera Troupe." How many more "rare birds," which might be likened to "black swans"—who, unhappily, never sing their dying songs—are to be met with, housed in the metropolis, may be ascertained at the police stations. We take no account of such "cheap blacks."

We should be sorry if the legislature interfered to put down the nuisance. Persecution might only create an undue sympathy, which might make matters infinitely worse. Let us live in hope. "Christy's Minstrels," by their really clever performances, have made that entertaining which otherwise would have provoked laughter only. It is pleasing to know that in the minstrels "life's copy's not eterne," and that some day or other their light must be dimmed. When they have departed, the "Black Opera" and the "Black Concert" will cease to live. People will grow friendly, and no longer quarrel about black and white, and nigger-tunes will be appreciated without any reference to the color of their interpreters. Let the "sable professors" therefore, "frolic while 'tis May." Let the foolish be amused, and the weakly be excited. Those who cannot understand may yet have their ears tickled, and the senseless and devoid of judgment may be moved to mirthfulness by uncouth voices and extravagant gestures.—*Musical World*.

Parisian Gossip—Rossini, Lablache, &c.

I mentioned in my last letter that Louis Napoleon gave a free performance of "Herculanum," Mons. Felicien David's new opera, to the choral societies. I have heard since they behaved with the utmost rudeness at the opera. They bawled, whooped and crowded, and hissed everybody and everything except M^{me}. Lauters and M^{lle}. Emma Livry. You know the Paris societies are called Orpheans. They figured in the procession and mass celebrated by the Provisional Government in memory of the victims of the Three Days of February. A boy seeing their banner, exclaimed, "Look! look there, Louis! there are the orphans of the victims!" "Well, Francois, all I can say is that they are the meanest, most unnatural fellows I ever saw, to be going about town singing in that way while their fathers are corpses." "Lor! Louis, they have got pensions from the Government, and that's what they are singing for." "Oh! that's it. I don't wonder at them now." I think I told you that Mons. Roger's voice has almost entirely gone. His exertions in "Herculanum" have injured it a great deal. It is whispered that Mons. Auber heard him at the last performance of this new opera, and said, "By Jove! there is the first fellow I have heard who has adopted the new 'pitch,' alluding to the lowered 'pitch' recently made the standard by the French Government. Rumor, who knows everything, says M^{me}. Roger is furious that any suspicion has got afloat of the extinction of her husband's voice, and she vows, by all her penates, that he has ten years' reign yet as first tenor of the Grand Opera." 'Tis most true, Ma'am.... "if, like a crab, he could go backward."

Have I or not told you that Rossini is about to give his friends a "Joan of Arc," which M^{me}. Alboni is to sing? Rossini's first wife, M^{me}. Colbran, a popular songstress, died young, and some years after her departure he married M^{lle}. Olympe Pelissier, a beautiful woman, with an admirable voice, who, when he addressed her, was studying under his guidance for the stage. Before he addressed her, and while she was thinking of visiting London during the concert season, to make herself known professionally, Rossini wrote for her, at her solicitation, a piece of music composed to exhibit her talents in the best light, and which, being acknowledged for his composition, would attract notice to her. She did not go to London, and did not appear in public, but

became M^{me}. Rossini. The piece he composed for her was "Joan of Arc." It has lain in his writing desk ever since then, until Rossini discovered it recently, and gave it to M^{me}. Alboni to sing.

Rossini has never been in finer spirits than he is now. He is full of his youthful fun and anecdote. I told you 't'other day how he wanted to bury a medal of Caracalla in the corner stone of his house at Passy to run a rig on some future Monkbarns: "Who will prove, in a long dissertation," said Rossini, "that I wrote music in the days of Caracalla." A few days ago, one of the musical composers of Paris sent Rossini a copy of his last new opera. Rossini sent him back a valuable present, with a sheet of paper containing these words: "Rossini to —, (the composer's name,) his musical peer." "Good heavens, maestro!" exclaimed an acquaintance, "how is it possible you can call that fellow your peer? he does not write music." "Nor do I. It has been ten years since I touched music paper." I must repeat to you a story he tells about Lablache, and then silence my pen, which I know has been quite too musical to day. Poor Lablache was absent-minded enough at times. One day the King of Naples summoned him to the Palace. Lablache obeyed, and stood waiting his turn of audience in the drawing room, which preceded His Majesty's closet. It was full of courtiers, who all knew him, and flocked around him to enjoy the brilliant conversation of the great singer; for Lablache was a thoroughly educated and intellectual man. As he had a bad cold, he asked permission of the gentlemen present to keep his hat on, which was, of course, instantly granted. The conversation was suddenly interrupted by the appearance of an usher, who told Lablache the King was waiting for him. Lablache took up a hat and walked rapidly towards the King's closet, which he entered, bowing and scraping, persuaded his manners were most courtly. The moment the King saw him, he roared with laughter. Lablache blushed and felt exceedingly awkward. "My dear Lablache," said the King, "what in the deuce are you going to do with the hat I see you hold in your hand?" "I beg ten thousand pardons, Sir, I.... really, do not.... understand Your Majesty?" ".... I beg your pardon, my dear fellow, for I cannot see what use you can make of the hat you hold in your hand." "Why.... Sir.... I wear it." Lablache, joining pantomime to speech, attempted to put the hat on his head. The hat in his hand struck the hat on his head, and for several minutes Lablache did not know what to make of it; then he recollected how the mistake occurred, and begged the King's pardon, but the King was laughing so heartily he could hear nothing, and Lablache joined His Majesty's laughter.—*Corr. of New Orleans Picayune*.

Congregational Music.

To the Editor of the Christian Inquirer:

It seems that many of the churches which formerly depended upon congregational music, have found it impracticable, however desirable it may have been considered.

Rev. Dr. Bellow's Church, of this city, and Rev. Mr. Longfellow's, of Brooklyn, have both tried the congregational system, and have both returned to a quartette choir. In the last Number of the *Christian Register*, we find the following article respecting the Unitarian and the "Orthodox" churches of Springfield, Mass:

The *Republican* says that the Unitarian Society in Springfield, after four years' experience of pure congregational singing, has modified it by the introduction of a quartette choir, as leaders of the common voice. The first Congregational Society (Rev. Mr. Parson's), after a year's similar experience, has introduced a like modification.

We believe Rev. Dr. Farley's Church, of Brooklyn, for a season endeavored to supply the music by the congregation, and went so far as to employ a chorister to instruct the younger people of the Society for the purpose; but this church now employs a quartette choir also.

Music Abroad.

ST. PETERSBURGH, April 16. — Madame Bosio's mortal remains were conveyed yesterday evening, at eight o'clock, in the midst of an immense crowd, to the vaults of the Roman Catholic Church. The Nevsky Perspective was literally blocked up by the multitude from the house of mourning, at the corner of the Sadoïva, to the church, and it was with great difficulty that, after the prayers had been recited by the clergy in the chapel lighted up with tapers for the occasion, the coffin, carried on men's shoulders, could be transported to its provisional destination. Per-

sons belonging to all classes of the population thronged around it. We never before witnessed such eagerness.

Before the funeral procession left, it was found necessary to close the entrance of the house of death, and great difficulty was experienced in clearing the stairs and passages, which had been invaded by the crowd a full hour before the ceremony. Garlands, flowers, and chaplets were sent, from all quarters, both to the church and poor Bosio's house. An immense basement for the coffin may be formed of them in the burial vault. The funeral service will, as we have already announced, be performed to-morrow, Saturday, at eleven o'clock, in the Roman Catholic Church. Persons who have received invitations are requested to bring them to the door of the vestry, and to enter the courtyard of the church by the Michael place.

IBRD., April 17. — The funeral obsequies of M^{me}. Bosio took place to-day, at eleven o'clock, in the midst of a large concourse of people. The Roman Catholic Church of St. Catherine was full long before the appointed hour, although it had been found necessary, on account of the crowd which besieged the place, to admit only the persons furnished with a special letter of invitation. We cannot, without exposing ourselves to the risk of omitting many important names, enumerate every one present on the occasion. Members of the diplomatic body, of the highest government offices, and of the army, were mixed up with the most distinguished ladies of the first rank. Art, science, and literature, also, contributed their numerous delegates and most noble patrons. The students of the University and of the Special Schools were to be seen among officers of every grade and of all arms, and of *employés* in the various departments of the public service.

The coffin, covered with chaplets and flowers, had been placed, the previous evening, on a raised platform, before the choir.

At eleven o'clock precisely mass began. Mozart's *Requiem* was executed by the artists of the German opera and the choristers of the church. The comrades of poor Bosio had left a fortnight before her death, and it will be a bitter cause of regret to them, in addition to the share they take in our common grief, that they were no longer here, to send towards heaven the last prayers for the deceased with their friendly voices.

About half-past twelve the procession set out from the church. Thanks to the intelligent measures adopted by the Grand-master of the Police, General Count Schouvalow, who, with great tact, was himself present to maintain order, there was only a momentary stoppage on leaving the church, and, immediately afterwards, the procession was enabled to pursue its course towards the cemetery of St. Mary. The throng was enormous, and was no less so even at the cemetery, whither the *cortège* had been preceded by a great many ladies who were found there weeping and praying.

The choristers of the Italian Opera, also, were there, and executed a dirge.

After the prayers of the clergy, the coffin was lowered into the grave, which the chaplets and bouquets filled up, as it were, in a moment. One of the gentlemen present then pronounced the following words:—

"Before this tomb is closed, permit me, gentlemen, to bid a last farewell to the eminent artist, to the distinguished woman, to the excellent friend, whose death has so suddenly struck with affright our admiration and our sympathy.

"Her life was very short, but how well was it employed! Born on the 29th of August, 1829, at Turin, Angiolina Bosio, after completing her musical studies at Milan, commenced, at the early age of 16, the career in which she rendered herself illustrious. I could not, even if I wished, at present describe in detail her existence of resolute labor and of ever-increasing success. Her life will, doubtless, be accurately related elsewhere. The glorious wanderer was *feted* by turns in Italy, at Copenhagen, Madrid, Paris, Havana, New York, London, again at Paris, and in St. Petersburg, where, for the last four years, she achieved her most brilliant victories.

"A few weeks since, an august testimony of kindly justice—an exceptional honor, and, as it were, a solemn attestation—sanctioned the triumphs of a talent which had exhausted the formulas of praise and the expressions of enthusiasm. But, alas! Madame Bosio scarcely enjoyed this mark of distinction which no other lady ever obtained! As if, thenceforth, she had nothing more to expect which could still honor or flatter her—she was doomed to go no further. She is here!

"Poor Bosio! Was the character of the *Traviata*, in which she achieved her greatest success, simply a preface!

"Must we regard as a prelude the two successive seasons terminated by that fatal drama of which she embodied the grace, the pity, the poetry and the charm, so poignant and yet so filled with attraction! Which of us, when she suffered the melodious death of Violetta, could think he was listening to the dying strains of the swan? Such was, however, the case; we were to hear no more.

"Gentlemen, I will not speak to you of her as the great artist; my words would be cold and vapid before your recollection of her. But her friends, in whose name I have the painful honor of now addressing you, have lost one blessed with a heart, a kindly grace, a serious intelligence, and a playful spirit, which rendered the sympathy they experienced for this truly distinguished woman even more lively than their admiration for the artist. She divided her life into two parts; one belonged to the public, and this was the largest part; she reserved the other for herself, and kept it within a circle of select friends. She was honor itself, and the living worship of duty. She was pious, and her art was for her a second religion. No obligatory labor daunted her; she dreaded indulging in any fancy which might have so fatigued her that the public would have had to suffer from the fact. It was with her a question of dignity. She possessed legitimate feelings of pride, but no one ever found in her any of that susceptibility which degrades *amour-propre* to jealous spite. She was kind, but her friendship never outstripped her esteem. We guessed her charity, but she herself concealed it with such care that we needed the revelations which have followed her death to learn all the extent of her generosity.

"Poor Bosio!

"But is she, after all, the person we ought to pity? Her soul has mounted upwards again to its divine origin, and, God, doubtless, has granted her prayers and our own. Our regret is presumptuous, and our grief egotistical. It is for ourselves that we weep, and for the void she has left.

"Oh, no! we weep for her also!

"We weep, in the midst of really public mourning, for her last hours, when she had to suffer the horrible sight of death approaching, with a slow but sure step, to crush all her affections, all her hopes, and all her dreams of repose, after her laborious exertions for fourteen years! We weep for that persevering courage which a breath of wind has rendered suddenly sterile! We weep, because the faith we have in the soul, and the reason which we invoke, cannot prevent its being a heart-rending thing to behold one so young die all at once in the vigor of life, and in the splendor of her fame—die, at the very moment she was able to think of her own happiness, after having devoted herself so long to our amusement!

"Thus, in this country, where her mortal remains will repose, far from the soil which bore her first steps, bitter regret will survive her; and, when the hearts which loved her shall have ceased to beat, tradition will preserve her dear memory in the land which is henceforth the native country of our remembrance of her.

"Adieu, Angiolina Bosio, may your body repose peacefully in this faithful earth, and may your soul not forget us in its present abode. Adieu!"

After a last prayer by the priest, the crowd began slowly to retire; it appeared to quit the tomb with regret, as though it still cherished an impossible and touching hope. All eyes were filled with tears, and we never saw, under analogous circumstances, a crowd depart more affected or more melancholy.

Paris.

A new singer, Madame Hermann Csillag, has appeared at the Grand Opéra, as Fides in the *Prophète*. This lady comes from Vienna with a great reputation, having been *prima donna* of the German Opéra for some time. Her voice is a powerful *mezzo-soprano*, of good quality, though not rich in tone, and under perfect command. Her acting is full of intelligence and enthusiasm. She was very successful, and was admirably seconded, in the parts of Joan of Leyden and Bertha, by M. Roger and Madlle. Dussy. At Vienna, Madame Hermann Csillag appeared in Mr. Balfe's opera *Keolanthe* and Meyerbeer's *Etoile du Nord*.

The success of the *Pardon de Plörmel*, eminent at first, rather increases than retrogrades. Two representations were given in Holy Week, when, notwithstanding the influence of that sacred season, devoted by most good Catholics to fasting and praying, the theatre of the Opéra-Comique was crowded in every part. *Fra Diavolo* runs side by side with Meyerbeer's new opera, and has an attraction entirely its own. The performance of M. Montaubry in the *Brigand Captain* is much admired. Madlle. Lefebvre is exceedingly pleasing in Zerlina, and Madlle. Lemerica makes a capital Pamela—the Lady Allcash of the English version.

Rossini has at length broken through his determination, and has in reality "assisted" at a public entertainment. On Sunday week (the 17th instant), the Société des Concerts had inserted in their programme selections from the great composer's *Stabat Mater*, and the finale to *Motse*. On perceiving Rossini, the audience rose *en masse* and received him with thunders of acclamations. At the end of the concert the same enthusiastic demonstrations awaited him, and continued until the illustrious master had made his escape through a private door. Her Majesty the Empress honored the performance with her presence.

Madlle. Emeny Legrua, an artist well-remembered at the Grand Opéra, has returned to Paris, after a sojourn of three years at Rio Janeiro.

Caroline and Virginia Ferni, two violin players of repute, have announced a concert for the 3rd of May, at the Salle Herz.

M. Hans Bulow, the pianist, and son-in-law of Franz Liszt, will give a second concert in the Salle Pleyel-Wolff, on the 5th of next month, when he will execute Beethoven's Sonata in A major, No. 101, besides a prelude and fugue of Bach's, *morceaux* of Mozart, Chopin and Liszt, together with a fantasia upon Hungarian Melodies, and a "transcription" of the march from *Tannhäuser*, by Herr Richard Wagner.

You have already, I doubt not, heard of the death of the celebrated tenor and master of singing, Nicolo Tacchinardi, father of Mad. Persiani. This eminent virtuoso died a few days since at Florence, in the 88th year of his age. He was born at Leghorn, on the 3rd of September, 1772, and from the earliest age displayed an extraordinary predilection for music. He began by playing the violoncello in the orchestras of theatres, where, subsequently, he won renown as a singer. After he had been several years on the stage, the French General, Miollis, heard him at Rome, and engaged him for the Italian Opera at Paris, and appointed him chamber-singer to the Emperor Napoleon. After this engagement he was heard no more in Italy, except on one occasion, when, desirous to behold his native country, he accepted the same title of chamber-singer at the Court of Tuscany, and consented to sing at the theatre of La Pergola. Having renounced the stage, he commenced giving instructions in singing, and his daughter constitutes the most celebrated example of his method of teaching. Tacchinardi was not a musician merely. He had a very lively taste for the fine arts, and numbered all the great artists of the day among his friends. One of the most intimate of these was Canova, who has bequeathed to us his bust in marble. Tacchinardi was extremely short in stature, and by no means prepossessing in appearance. An anecdote is related of him to the following effect:—One evening, while singing on the stage in presence of a large assembly, he was by no means treated with the respect due to the first tenor of the establishment. Stopping in the middle of one of his songs, he came forward to the foot-lights and addressed the audience thus:—"Gentlemen, I do not present myself before you that you may see me, but that you may hear me."—*Mus. World*.

The trilogy 'L'Enfance,' by M. Berlioz, was executed, as part of a sacred concert, at the Opéra Comique of Paris, this day, seven night. On Thursday week, a new setting of "the Seven Words," by M. Gounod, was performed at Lyons.

London.

The *Athenæum*, of April 30, keeps us informed of the doings at the two Italian Opera houses, including debuts of several new singers, and new laurels won by some old favorites on this side of the water. The comparison of Rossini with Verdi will find sympathy.

ROYAL ITALIAN OPERA, COVENT GARDEN.—"Innocence of stealing a silver spoon" (*ride* the answer of the wit in Byron's *Memoirs*) is but a silly subject for a tragico-sentimental village opera,—yet who can help feeling the enormous relief, that turns from the roasting and revengeful gipsy in 'Il Trovatore' to the thievery of "the chattering pie" in 'La Gazza'? And, so far as musical genius, freshness, and pathos are concerned, what an abyss is there betwixt the grim nonsense of the new opera and the sickly nonsense of the elder one—betwixt Signor Verdi and Signor Rossini! There are more ideas in the Introduction to 'La Gazza' than in the entire 'Trovatore' (in which, by the way, the *Miserere* might never have been written had not a certain "Qual mesto gemito," in 'Semiramide,' gone before it). Then there are "Di piacer," as a *sortita* unparagoned,—duets, trios, quintets,—a pair of *finales*, the second beginning with that capital funeral march

framing the prayer of the half-dying girl on her way to the scaffold,—but what is there *not* in point of music? If the *maestro* was too careless in accepting his stage subjects, no one, since Music began, has been so prodigal in decking them—if not with the resources of science, with the treasures of genius. The vein of Signor Rossini is the true vein, for it is the vein of inexhaustible melody—not excluding expression, not precluding science. A time may come when every opera from his pen will be hunted up and treasured, as though it was so much old gold or imperishable jewelry. This is no opinion of to-day, but an old one strengthened by comparison and experience, and emphasized to the utmost by the revival, on Tuesday, of Signor Rossini's 'La Gazza,'—not his best opera, though still an *Olympus* height above Signor Verdi's best opera.

Signor Rossini's operas, however, were written for singers,—not the bald, bawling, declamatory people who in Germany and in Italy have tried of late to make sound pass for singing. And thus, though they are sure to return, the fact may happen when there are no artists to be found capable of executing them. Think, for instance, of the changes which have passed over the world since 'La Gazza' was given with its great "cast" in 1838! Who that thinks can avoid feeling how immense is the amount of musical loss? Yet the opera, as times go, is well mounted at Covent Garden Theatre. We have good hope of Madlle. Lotti, whose voice is a reality—one of excellent kind, and who has time to give the labor required to make it flexible. The part of *Ninetta* is one of great difficulty in the florid execution it requires:—and the *sortita* was the worst given. In the concerted music the voice of Madlle. Lotti told excellently. The duet "Ebben" was so well sung as to get an *encore*,—and the verse which opens the *Rondo finale* was given even better. If this lady comprehend her position she will do good service to the stage, even in Rossinian opera. Madame Nantier-Didiée is, without question, the best *Pippa* we recollect; she sings the music with due brilliancy and pathos, and looks the part to perfection. Signor Gardoni is a good *Giannetto*; Signor Ronconi is a wonderful *Padesta*, managing to get through the music though it contains hardly a note which suits his voice,—in action mean rather than malignant. Signor Debassini, though compelled to retrench some of the florid passages of *Fernando's* music, in which Signor Tamburini used to revel so triumphantly, is still effective as the deserter-father. The subordinate characters, too, are well filled. But the feature of the evening was the overture, which went with a splendor and spirit enough to make its tantalizing writer's ears tingle as he sits in his retreat of the *Chausée d'Antin*, just doing enough to keep himself in public view. If there be losses, there are gains also. We doubt whether any such orchestral execution existed when Signor Rossini was writing his operas as that now secured by Signor Costa. Nothing of the kind, at all events, was even dreamed of in England. The *encore* was furious. The whole opera was well received,—what wonder?

DRURY LANE.—Drury Lane Theatre, freshened up with white draperies, made comfortable with the most brilliant of carpets, and the softest of elbow-chairs by way of stalls,—decorated with flowers, and blazing with lights, opened for its Royal Italian Opera season on Monday:—the opera being 'La Sonnambula.' Musically the start was not suspicious. When we recall the sounding promises of Mr. Smith, which announced sixteen operas as *capable of representation at a few hours' notice*—the first opera given, and this about the most hackneyed and the simplest of the list, should have been better rendered by orchestra and chorus than it was. The two were never neatly together, nor wrought comfortably with the principal singers. Among these, the artist to be most expressly commended is the veteran Signor Badiali: whose singing as *Count Rodolfo* was warm, finished, and masterly,—a new proof, had we needed it, that Time has nothing to do with style. Quite the reverse has to be said of Signor Mongini, the much-talked-of tenor. This gentleman, though disabled by a cold, exhibited an organ of the finest possible quality,—capable of delivering pure chest-notes to a natural, if not a flat, above the line—a voice in which power does not exclude sweetness. But the use to which it was put! We remember Signori Fraschini, Negrini, Bettini, Baucarde: none of them were good singers (as we understand the word)—yet all of them seem great singers if compared with the new comer. Emotion may deprive a man of some of his powers:—catarrh of others:—but neither will give him a bad delivery, wrong readings, and false taste,—nor prevent exercised ears from appreciating what is good and real. Signor Mongini is agreeable looking; but as an actor his earnest wish seemed to be to sing his scenes with *Amina* to the

stalls, whose occupants, not the Somnambulist, exclusively benefited by his distress and jealousy in the chamber-scene. With Miss Balfe's best will to put herself in the way of being scolded, her agonized lover rendered this impossible: so determined was his resolution to ignore her presence. The *prima donna*—by accident, not discourtesy, noticed last—was singing with great care, and acting with great animation. She has been trained to the utmost:—she gives all that her voice can give, pleasingly; she is fearless, finished, and redundant in execution. Her voice has subsided into a *mezzo-soprano*, most powerful in its five upper notes: but it may be doubted whether it is capable of abiding "wear and tear" in a theatre; and it is certain that with half the ornaments that she uses, and those more tastefully selected, the singer would produce double the impression that she produces. Miss Balfe is too interesting and too accomplished to confound wrong with right, and not to be warned that she is doing so. On Tuesday, 'La Favorita' was given, with Mlle. Guarducci (of whom we must speak on some future occasion), and Signor Giuglini. The tenor, we perceive, was most warmly received.

Dwight's Journal of Music.

BOSTON, MAY 28, 1859.

MUSIC IN THIS NUMBER.—Continuation of the opera, *Don Giovanni*, arranged for the Piano-Forte.

Italian Opera.

MR. ULLMANN'S company returned to us last week, and made a brilliant opening on Thursday evening. In spite of ten days rain, the lateness of the season, the satiety of a whole winter's pleasures, the Boston Theatre was completely filled with as fine an audience as we ever see on such occasions. The as yet fresh charms of the pretty little opera of "Martha," by Von Flotow, heard here only twice before, last season, was in great part the secret of such unexpected concourse. The good houses have continued, nightly, from that time to this. *Martha* was played on Thursday evening and Saturday afternoon, and *Lucrezia Borgia* on Friday evening.

The second performance of *Martha* was the best, although both were good. The piece was well cast, well put upon the stage, and all the persons entered *con amore* into their parts, so as to make a genial, pleasant whole of it. Of the opera itself our first impression has been quite confirmed. It is full of pretty, lively, facile music, on which a cleverly contrived series of playful, sentimental situations and adventures, and graceful comedy of dialogue and action, with touches of the serious, are floated easily and happily enough—music more Italian than German, more French than Italian, and appealing with the *argumentum ad hominem* to popular English sympathies by the perpetual introduction of the "Last Rose of Summer," as well as of a swaggering old chorus tune or two. In the first two acts it is all very genial and charming; nothing finely imaginative, nothing that shows genius, nothing very original, but graceful, natural, spontaneous and flowing. The music just serves its purpose of setting the little play afloat, of blending dialogue and action into a fluid and harmonious whole; it is pleasant to the ear and nowhere overstrained. It is just where it begins to grow serious, just where the sentimental element comes in, and where the music makes higher pretensions, that it begins to sound weak and tedious. Nor is it, as a whole, considered intrinsically as music, an opera that can long wear. Elegance and ease and liveliness cannot save it; the bloom of novelty wears off and leaves it common-place and threadbare.

In the performance there was a great deal to enjoy. If this return of the opera brought no other new gain, it is at least no small refreshment that it gives us Miss ADELAIDE PHILLIPPS, as new, as she was supposed well known. Her pretty part of Nancy was from first to last in all respects artistic and most charming. Her voice, so large, and rich, and warm, has acquired new flexibility and smoothness; she has lost much of that thickness of utterance; and her delivery is beautifully finished and effective both in melodic aria and in the nimble *parlando* of the comic dialogue. Her fine figure, easy grace of motion, and perfect naturalness of action made up one whole with her singing. In her abundance of witching, merry by-play, she was just a match for Formes, and these two were precisely what the play required. There is no overstraining and no nonsense about the performance of Miss Phillips; the quality thereof is good and wholesome; you can but like her heartiness. It was a decided triumph for our young townsman, here in her slow-believing home; such recognition was worth waiting for, since there can be no question now that it was fairly won. Miss Phillips has nobly justified the interest which the young girl inspired in Jenny Lind, and which led that generous woman to contribute largely, both in money, and in advice more precious, to her obtaining the best musical culture that Garcia and other European masters could afford her.

Mme. LABORDE of course vocalized with exquisite facility and fineness in the difficult and florid soprano music of *Martha*, and sang "The last Rose" unsurpassably well so far as grace of execution goes.

Of FORMES, as farmer Plunkett, there is no need of saying that he was, what every one can always rely on him to be with certainty, all that his part can possibly require. The rich, round, organ tones of his bass voice seemed more satisfying and more musical than ever; his manly recitative smacked of whole-heartedness; he was thoroughly in his part, and never, for a moment, out of it, acting always to a charm; and if he does sometimes sing a little out of tune, you pass it over as a mere accident in him, so much absorbed are you by his solid, genuine, great qualities.

There was a new tenor, Signor SBRIGLIA, in the part of Lionel. One of the light and little tenors, of whom we have so many lately. He has a fair voice of rather a metallic quality, not without sweetness, even when forced to somewhat painful intensity on a high note. His intonation is generally true, and execution good; and he sang, at least on Saturday, with considerable abandon. Herr MUELLER, with his portly voice and figure, made a very good Sir Tristram. By the way, it was a curious feature of this entertainment that, of the quintet of principal singers, one only was Italian, Sig. Sbriglia; Laborde is French; Miss Phillips, American; Formes and Müller, German. The choruses and orchestra were as effective as before, under the energetic baton of Heffr ANSCHUTZ, but sometimes furiously noisy.

LUCREZIA BORGIA.—The representation of Friday was, as a whole, above the average, and by no means one of the very best we can remember. Mme. GAZZANIGA somehow did not quite reproduce the fine impression we received of her a few years since. She labored in her singing,

and her impersonation of Lucrezia was not sustained throughout to that dramatic height for which she surely has the gift. Yet there were flashes of the true fire, passages that were marvellously well done. We cannot think that she was quite herself that night. Again it was Miss PHILLIPPS who lent most charm and freshness to that repetition of a well-worn piece. She sang and looked and acted Maffeo Orsini more satisfactorily to our taste than any of her predecessors. In point of voice and singing only Alboni has surpassed it. In all those passages where her voice should stand prominently out before the loud orchestra and chorus in the first act, it was perfectly effective. She sang the Romanza with just the right kind of warm, rich, romantic coloring; and her "Drinking Song" was so perfect as to be like a new thing; that large, full trill of hers had really a luscious quality; she was compelled twice to repeat it. Chaste, honest, wholesome, generous singing, we call that.

Much was expected of the new tenor, STEFANI, and much, if not all, was realized. He is a tall, broad-shouldered, manly looking fellow; acts earnestly, although a little awkwardly, but not extravagantly; and has a voice of good ring and volume, quite musical and sweet when moderately employed, but of a splitting quality, when forced to fortissimo in high notes; it is as if the tone clove the air, like a tough resisting medium, with wedges. He reminds you somewhat of Benedetti, though without his magnetic, intellectual force. He sings well, but with far less smoothness, sweetness and finish than Brignoli. In *Di pescator*, and in the Trio, he made an excellent impression.

Signor FLORENZA lacked dignity for the Duke. There is no repose about him. He attitudinizes and grimaces fiercely. His baritone is ponderous and powerful, and at times rich; but certain bad tricks in its delivery, which were always noticeable, seem to have become more fully pronounced, such as that of violently jerking out the sound, instead of letting it roll forth continuously. The parts of Gubetta and the Duke's spy were more than respectably filled by Signors DUBREUIL and QUINTO.

LA FAVORITA, which was performed on Monday, fell very far short of the mark of a perfect performance. The energetic and loud beating of Mr. ANSCHUTZ in the beginning gave sure signs of unsatisfactory and inadequate rehearsal, which were entirely fulfilled by the performance. The orchestra was uncertain and the choruses dragged, and the principals failed to enter into their part with the necessary fire. Signor DUBREUIL was entirely incompetent for the role of Balthazar, which Marini, Badiali, and others have made one of the most important in the opera. His voice, though correct and not unpleasing, lacked the majestic volume which the dignity of the character imperatively demands. FLORENZA, too, appeared to less advantage as the King than in many other characters; his voice seemed hard and worn, his action sometimes bordered on the ludicrous, and was surely far from indicating the dignity of a King Don Alfonso of Castille. His nether limbs too were arranged in the stripes of our country's flag (the stars left out), which gave a singularly odd effect to his "make up." The ensemble of these voices injured the concerted music, and till the last act, every thing fell quite

flat and died upon the ears of the audience, save here and there an aria by Gazzaniga and Steffani. But they reserved their forces for this last act, which was so admirably sung and acted as to redeem the performance from the disgrace of failure, and conclude it in a triumphant blaze of glory. The applause conferred, and justly too, upon STEFFANI'S *Spirto gentil*, and on the duet which ends the opera, was impetuous and tumultuous, and we must confess that the finale has rarely or never, perhaps, been rendered with more spirit and splendid effect. Signor Steffani has that rare talent in a tenor, of abandoning himself to his part, and of infusing into it the fire and passion which the part of the *primo tenore* always requires and almost never receives. His fine personal presence and commanding figure aid him not a little in giving due effect to the parts that he assumes. GAZZANIGA was well mated with him as Leonora, and sang throughout the opera with her wonted beauty and expression.

NORMA was the piece on Tuesday evening. We were not present, but can well credit the report of LABORDE'S unsurpassable vocalization in *Casta Diva* and the other florid melody, and of the grandeur of the Druid High Priest of FORMES. GHIONI is said to have been an excellent Adalgisa, and STEFFANI to have made the most of the "ungracious part of Pollio."

DON GIOVANNI. — Mozart's master-piece must have one night, of course, in every opera season. On Wednesday evening it drew a large and eager crowd. The performance was indifferent as a whole, excellent in certain features. With a good orchestra, and passable singing, the music itself always saves it, for that, indeed, is inexhaustible in beauty and variety and grandeur, in spite of imperfections in detail, the list whereof in this case might unroll as long as Leporello's; instances of false tune alone were *mille e tre*. The Trio of maskers was sadly marred in this respect, as were other parts, by the inadequacy of the tenore, Signor SBRIGLIA. His *Il mio tesoro* was not edifying. After hearing Mario, one would think the part of poor Ottavio not one to be despised. Much depends on it in the first scene, with Donna Anna. There was dignity and pathos in Mlle. POINSON'S rendering of that character; the dramatic quality of her voice still grows upon us; her recitative is expressive, and in the noble outburst, *Or tu sai*, with the preceding narrative, she showed true fire. Her singing is artistic, and her efforts always command respect. Mme. GHIONI appeared to uncommonly good advantage in the part of Elvira. Her rendering, especially, of the long recitative and aria, *Mi tradi*, (one of the finest pieces in the music, and by few attempted here), was a fine success. Mme. LABORDE, of course, sang Zerlina's melodies with a grace and fineness not to be surpassed; but there was a lack of individual flavor and decided piquancy, as compared with Bosio, Sontag, Piccolomini, and others, and her acting was no more than pretty.

FLORENZA'S voice rang effectively in the strong parts of the Don's music; but his impersonation was often coarse and exaggerated. Leporello was the man; — the real person of the play. Herr FORMES is the king of Leporellos. Nothing could exceed the perfection of his acting; while the music, in his rich, unctuous tones, was everywhere the native and spontaneous language of the part. In the two scenes with the statue, the mixture of terror with the buffoonery and cunning of the Spanish servant's nature was inimitably grotesque and true. How the delicious summer night's music of the churchyard scene heightens the effect of those supernatural and grotesque elements! — The part of Masetto seemed indifferently

filled at short notice. The ball-room scene was splendid, the crowd on the stage great, and the short outburst of *Viva la liberta* — it can hardly be called a chorus — was so startling that it was absurdly demanded; but there was no dancing, no three orchestras playing the dance music, and the whole thing was got over in the easiest way. The scenic effect, however, of the last finale was a great improvement on the old childish plan of painted flames and devils. An imposing scene out of the "Faust and Marguerite" spectacle, recently produced at the theatre, representing Lucifer in lurid light upon the top of a vast globe, after Martin's illustrations of Milton, was happily substituted. The orchestra did well their part, and theirs, in *Don Giovanni*, is the all-important part.

Musical Correspondence.

NEW YORK, MAY 22. — On Tuesday we had MASON and THOMAS'S last Matinée, the series not having ended, as I stated a few weeks ago, with the previous concert. The programme was an excellent one — Mozart's fresh, quaint, childlike little piano quartet in G Minor, a Rondeau for Violin and Piano by Schubert, which, with all its beauties, had the very common fault of its composer, of excessive length and too much repetition, and one of Beethoven's latest quartets, No. 14, which was played for the first time in this country. This latter was most interesting — full of exquisite beauties, but with a morbid vein running through it that spoke too well the unhappy state of mind of the composer during its creation. Such a work can be neither understood nor thoroughly appreciated at a first hearing. I envied a friend accompanying me, who had listened to the practising of it from the beginning. That this practising had been thorough and arduous, the fine rendering of the exceedingly difficult music plainly showed.

Besides these instrumental pieces, we had a couple of songs by a young *debutante* — a member of a gifted family, Miss WOLLENHAUPT. This young lady — and very young she seemed, has a fine, pure voice, which, in the upper region, is also very powerful. She was evidently, however, exceedingly nervous, and probably hardly did full justice to herself. She sang Mendelssohn's *Zuleika* with much feeling, and, by way of showing variety of style, a song by Rossini, *La Separazione*. She evinced proof of good training, but is hardly yet far enough advanced, and is also too young to enter the lists as a public singer. A few years more of study, both here and in Europe, will undoubtedly place her high in the ranks of the profession.

Two very attractive concerts were given on Thursday night; pity that separate evenings had not been chosen. The one was that of Mr. APROMMAS, with the assistance of Madame ABEL. The latter played exquisitely as always, the first movement of Beethoven's Sonata Op. 54 — called "L' Aurore," a modern trio with the harp. "Les Mancenilliers" of Gottschalk, Prudent's "Danse des Fées," and in answer to an encore the "Lucia" of the latter composer. Chickering's pretty little hall was thoroughly filled, and all seemed to enjoy the music. At the same time, Mr. MILLS gave his first concert at Niblo's. His own choice of pieces was excellent, and calculated to show him in every variety of style. First, with Messrs NOLL and BERGMANN, he gave us a Trio of Mendelssohn, (I forget the opus or key) then, alone, Liszt's arrangement of the March in *Tannhäuser*, the A minor *Etude* of Thalberg, and Chopin's *Polonaise* in E flat; and, with Mrs. Mills, Moscheles' *Hommage à Handel*. Mrs. MILLS, of whose powers no one had previously been aware, made her debut that evening, and acquitted herself most creditably. She rendered the very difficult

Treble of Moscheles' Duo with a force and precision which took every one by surprise. It may not be out of place here to mention a bit of romance connected with this young artist couple, which is generally believed authentic among us. It is said that Mr. Mills and his wife became acquainted at the conservatory of Leipzig, and soon preferred each others' company to the rest of the world. There was a mamma in the case, who, as the young man had yet to make his own way in the world, was prudently averse to trusting her daughter to his care, and to cut the matter short at once, resolved to put the sea between the lovers, and remove to America, where I think she had friends. But in spite of the secrecy in which this plan was kept, a little bird whispered it in the ears of the lover, and he, thinking that "faint heart never won fair lady" immediately took passage in the same vessel, and the result was, that the young people were married soon after their arrival in this country. I hope I have not been too personal in relating this story; it is generally known here, and my main object in giving it is to refute some reports less creditable to Mr. Mills that are said to be current in your city.

The remaining performances of Thursday's concert were vocal, and were very unattractive as regards the music, and not much less so in performance. Mr. SIMPSON'S voice is sweet — too sweet, but very weak, and his singing lifeless. A Mr. THOMAS sang a German ballad, and the comic basso aria from *Cenerentola*, but as he enunciated without the least distinctness, it was difficult to make out in what language he was singing, though it finally proved to be English. In answer to an encore, the man had the audacity to produce a ballad with five verses to the same tune, the words of which (of which only one in ten could be understood) were meant to be comic, but failed utterly in effect.

The remaining singer, though a lady, I have left to the last, as being the best. Miss BRAINERD'S fine, true voice always tells, even though it must be noticed with regret, that she does not progress. Her *fioriture*, particularly her trill, the other evening, were beneath criticism. I should advise her to confine herself to slow movements, and long drawn notes, as the want of flexibility in her voice is too apparent in more rapid movements. Nor is her choice of pieces generally good. A song by Wallace and a "Polka Song" by an unknown, "Imogene Hart" are not very attractive or interesting. It is with regret that I speak so plainly of this lady, who has always been one of my favorites, and who is a pains-taking student, but I would warn her, while there is yet time, against retrograding instead of advancing.

It remains to speak of Mr. Mills's performances — what more can I say than that they were excellent throughout? This young man has succeeded wonderfully in the short time that has passed since his arrival, in winning the public favor — and this is all the more satisfactory, as he never for a moment resorts to clap-trap attractions or humbug of any kind — modest, unassuming, always true to himself, as an artist, (I judge only from his appearance in public), exceedingly versatile in his powers, he satisfies the listeners completely, in every respect, and wins the admiration of all, both artists and audience. His choice of pieces, too, is excellent, and, though his repertoire is not very large, he is constantly adding to it. May he realize all the promises he gives!

"Trovator" keeps you *au fait* of operatic doings, so I will only mention them in connection with as complaint I have to make against STRAKOSCH. He has a bad way of imposing upon his audience. He advertises Matinées with one entire opera and one act, or the like, of another. When the time comes, however, the "entire opera" is mutilated in the most absurd manner, some most important part being omitted, as, for instance, the "mad scene" in *Lucia*, or that whole part of *La Favorita* in which Fernando learns Leonora's position, and rejects her. And that this is not done to save time, is proved by the length of the intermissions, which would be sufficient to act the omitted part twice over. It is, in plain words, an imposition.

The Paris correspondent of the *Picayune* (New Orleans) gives us this:

We have not only Mons. Meyerbeer's new opera, but we have, too, Rossini's cantata, "Joan of Arc." Mme. Albouy sang it, Rossini himself accompanied her!! A very select company was invited to hear it; among the guests were Prince Poniatowski, the Prefect of the Seine, Baron de Rothschild and wife, Mme. Orfila, Mons. Auber, Mons. Carafa, Mons. Basin, Mons. Vivier, Mr. Lumley, the celebrated Impresario, Mlle. Tagliani, Mme. Plessy, and Mme. Ferraris. Several of Rossini's guests were absent in consequence of a singular coincidence. I have told you that Rossini found he had such troops of friends his house could not hold them all, and he had been obliged to discriminate between them and in favor of the intimate friends with whom he was personally acquainted. It happened that the first card he issued were as follows: "Mons. and Mme. Rossini beg you to spend the evening with them on Friday, the first of April." Rossini is so fond of practical jokes, a good many guests looked on the invitation as an "April fool," and kept at home. The cantata is fully equal to any thing Rossini has written.

Music Abroad.

London.

The Philharmonic Concerts have commenced. The first programme of the season was as follows:

Sinfonia in E flat, No. 8.	Haydn.
Aria, "Non so donde viene"—Signor Belletti.	Mosart.
New Concerto, Violin (MS.)—Herr Joachim.	Joachim.
Scene, "Infolge"—Madame Anna Bishop.	Mendelssohn.
Overture, "The Ruler of the Spirits."	Weber.
Sinfonia in D, No. 2.	Beethoven.
Duetto, "Se la vita" (Semiramide)—Madame Anna Bishop and Signor Belletti.	Rossini.
Solo, Violin—Herr Joachim.	Bach.
Overture, "Zauberflöte."	Mosart.
Conductor—Professor Sterndale Bennett, Mus. D.	

HERR JOACHIM'S CONCERTS.—The quartet concerts announced by Herr Joseph Joachim, have been looked forward to by amateurs of classical music with the utmost interest. The later quartets of Beethoven are too seldom heard—those styled the "Posthumous" scarcely ever; and yet they deservedly rank among the noblest productions of the German "tone-poet." The design of Herr Joachim is to include as many of these as possible in the series of performances which began on Wednesday night in Willis's Rooms, before such a union of connoisseurs as is rarely found assembled at a musical entertainment. That of all living violinists, now before the public, Herr Joachim is the most accomplished—whether as a "virtuoso," possessing all the secrets of modern mechanical display, or as a master of the great and lasting school—is indisputable; and that his reading of Beethoven's most profound compositions is incomparable must be admitted without a dissentient voice. The most refined enjoyment was, therefore, anticipated; nor was expectation in any way deceived. The programme occupies so small a space that we are able to make room for it:

Quartet in F minor, Op. 95.	Beethoven.
Quartet in E flat, Op. 127.	Beethoven.
Quartet in F, Op. 66.	Beethoven.

Thus, it will be seen, there were only three pieces; but three pieces of such transcendent worth, executed in a manner fully to justify the epithet *perfection*, are a sufficient tax on the attention of all who set a proper estimate on the value of music of the very highest order—music that appeals to the heart and the intellect just as much as it enchants the ear. Associated with Herr Joachim were Herr Ries (second violin), Mr. Webb (viola), and Signor Piatti (violin-cello). Finer quartet playing was never listened to. Not merely were the passages given with faultless accuracy, the melodious phrases delivered with a sentiment that left nothing unexpressed; but there was—best of all—a common sympathy among the four players which showed that they must have practised together diligently, with an artistic resolution to do honor to the honored composer, whose music it was their task to interpret. Beethoven was king of the evening, and—as we have had more than one occasion to remark, after hearing Herr Joachim in music of this elevated character—it was not until the termination of the performance that the audience remembered the high merit of the executant to whose efforts they were indebted for such unmingled satisfaction and delight, and expressed their sense of it by enthusiastic plaudits. Herr Joachim's playing is as unobtrusive as it is remarkable for all the rarest qualities of execution. He calculates upon no effects except those which spring from a strictly legitimate fulfilment of the composer's design—never thinking to shine on his own account, but anxious, from first to last, to present the text in its integrity. The art of self-denial—which he owns in the highest perfection, and by which alone full justice can be done to the works of the great masters—is one of Herr Joachim's most enviable acquisitions; and to this chiefly, amid all his other qualities, he is indebted for the reputation he has obtained as the first classical violinist of the day.

utation he has obtained as the first classical violinist of the day.

We have said that finer quartet playing was never listened to, and we may add that never was fine playing more thoroughly appreciated. Such, indeed, was the calibre of the execution that the very long, elaborate, and almost uniformly serious quartet in E flat became quite as clear and intelligible to the audience as even its universally popular companion in F, the first of the set dedicated to Count Rasoumowsky. If Herr Joachim goes on, the so-called "posthumous" quartets (which were engraved during the lifetime of the composer, and corrected by his own hand) will soon cease to be a mystery.

SACRED HARMONIC SOCIETY.—*Judas Maccabæus*, which was given on Wednesday last by the Sacred Harmonic Society, seems to have been most aptly suited for the present time, its martial character and fine spirit-stirring music harmonizing well with the warlike events now impending. The entire execution was highly to be commended, the choruses generally telling with the greatest effect. We would especially cite "Fallen is the foe," "We never will bow down," and the final "Hallelujah," in which the breadth and grandeur of Handel are everywhere manifest, and which seemed to inspire the "700." Madame Rudersdorff, who sustained the principal *soprano* part, produced a marked sensation in the air, "With mighty kings." Mr. Sims Reeves' execution of the difficult and trying music which falls to the share of the first tenor, was beyond all praise, and his declamation of the soul-stirring air, "Sound an alarm," enough to rouse the enthusiasm of even the most apathetic. Setting at naught the conventional regulation forbidding applause, the delighted audience burst forth unanimously, and would not be repressed. Signor Belletti gave the principal bass part with all the care and finish which invariably mark the performances of this thorough artist. Miss Laura Baxter and Miss Banks (both, we believe, *débütantes* at the Sacred Harmonic) although at first apparently laboring under slight nervousness, sang their respective parts most creditably; and in the duet, "O lovely peace," called forth the merited approbation of the audience. Mr. Montem Smith and Mr. Thomas, also, were highly efficient aids in the tenor and bass music allotted them. The next oratorio is to be *Isaiah in Egypt*.

THE LONDON POLYHYMNIAN CHOIR.—This choir, consisting of about eighty men's voices, under the able conductorship of Mr. W. Rea, gave a public concert at the Hanover-square Rooms on the 27th ult., assisted by Miss Kate Morrison, as pianist, pupil of Professor Sterndale Bennett. The following selection was provided:

Part song, "Come, bounteous May"—Spofforth; Part song, "Lovely Night"—Chwatal; Glee, "King Canute"—Macfarren; Part song, "Serenade"—Mendelssohn; Glee, "Father of Heroes"—Calcott; Part song, "Spring's journey"—Mendelssohn; Solo, pianoforte, "Variations Sérieuses," Op. 64, Miss Kate Morrison—Mendelssohn; Part song, "The Merry Wanderer"—Mendelssohn; Part song, "Nature's Welcome"—W. Rea; Part song, "Love and Wine"—Mendelssohn; Part song, "Hark above us"—Kreutzer; Part song, "Blue Bells"—Arranged by W. Rea; Finale, "To all you Ladies"—Calcott.

The Polyhymnian choir was established about two years ago by a few gentlemen, with the intention of raising a body of amateurs similar to the Cologne Choral Union. All the members appear to possess good voices, and have evidently been carefully trained by their conductor.

ENGLISH GLEE AND MADRIGAL UNION.—This company, the principals of which include Miss Banks, Mrs. Lockey, Messrs. Foster, Lockey, Montem Smith, Winn, and Thomas, inaugurated a series of four morning concerts, on Monday last, at Willis's Rooms. The programme comprised, among other *morceaux*, Beale's glee, "Go, lovely Rose"; Spofforth's glee, "Come, bounteous May"; and Linley's madrigal, "Let me careless." If any fault could attach to the selection, it would be that the old composers, whose works are so much prized, were unduly sacrificed to the moderns, the names of Messrs. R. Barnett, Calcott, Hornby, Goss, Hatton and Bishop figuring conspicuously among the dozen items of which the scheme was composed. Mr. J. L. Hatton presided at the pianoforte, when his services were required, and acquitted himself, as he invariably does, like a thorough master of the keyboard.

MONDAY POPULAR CONCERTS.—The programme of the concert on Monday evening week was devoted exclusively to English composers. The instrumental selection comprised a quintet in G minor by Mr. Macfarren, sonata in A major (No. 2, op. 3) for pianoforte by Pinto, Mr. Loder's quartet in D major (No. 6), and Professor Sterndale Bennett's chamber trio in A major.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by O. Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Evening Hymn. (Hymne du Soir.) Three-part Chorus for female voices, with French and English text. *Concone.* 30

One of the admirable Collection "Les Harmonieuses," which are beginning to be so widely known and so generally appreciated on account of their intrinsic beauty and their usefulness to the class teacher in female schools. They supply a great want in our musical literature, which has long been felt. This series has lately been translated into the German language for the second time, which fact furnishes ample proof for their excellence.

Spring Song. *Minnie May.* 25

Yes, take the lute! Song. *Mary Ashore.* 25

Away with care and sorrow. Song. " 25

Who can she be? Song. *Walter Maynard.* 25

Song of the Skylark. *S. Glover.* 25

Musical pastime for amateur singers: agreeable melodies, easily mastered, wedded to pretty poetry. Each of the above would be a valuable addition to a young lady's Musical Folio.

Hail ye bright and blooming flowers. (Selve voi che sperante). Canzonetta by *Salvator Rosa.* 25

'Tis the noonday. (Star vicino al bel idol.) " 25

Two more of the quaint, but beautiful ditties by this distinguished old painter. They will appeal to the musical connoisseurs like some precious stone freed from the dust of ages: sparkling and bright, as if Nature had but just created it.

Spinning wheel Rondo. From Flotow's "Martha." 35

The bewitching melody, which is given to Lady Harriet in the Opera, to the buzzing accompaniment of the wheels. It here appears as a song only, the other three parts in the quartet being essentially subordinate and merely accompanying the soprano. As a charming concert song, the piece is particularly recommended.

Instrumental Music.

Beauties of Il Trovatore. *Charles Grobe.* 50

A potpourri from Grobe's pen is certainly something extraordinary, and may be called an "event." Of course it contains all the pretty airs in an unexceptionable, dashing, but withal easy arrangement, which will delight everybody and astonish not a few.

Traviata. (Illustrations operatiques. C. Fradd.) 35

Adapted for beginners. Easy to play and sweet to hear.

Frikell Galop. *Jullien.* 25

Gondolier's March. *G. W. Stratton.* 25

Gaieté de coeur (Herzenslust) Galop. *F. B. Helmsmüller.* 25

Fur Jollet Galop. *W. H. J. Graham.* 25

Coral Waltz. *J. Dayton.* 25

Pretty Dance music by good authors, some of them long since established in the favor of the public, others new aspirants, who deserve to be heard.

Books.

IL TROVATORE. (The Troubadour). Composed by Verdi. Containing the Italian text, with an English Translation, by Theodore T. Barker, and the Music of the Principal Airs. 25

This is the first of "Ditson & Co.'s Standard Opera Libretto,"—a new series, which will include between forty and fifty operas, and prove very desirable Handbooks for opera goers, with correct versions, both in Italian and English, of the text. They are issued in a neat and attractive style and must command a very large sale.

NOVELLO'S

CENTENARY EDITIONS OF THE
ORATORIOS.

ORIGINAL EDITION,

Arranged and Edited by Vincent Novello.

HANDEL'S MESSIAH,
Price 75 cents.
Bound \$1.25; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,

Price 75 cents.
Bound \$1.25; All the Choruses (in Score,) 50 cents.

Haydn's Seasons. Paper, \$1.20; bound, \$1.65

Mendelssohn's St. Paul. Paper, 75 cents; bound, 1.25

Mozart's 12th Mass. Haydn's Third Mass. Beethoven's Mass
in C, and Mozart's Requiem Mass, each, in paper, 75 cents;
bound, \$1.

Rossini's Stabat Mater. Paper, 50 cents; bound, \$1.00

Bombey's Lay of the Bell. Paper, 65 cents; bound, 1.00

All the Oratorios of the Great Masters, in uniform style at
similarly low prices. Catalogues forwarded gratis.

N. B.

This is the ONLY CHEAP EDITION of the Orato-
rios Ever Edited by Vincent Novello, any state-
ment to the contrary being entirely unfounded; to his care-
ful supervision, this edition owes its pre-eminent parity
of text and correctness.

WEBB & ALLEN,

370 1 Clinton Hall, Astor Place, N. Y.

AMERICAN SCHOOL INSTITUTE.

A PRACTICAL AGENCY for supplying Schools, Academies,
and Colleges with

Competent Teachers and Professors,

for any department of Literature, Science and Art. Particu-
lar attention paid to the department of Music.

As the proprietors of this Institute are constantly engaged
in supplying Teachers, and from their connections with many
of the principal Colleges, Schools, &c.; from their extended
personal acquaintances, they are able to assure Principals, and
others, that suitable Teachers can readily be obtained through
their efforts. Applications should state full particulars. We
refer to—Dr. Lowell Mason, Prof. Geo. F. Root, New York;
Faculty Amherst College, Mass.; Mason Brothers, Rev. D. C.
Van Norman, etc., New York; Dr. William Curtis, Lime Stone
Springs, S. C.; Hon. John C. Rives, Washington, D. C.; Hon.
Albert Pike, Little Rock, Ark.; John S. Loomis, Esq., Quincy,
Ill., etc.

To Schools within 300 miles of our offices in New York and
Philadelphia, we can offer advantages for obtaining pupils. We
are receiving many calls from parents and guardians for circu-
lars and information.

We also supply Books, Globes, Charts, (we are publishers of
Johnson's Philosophical Charts,) Apparatus, Furniture, etc.
Teachers of Music and French wanted.

SMITH, WOODMAN & CO.

345 Broadway, New York.

372 26 Philadelphia Branch, 608 Chestnut Street.

Continental Harmony.

A New and Valuable Collection of Ancient Music, suitable
for "Old Folks' Concerts" and Social Circles, containing
many rare pieces not to be found in any other work, to which
are added several popular Patriotic and Home Songs. 75 cts.

Published by Oliver Ditson & Co., Boston.

Romberg's Violoncello School.

Containing Theoretical and Practical Instructions for the
Violoncello, with Illustrations. Price, Complete, \$2.50.
Abridged Edition, with a number of favorite Melodies, \$1.00.

Published by Oliver Ditson & Co., Boston.

Hohman's Practical Course of Music.

For Various Grades of Tuition. Part 1, for Youngest
Pupils. Part 2, for the Middle Classes. Part 3, for the Upper,
and Part 4, for the Highest. Translated from the German.
Price of each, 15 cts. The attention of School Committees is
especially called to this excellent graduated Series of Instruc-
tion in Vocal Music.

Published by Oliver Ditson & Co., Boston.

WILL SOON BE PUBLISHED.
RICHARDSON'S
NEW PIANO METHOD
UNPARALLELED

AS

A Method of Easy Instruction
FOR THE
Acquirement of a Thorough Knowledge
OF PIANO-FORTE PLAYING!
ADAPTED TO ALL GRADES OF TUITION.

From the

Rudimental Studies of the Youngest Scholar

To the

Studies and Exercises of Advanced Pupils!

Combining, in a Masterly Manner,

All the Valuable features of the Author's pre-
vious Work, with such Additions, Revisions,
and Improvements, as Experience in its use
has suggested.

Teachers and Scholars can order this work with perfect reli-
ability upon its meeting their fullest expectations, and being,
in every particular, all that is represented to be.

Professors of Music, And other Competent Judges, who have
seen the Manuscript or Proof-sheets, united in attesting to its
Superior Merits, the Perfect Adaptation of its Lessons, to the
Comprehension of all, and to its

Many New and Attractive Features!

As

Of the Utmost Importance to Pupils,
who would

Learn Quickly, — Understand Correctly!

And

Become Rapid and Finished Players.

RICHARDSON'S NEW METHOD

IS RAPIDLY APPROACHING COMPLETION, AND
WILL SOON BE ISSUED IN A STYLE
COMMENSURATE WITH ITS

MARKED SUPERIORITY

Two Editions will be Published, one adopting
American, the other Foreign Fingering,

When the work is ordered, if no preference is designated, the
edition with American fingering will be sent.

PRICE \$3.00.

Orders now received will be answered with early copies as soon
as issued.

Published by Oliver Ditson & Co., Boston.

Study with Amusement.

A series of Lessons for the Piano, rendering the fingers inde-
pendent of each other, both hands even, and the touch dis-
tinct. Well suited to small hands. By F. Petersilie. \$2.50.
Published by Oliver Ditson & Co., Boston.

Cramer's Celebrated Piano Studies.

Revised by JULIUS KNOX, with New Fingering and Explana-
tory Notes. In 2 Parts, each \$2. Complete, \$3.50.

Published by Oliver Ditson & Co., Boston.

Plaidy's Technical Piano-Forte Studies.

Containing much valuable information, not usually found
in large Methods of Instruction. From the German. Price \$2.00.
Published by Oliver Ditson & Co., Boston.

Moscheles' Piano-Forte Studies.

For the further perfecting of Advanced Pianists. Compris-
ing pieces in the different Major and Minor Keys, with Finger-
ing and Explanatory Remarks on the manner of performing
each. In 2 Books. Book 1, \$2.50; Book 2, \$2.00.

Published by Oliver Ditson & Co., Boston.

The Amateur Organist.

A Collection of Opening and Closing Voluntaries, from the
works of the best Composers, prepared with special reference to
the wants of beginners, and forming an excellent course of
study for the Organ or Melodeon. By John Zundel. \$1.50.

Published by Oliver Ditson & Co., Boston.

"THE HOME MELODIST,"
GREATLY ENLARGED

BY THE ADDITION OF

NEW AND POPULAR MELODIES,
NOW CONTAINS NEARLY

One Hundred Favorite Songs!

AS A

HANDBOOK OF MUSICAL GEMS,

Exceedingly Convenient in Size,

Neat and Attractive in Style,

At a Price within the Means of All,

— H —

UNIVERSALLY COMMANDS UNQUAL-
IFIED PRAISE.

For the very Small Sum of Twenty-five Cents!

WILL BE SENT BY MAIL, WITHOUT ANY POSTAGE
EXPENSE TO THE PURCHASER.

This Unique Volume, containing the following Choice Pieces,
Which, in any other form,

Would Cost Twice as Many Dollars!

CONTENTS:

Ah, I have sighed. Ah! che la Kitty Tyrrell.
morte—Tenor. (Trovatore.) Last greeting. (Schubert.)
Annie Laurie. Lily Dale.
Annie Lisle. Little white cottage.
Angel of light. (La Favorita.) Love's starry hours.
Be kind to the loved ones. Lulu is our darling pride.
Below, above. Mother's vow.
Blime, Bome, Bell, (Round.) My soul is dark.
Blanche Alpen. My last cigar.
Bobbin around. My pretty Jane.
Bonnie Dundee. Near the broken style.
Cheer! boys, cheer. Nelly Gray.
Child's wish. Not for gold or precious stones.
Come landlords, fill your. Oh! whisper what thou feelest.
Darling Nelly Gray. Our flag is there.
Dearest spot of earth to me is. O summer night. (Don Pasq.)
Devotion. Our own sweet thoughts.
Do they miss me at home. Over the summer sea. (Rigo-
Erin is my home. letto.)
Ever of thee. Prison song. (Trovatore.)
Female auctioneer. Rest, troubled heart. (Pestal.)
Floating on the wind. Round, for three voices.
Gentle Hallie. Scenes that are brightest. (Ma-
Gentle Nettle Moore. ritana.)
Golden hill. Shells of ocean.
Grave of Bonaparte. Speak gently.
Grandmother's lesson. Strike the light guitar.
Hearts and homes. Switzer's farewell.
Here's a health to thee, Tom The blind girl.
Moore. The bloom is on the rye.
Heart bowed down. (Bohe- The serenade. (Schubert.)
man Girl.) Then you'll remember me. (Bo-
Home again. hemian Girl.)
How so fair. (Martha.) Thou hast learned to love.
I wandered by the brookside. 'Twas off the blue Canaries.
I wandered by the sea-beat. Valley of Chamouni.
I'd offer thee this hand of mine. Villikins and his Dinah.
I'll pray for thee. (Lucia.) When the swallows homeward.
Indian's prayer. Where are the friends of my.
I'm leaving thee in sorrow. Widow Macneer.
Jamie's on the stormy sea. Willie's on the dark blue sea.
Jane O'Malley. Work! work!
Johnny Sands. Yes, the die is cast. (Pestal.)
Juanita. Young recruits.

For Sale by the Publishers, and by all Music Dealers and Book-
sellers throughout the United States and Canada.

Price, Handsomely Bound in Muslin, Embossed,
TWENTY-FIVE CENTS.

Published by OLIVER DITSON & CO.

277 Washington Street.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession
that he has REMOVED his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel,
and solicits a continuation of the liberal patronage he has re-
ceived during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice
collection of HARP MUSIC, both foreign and own publi-
cations. Just Published, "40 Studies" in four Numbers,
forming, with the "FIRST SIX WEEKS," a complete general
course of instruction for the Harp.

371

A. Valuable Acquisition to the Musical Library of the Catholic Church.

AN IMPORTANT AUXILIARY TO CHURCH, FAMILY, AND PRIVATE DEVOTION.

THE

MEMORARE:

A COLLECTION OF CATHOLIC MUSIC, CONTAINING SIX MASSES, A SHORT REQUIEM MASS, VESPERS, AND A VARIETY OF MISCELLANEOUS
PIECES, SUITABLE FOR MORNING SERVICE, AND FOR FAMILY OR PRIVATE DEVOTION, WITH ACCOMPANIMENTS FOR ORGAN OR
PIANO FORTE. BY ANTHONY WERNER, ORGANIST AND DIRECTOR OF THE CHOIR OF THE CATHEDRAL OF THE HOLY CROSS, BOSTON.

RECOMMENDATION, BY THE BISHOP OF BOSTON.

After careful examination, we give willing approval to the publication of a new book of Catholic Sacred Music, entitled "The Memorare," compiled and, in part, composed by Prof. Anthony Werner, the Organist and Director in the choir of our Cathedral of the Holy Cross, and published by Oliver Ditson & Co., of Boston. The judicious selection of pieces, their variety, and the purely religious character of the music, will, we doubt not, sufficiently commend the work to the public.

† JOHN BERNARD, Bishop of Boston.

EDITORIAL OPINION OF "THE METROPOLITAN."

"The pieces are selected from the best composers, and combine the qualities of great brilliancy, power, beauty and harmony. The names of Witka, Est, F. X. Schmidt, Cherubini, Palestrina, Stoeclin, and others equally celebrated, are enough to give assurance of the excellence of the music. Prof. Werner himself stands second to none in the country as an accomplished musician and choral director. There are six Masses, besides a mass of Requiem, and a large number of miscellaneous pieces, nearly all of which are arranged for four voices, yet in such a manner that some of them may be sung as duets or trios. Many of the very best of these compositions are, in all their magnificent harmony, so simple, that they may be easily learned by any choir, where the least musical knowledge or taste exists. The entire arrangement is excellent and exhibits the hand of a master. On the whole, a more noble or useful collection of Catholic music has not, to our knowledge, ever been published; while at the same time it is the cheapest work of the kind that has yet been issued from the American press. The fact that it is published with the sanction and special recommendation of the Right Rev. J. B. Fitzpatrick, Bishop of Boston, is sufficient of itself to establish its claims to superior merit; since the distinguished prelate is known to possess an intimate acquaintance with "the art divine." We therefore heartily recommend it to clergymen and leaders of choirs throughout the country."

EXTRACTS FROM THE AUTHOR'S PREFACE.

In offering this new Music Book—The Memorare—to the Catholics of this country, the author feels desirous of making a few introductory remarks, in order to state his intentions in compiling it.

There is much difficulty in procuring suitable music for the Catholic Church in this country. The great master works of Haydn, Mozart, Hummel, Beethoven and Cherubini, and many of the sublime compositions of Palestrina, and others of his school, can be obtained; but most of these are very difficult, and, generally, too long for ordinary occasions. There is, in Europe, an abundance of good music which is neither too long nor too difficult, but this cannot easily be found in America. In most of the imported Catholic music, the Soprano, Alto and Tenor parts are in the C clef, and as few singers in this country are accustomed to sing in this clef, these compositions are comparatively unavailable.

If short Masses be obtained from the old libraries, many of them do not contain all of the Gloria, or Credo, as most of them were composed for minor festivals, or such occasions, when, for the sake of brevity, a part of the sentences were omitted by the composers. Moreover, a large portion of this music was originally written with orchestral accompaniment. To obtain other pieces, such as are suitable for the Graduale, the Offertory, or for the Hymn before Sermon, &c., seems to be still more difficult.

In the musical library of the Holy Cross, we have a large collection of very good music,

including the Masses of Haydn, Beethoven and others. Much of it existed until now only in manuscript ; but by the kind permission of the Right Rev. Bishop of Boston, I was permitted to select such specimens of Church Music as appeared to me suitable for this book.

A distinguishing feature of this book is, that all the music, a very few pieces excepted, is new, having never been published before in this country. New music is wanted in a new book for Catholic choirs—not such as has been for years familiar to Catholic singers. It will not displease them to find, that, in buying my book, they have not bought an old book under a new name. Hence, the reader will find no Gregorian music in the Memorare. Not that I yield to any one in love for the sublime chant in which the Church of God has been pleased, for ages, to give utterance to her prayer; but it is well known that choirs are well supplied with books containing Gregorian chants, sufficient to meet their wants for years to come.

The Miscellaneous Pieces following the Masses will, I trust, be found acceptable. It was more difficult to collect these than even the Masses.

To bring variety into the Evening Service, musical or figured Vespers are sung in Europe, and I introduced them into the service of the Cathedral in Boston, several years ago, with some success. They add greatly to the solemnity of the service on high festivals, and as few of them are known and used in America, I thought it would be well to have one set of them in this book.

CONTENTS.

ASPERGES ME	A. Werner.	MEMORARE	Henry, Count of Bombelles.	THE LITANY OF THE BLESSED VIRGIN	
AVE VERUM	W. A. Mozart.	O, SALUTARIS	Douaneau.	VENI SANCTE SPIRITUS	J. G. Schmidt.
AVE MARIA	Henry, Count of Bombelles.	" (Soprano, Tenor and Bass)	A. Werner.	" "	Donat Mueller.
"	J. N. Wittaseck.	" (Two Sopranos and Alto)	Tadolini.	VENI CREATOR	Himmell.
"	A. Werner.	" (Two Tenors and Bass)	Jacquin.	" "	A. Werner.
" (Soprano Solo)	Cherubini.	O, GIVE EAR UNTO ME.	Neukomm.	" (Trio)	
AVE MARIS STELLA	J. B. F.	O, SPONSE MI, (Soprano and Tenor.)		VENI JESU	Cherubini.
ALMA	Broer.	O, SANCTISSIMA	J. B. Gordigiana.	VESPERS.	
AVE REGINA, (Soprano and Alto)	A. Werner.	PANEM DE COELO, (Soprano and Tenor.)	Pietro Terman.	Dominie	Est.
BENEDICITE, (Two Tenors and Bass)	Boyne.	PIE JESU.	L'Abbe Michel.	Dixit Dominus	
HAEC DIES: O SALUTARIS, (Soprano Alto)	Kapp.	QUAM DILECTA, (Soprano Solo.)	Lambillotte.	Confitebor	
MASS (MISSA BREVIS)	Paestrinna.	REQUIEM MASS	Francis X. Schmidt.	Beatus Vir	
MASS IN B FLAT	M. Stoeclin.	REGALIA EX PROGENIE, (Graduale.)	O. B. Witaka.	Laudate Pueri	
" C	A. Werner.	REGINA COELI	A. Werner.	Laudate Dominum	
" D	Zwing.	SALVE REGINA	Zimmers.	Lucis Creator	Donat Mueller.
" E FLAT	Francis X. Schmidt.	" "	Broers.	Magnificat	Est.
" G	Charles B. Witaka.	TANTUM ERGO	J. Bossaire Fils.		

The MEMORARE is published in one large volume of 272 pages, durably bound, and sold at the low price of \$2.50 per copy, or \$24 per dozen. Copies will be forwarded by mail, post-paid, on receipt of the price.

OLIVER DITSON & CO.

277 Washington Street, Boston.

OLIVER DITSON & CO., ALSO PUBLISH

With Latin and English Text, arranged in Vocal Score with an accompaniment for Organ or Piano.

ROSSINI'S STABAT MATER, \$1.	DE MONTI'S FAVORITE MASS IN B FLAT, 75 cents.
BEETHOVEN MASS IN C, 75 cents.	FRY'S STABAT MATER, \$4.
MOZART'S REQUIEM, (16th Mass.) 75 cents.	GUIGNARD'S MASS, \$1.
MOZART'S TWELFTH MASS, \$1.	ZIMMER'S MASS. For Soprano, Tenor and Bass, with Offertorium, Elevation, &c., &c. \$2.
HAYDN'S THIRD MASS IN D. 75 cents.	

"Unrivalled in majesty of style as superior classical compositions, these immortal works require no words of praise from us; but of this choice edition of them we may be allowed to speak, and freely pronounce it unsurpassed by any other in clearness of print, convenience of form, and general correctness."—*Boston Pilot*.

"The European edition, from which they are reprinted, was brought out with much care and the best talent has been employed for the purpose of insuring correctness. This American edition is superior in style to the English. It is printed in new and beautiful type, which is in itself an advance on all previous music typography.—N. Y. Musical World.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 374.

BOSTON, SATURDAY, JUNE 4, 1859.

VOL. XV. No. 10.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.

To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$35. Ten copies, \$65. Twenty copies, \$125.

To Advertisers.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers. Advertisements will be inserted at the following rates.

Three Columns, [1 page,] 1 insertion, \$30; One Quarter, \$200; One Year, \$600.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$6; 1 Quarter, \$30; 1 Year, \$115.

One-Fourth Column, 1 " \$4 50; 1 Quarter, \$23; 1 Year, \$75. One-Eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.

Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$30. Teachers' Cards, Two lines, Nonpareil, per annum, \$8.

Advertisers, whose yearly bill amounts to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

ANTIQUARIAN NOTICE.

WANTED TO PURCHASE—Rare old MUSIC and WORKS ON MUSIC, of every description.

Address, CHARLES GROBE, 374—375 Wilmington, Del.

PIANO STOOLS.

ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY WILLIAM WILLING, ERIE, PA.

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices.

TELEMAQUE IN 4 LANGUAGES,

FRENCH, SPANISH, ITALIAN, AND GERMAN.

Elegantly printed. Price \$2.00

Telemaque in French and Spanish, Price 1.75
Telemaque in French and Italian, " 1.75
Telemaque in French and German, " 1.75
History of Napoleon in Spanish, " 1.00
Lamartine's Graciosa in French, " .75

Any of the above works sent by mail on receipt of price.

Address, HIRAM C. SPARKS, Publisher, 385 Broadway, New York.

BOSTON THEATRE.

LAST MATINEE.

Saturday, June 4th, Last Grand Gala Matinee.

Doors open at 1; to commence at 2.

In consequence of the extraordinary success of last Saturday's GALA MATINEE, a second and positively LAST, will be given on Saturday, when again

ALL ARTISTS, WITHOUT EXCEPTION, will appear, including GAZZANIGA, LABORDE, POINROT, GHIONI, FORMES, FLORENZA, SBRIGLIA, DUBREUIL, MULLER; an INCREASED ORCHESTRA, and a GRAND CHORUS of 150.

The Gala Matinee will consist of the entire Opera of DON GIOVANNI,

which will be given without curtailment, and with the same splendor as the performance of last week, by LABORDE, POINROT, GHIONI, FORMES, FLORENZA, SBRIGLIA, DUBREUIL, MULLER; an INCREASED ORCHESTRA, and a GRAND CHORUS of 150.

After which, the last act of LA TRAVIATA, including the celebrated "Gran Duo," by GAZZANIGA AND STEFANI.

In the course of the Matinee, MADAME GAZZANIGA will sing her celebrated Spanish Song, in full costume, LA NARANJERA (The Orange Girl).

ON MONDAY, LAST NIGHT AND CLOSE OF THE SEASON.

Favorite Songs, Duets and Trios

MOZART,

With the Original Italian or German Words and an Entirely New English Version.

The whole arranged from the Scores of Mozart, revised and adapted to the English.

BY S. S. WESLEY, MUS. DOG.

Songs.

Komm Heber Mal. The Return..... 20
Vergiss mein nicht. Forget me not..... 20
L'Addio. The Farewell..... 20
Quando miro quel bel cigno. Though I watch..... 25
I Moderni Cavalieri. How Cavaliers are changed..... 25
Un moto di gioia mi sento. O tell what transport..... 25

Le Nozze di Figaro.

Forgi amor. O believe 'twas less..... 25
Voi che sapete. Twilight..... 25
Non piu andrai. So, sir Page..... 60
Dove sono i bei momenti. Happy childhood..... 30
Non so piu cosa son. I don't know where I am..... 35
Crudel! perche finora. Then by the garden bower. Duet..... 35
Giunse alfin il momento. Yes, at length..... 30
Su l'aria. Sweet Zephyr. Duet..... 25
Il capro e la capretta. The deer amid the heather..... 30

Don Giovanni.

La ci darem la mano. Nay bid me not. Duet..... 25
Vedrai carino. List 'twill be well..... 20
Batti, batti, o bel Masetto. Chide me, chide me..... 25
Il mio tesoro. To her I love..... 25
Deh! vieni alla finestra. Ope, ope thy easement..... 20
Non mi dir, bel idol mio. Let no regrets assail..... 40
Proteggere il giusto ciel. O guard all bounteous heaven..... 25

La Clemenza.

Deh prendi un dolce amplesso. We part, we part..... 25
Ah! perdonna. Oh, forgive the hope. Duet..... 20
S' altro che lagrime. Oh, not with tears alone..... 20
Parto, me tu ben mio. Part we..... 50
Deh per questo istante solo. Oh, for one brief moment..... 50
Ah! grande, serendano. With hearts overflowing. Quartet..... 20

Zauberflote.

O cara imagine. O peerless maid..... 25
Qui sdegne non. Who treads the path. Bass song..... 25
La dove prende. Smiles and tears. Duet..... 25
Non parentar. Lonely rest..... 50
Gie du ritorno. Once more your footsteps. Terzetto..... 30
Te guida palme e mobile. The path that lies before thee..... 25
Mi lagnero tacendo. Ah, that I could. Terzetto..... 35

Idomeneo.

Edisotti lusinghieri. Gentle Zephyr..... 40

Published by Oliver Ditson & Co., Boston.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Stefano Vespers." A. W. Berg, each, 30

No. 1. Valse d' Elver.

2 Polka Masurka.

3 Galop brillant.

Sans Council. Moroccan a la Polka. Ed. Bechler, 30

Petite Fantasia on an Air in the "Barber of Seville,"

Rene Favarger.

Illustrations Operatiques. Charles Fradel, each, 35

1 Martha.

3 Trovatore.

2 Traviata.

4 Lucia.

Showers of Gold. Revere-Tremolo on the Air "I dream

that I dwell."

Krug, 30

Silver Spring.

Fritz Spindler, 35

Miniature Fantasia.

Henry Schwing, 30

La Nouvelle Italia. Six Fantasia. J. B. Duvernoy, each, 35

1 Rigoletto.

4 Il Corsaro.

2 Il Trovatore.

5 I due Foscari.

3 Luisa Miller.

6 I Masnadieri.

Juvenile Sonatina. Henry Schwing, 35

Five Studies in form of Variations on "Over the Summer

See."

Henry Schwing, 35

Ever of Thee. Revere.

C. Fradel, 25

Juvenile Opera Monique.

" 40

CHEAP EDITIONS

Oratorios, Masses, &c.

Published by Oliver Ditson & Co.

ORATORIOS, &c.

Messiah by Handel. New and beautiful Octavo Edition, complete. Price, 75 cents. In cloth, handsomely embossed, \$1.25.

Choruses of "Messiah." Uniform with the above. \$4.00 per dozen.

Creation. By Haydn. Fine Octavo Edition, complete. Price 75 cents. In cloth, handsomely embossed, \$1.25.

Choruses of "Creation." Uniform with the above. \$4.00 per dozen.

David. An Oratorio by Neukomm. Price 50 cents

Moses in Egypt. By Rossini. Italian and English Words. \$1.50.

Rossini's Stabat Mater. Latin and English Words. \$1.00

Fry's Stabat Mater. " " " " \$4.00

MASSSES.

Beethoven's Mass in C. Lat. & Eng. Text. Piano or organ, .75

Haydn's Third Mass in D. " " " " .75

Mozart's Requiem, (15th Mass.) " " " " .75

Mozart's Twelfth Mass. " " " " .75

De Monti's Mass in B flat. " " " " .75

Farmer's Mass. " " " " 1.00

Gulgnard's Mass. For Four Voices. 1.00

Union Mass. By T. La Hache. 1.50

Zimmer's Mass. For Soprano, Tenor and Bass. 2.00

Lambillotte's Mass. Pascale in D, Four Voices. 3.00

ANTHEMS AND CHORUSES.

Boston Academy's Col. of Chor. Piano or Organ Acc. 1.50

The Sacred Chorus Book. With Piano and Organ Acco. 1.50

Kreisler's Anthems. For Sabbath Morn'g and spec. occas. 50

Hammond's Anth. Chorus, Tri's, Du's, Solos & Chs. 75

Church and Home. Anth's, Motets. Extra's from Orato's. 2.25

Taylor's Choral Anth's. Choruses, Anth's, Quart's, Trios. 75

Twelve German Chorals. By Bach. English Words. 1.00

CANTATAS.

Hear my Prayer. By Mendelssohn. 25

Miriam's Song of Triumph. By Schubert. 50

Praise of Friendship. By Mozart. 30

The Transient and Eternal. By Romberg. 25

The Storm King. By B. F. Baker. 25

The Burning Ship. " " " " 50

CELEBRATED STUDIES IN PIANO PLAYING.

- BERTINI.**—Twenty-five easy Studies, opus 100. \$1.25
 Twenty-five Studies, opus 29, introductory to Cramer's Celebrated Studies. 1.50
CRAMER.—Celebrated Studies. Revised and selected by Julius Knorr. Two numbers, each. 2.00
CZERNY.—Studies in Velocity, opus 299. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each. .50
 One Hundred Finger Exercises, opus 189. Octavo size. Three numbers, each. 1.00
 Fifty Grand Finishing Studies, opus 409. Six Books, each. 1.00
DUBOIS.—Ecole du Mechanisme. 3 nos. each. .50
DIABELLI.—Twenty-eight Melodious Exercises for Four Hands, (Teacher and Pupil,) the Melody being within the compass of an octave, in the principal major and minor keys. Four numbers, each. .50
HELLER.—Twenty-four New Studies. 2 nos. each. 1.00
MOSCHESLES.—Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2.50. Second book, 2.00
 Study of the Scales, with an accompaniment for the Teacher. Opus 107. 2.50
MOCKER.—Thirty Dramatic Studies, opus 74. Two numbers, each. 1.00
ROSELLI.—Twelve Studies in the modern style of Piano-playing. Two Books, each. 1.00
SCHMITZ.—The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton. .50
PLAIDY.—Technical Studies: As introduced at the Conservatory of Music at Leipzig. Translated by J. C. D. Parker. 2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTUATION AND EXPRESSION.

Illustrated in
TWELVE NEW VOCALISES.
 First Book now ready. Price \$1

Published by **OLIVER DITSON & CO.**

Attractive volume of Choice Music.

FOR LADIES' VOICES.

THE OPERATIC ALBUM

A COLLECTION OF

MUSIC IN PARTS FOR LADIES' VOICES.

INTENDED PARTICULARLY FOR

SEMINARIES, HIGH SCHOOLS, MUSICAL CLASSES, AND THE SOCIAL CIRCLE.

BY **E. IVES, JR.**

This collection is designed to supply a deficiency which must have been felt by all who are engaged in teaching Singing in Boarding Schools, Female Academies, or Ladies' Classes in any condition, viz: Music of an elevated character, concerted for female voices, admitting of several voices on each part. This, too, has been a desideratum in the social circle, musical parties, &c., for while there is rarely one among amateurs who can perform a solo tolerably well, there are many who could join effectively in a chorus.

The pieces, although, in general, composed as choruses for the ladies, (and *not* for the ladies,) that is, for an indefinite number of voices on each part, yet they may be sung with pleasing effect if each part is sustained by only a single voice. And, although written for soprano or female voices, they may be sung by male voices alone, or by male and female voices combined.

In the selections from Operas and other musical compositions, the original music is given without mutilation. When the subject of the original libretto was such as to be considered destitute of interest when abstracted from the entire work, other words have been adapted—great pains being taken that the sentiment should conform to the character of the music.

The pieces, while making the best exercises for singing in parts, will be found the most beautiful of all musical compositions—the most of them in their line, perfect gems.

In order that **THE OPERATIC ALBUM** may be within the means of all, the price has been fixed at 67 cents, with a liberal discount to Societies and the Trade.

Copies forwarded by mail, on application to the publishers, or to any bookseller or music dealer.

Published by **Oliver Ditson & Co., Boston.**

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of **C. F. MARTIN'S CELEBRATED GUITARS**, American, French, and German **PIANO-FORTES**.

Brass Instruments, Clarionets, Flutes, &c. for Bands, made to order, and warranted. **BUSSON'S CELEBRATED FLUTINAS** and **ACCORDEONS** constantly on hand. **INSTRUCTION BOOKS** for the Piano, Violin, Flute, Clarinet Saxhorn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 816

NOVELLO'S

CENTENARY EDITIONS OF THE

ORATORIOS.

ORIGINAL EDITION,

Arranged and Edited by Vincent Novello.

HANDEL'S MESSIAH,

Price 75 cents.
 Bound \$1.25; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,

Price 75 cents.
 Bound \$1.25; All the Choruses (in Score,) 50 cents.

Haydn's Seasons. Paper, \$1.30; bound, \$1.68

Mendelssohn's St. Paul. Paper, 75 cents; bound, 1.38

Mozart's 12th Mass. Haydn's Third Mass. Beethoven's Mass in C, and Mozart's Requiem Mass, each, in paper, 75 cents; bound, \$1.

Rossini's Stabat Mater. Paper, 50 cents; bound, \$1.00

Bombey's Lay of the Bell. Paper, 68 cents; bound, 1.00

All the Oratorios of the Great Masters, in uniform style at similarly low prices. Catalogues forwarded gratis.

N. B.

This is the **ONLY CHEAP EDITION** of the Oratorios Ever Edited by Vincent Novello, any statement to the contrary being entirely unfounded; to his careful supervision, this edition owes its pre-eminent purity of text and correctness.

WEBB & ALLEN,

370 1 Clinton Hall, Astor Place, N. Y.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the **PUBLICATION OF MUSIC**, the **MANUFACTURE OF GUITARS, FLUTES, &c., &c.**, and in every department of the **MUSIC BUSINESS**, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, **CORNER OF BROADWAY AND PARK PLACE**, where we have been for **TWENTY YEARS** to the **MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,**

No. 543 BROADWAY,

(between Spring and Prince Streets, one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

WILLIAM HALL & SON.

New-York, April 1, 1869.

Hohman's Practical Course of Music.

For Various Grades of Tuition. Part 1, for Youngest Pupils. Part 2, for the Middle Classes. Part 3, for the Upper, and Part 4, for the Highest. Translated from the German. Price of each, 15 cts. The attention of School Committees is especially called to this excellent graduated Series of instruction in Vocal Music.

Published by **Oliver Ditson & Co., Boston.**

BEAUTIES OF MENDELSSOHN'S SONGS WITHOUT WORDS, FOR THE PIANOFORTE

Consisting of the Choicest Gems in this Celebrated Series.

1. Two People's Songs, in E and A. .15
2. Venitian Gondola Song, in F sharp minor. .16
3. Duett. .25
4. Allegro con fuoco, in B flat. .25
5. Venitian Gondola Song, in A minor. .16
6. Spring Song; (played by Thalberg). .25
7. Funeral March and Table-Song; (also sometimes called Hunting Song). .25

OLIVER DITSON & CO. would also inform the numerous friends of Mendelssohn's Piano Music, that their complete edition of this Master's choice and ever beautiful

SONGS WITHOUT WORDS,

after having undergone several times a most careful and scrupulous revision by some of the best Boston musicians, is now pronounced entirely correct and reliable. Price, handsomely bound in cloth, \$3. An arrangement of the same for

TWO PERFORMERS,

by **CHARLES CZERNY**, in seven books, each book \$1, has also been issued by the same publishers.

Published by **Oliver Ditson & Co., Boston.**

VOCAL QUARTETTES,

ADAPTED TO THE METRE OF THE PRAYER BOOK.

BY **JACQUES MAURICE.**

No. 1 Now Ready. Price 40 Cents.

CONTENTS.

Thou, Lord, by strictest search.	Selection 118
How oft, alas!	Hymn 69
Ye fields of light.	Hymn 6
As o'er the past.	Hymn 51
O Thou that hear'st.	Hymn 125
Happy the man.	Selection 85
When I pour out my soul.	Selection 30
Savior, when in dust, to thee.	Hymn 56
Far from my thoughts.	Hymn 88

DELISSER & PROCTER,

378 608 Broadway.



THE BEST PIANOS,
 ARE MANUFACTURED
 BY

CHICKERING & SONS,
 WHO HAVE RECEIVED
38 MEDALS,
THE FIRST PREMIUMS,
Over all Competitors in the United States.
WASHINGTON STREET, BOSTON.

The Amateur Organist.

A Collection of Opening and Closing Voluntaries, from the works of the best Composers, prepared with special reference to the wants of beginners, and forming an excellent course of study for the Organ or Melodeon. By John Zundel. \$1.50.

Published by **Oliver Ditson & Co., Boston.**

Plaidy's Technical Piano-Forte Studies.

Containing much valuable information, not usually found in large Methods of Instruction. From the German. Price \$2.00. Published by **Oliver Ditson & Co., Boston.**

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has **REMOVED** his

HARP WAREHOUSES
TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. **J. F. Browne** would call attention to his large and choice collection of **HARP MUSIC**, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 871

Dwight's Journal of Music.

WHOLE No. 374.

BOSTON, SATURDAY, JUNE 4, 1859.

VOL. XV. No. 10.

Æsthetics.

From the German of HEGEL. Translated for the *Crayon*, by HORATIO HUBBELL.

UPON ÆSTHETICS IN GENERAL.

The subject matter of æsthetics is, in its widest sense, the realm of the beautiful and more approximately, Art, and its dominion the Fine Arts.

As applied to this object, the term æsthetic is not, in fact, altogether suitable; for æsthetics, taken in its precise sense, signifies the science of the senses, of the perceptibility, and it had, in so far as it was a new science — or rather as something that was about to be for the first time subjected to a philosophic discipline — its origin in the time of the school of Wolfe, when the works of Art began to be considered in Germany with regard to their effect upon the sensibility, as, for example, the sensations of the agreeable, of wonder, fright, pity, and so on. On account of the unsuitableness, or rather on account of the superficiality of this designation, other denominations — such, for instance, as Callistics — were suggested for this science. Yet this was seen to be unsatisfactory, for the science meant does not contemplate the beautiful in general, but purely the beautiful of Art. We will therefore retain the term *Æsthetic*, because as a mere name it is a matter of indifference to us; and besides, it has become so incorporated in common language, that it may be retained as an habitual designation. The appropriate expression, however, for our science is, "the Philosophy of Art," and, more precisely, "the Philosophy of the Fine Arts."

Through this expression we then exclude immediately from the science of Art-beauty that of Nature-beauty. Such a limitation of our subject may appear as an arbitrary determination, as if every science had the power to mark out at will the extent of its circle. In this sense, however, we must not limit æsthetics to the beautiful of Art. In common life, we are indeed accustomed to speak of a beautiful color, a beautiful heaven, a beautiful stream, and also of beautiful flowers, beautiful animals — nay, more, of beautiful human beings; still, although we will not enter into a dispute as to how far, with correctness, the quality of beauty is applicable to such objects, and thereby Nature-beauty may be ranged along side of Art-beauty, yet we must, on the contrary, undoubtedly maintain that Art-beauty stands higher than Nature; for Art-beauty is that beauty which is born and born again of the spirit; and in as far as the spirit and its productions stand higher than nature and her phenomena, by so much the more also is Art-beauty higher than the beauty of nature. Indeed, when formally considered, some casual thought even, such as passes through a man's head, stands higher than any product of nature, for in such a thought, the spiritual and free is always present. Considered according to its contents, the sun, for example, appears indeed as an *absolute necessary moment*, while a casual thought, as accidental and fleeting, disappears; but in itself considered, such a natural existence as the sun is indifferent, being not in itself free and self-conscious, and we contemplate it in its necessary connection with other things, and do not consider it for itself alone, and therefore not as beautiful.

If we now say, moreover, that the spirit and its Art-beauty stand higher than Nature-beauty, we do not by this mode of expression, convey any precise meaning, for the term "higher" is an indeterminate expression, which raises an idea of nature and Art-beauty as though they were in juxtaposition in space, and thereby presents only a quantitative, and consequently an external distinction. The higher of the spirit and its Art-beauty as distinguished from nature is, however,

not only relative, but is the truthful of the spirit, comprehending all within itself, so that all beautiful is only the truthful beautiful, as participant of this, something called *higher*, and generated by means thereof. In this sense, nature-beauty appears only as a reflex of that beauty which belongs to the spirit, as an incomplete and imperfect mode of being — a mode which, according to its substance, is contained in the spirit itself; besides, the restriction laid upon the term fine art will very naturally occur to us, for although so much has been said about the beauties of nature — less by the ancients than by us — yet to no one has the idea suggested itself of developing a point of view for the beauty of natural objects, and establishing a science and systematic exhibition of this kind of beauty. A point of view for practical usefulness has, indeed, been brought out, and a science embracing those natural productions which are useful in various maladies — in other words, a *materia medica* has been prepared — a description of minerals, chemical products, and natural productions participating in the vegetable and animal qualities; but under the aspect of mere beauty, nature has not been correlated and judged. We feel ourselves, as it regards nature-beauty, too much in the *indeterminate*, and without a *criterium*, and on that account such a correlation would offer too little interest.

If we restrict, however, our consideration, as a preliminary, to the beautiful in Art, we shall stumble immediately at this first step upon new difficulties. This first thing, namely, which in this respect will meet our minds is the doubt whether fine Art shows itself as worthy of a scientific treatment; for the Beautiful and Art show themselves, like a friendly genius, through all the business of life, and give a brighter glow to all external and internal circumstantialities, while they soften down the stern earnestness of our relations, the entangled complicity of the real; obviate idleness in an entertaining manner, and where they cannot bring about what is good, occupy the place of evil — at least, always better than evil itself. Yet if Art also everywhere, from the rude ornament of the savage to the splendor of the temple adorned with all the riches of the beautiful, mixes in everywhere with its pleasing forms, still these very forms fall short of the true end of existence; and if these Art-structures are not actually injurious to those earnest objects of life, or even although sometimes by withholding evil apparently forward them, still Art must be considered as affiliated to the *remissiveness* or relaxation of the spirit, while the substantial interests of life require rather its energetic exertions. On this account it may seem, as if that which is not in itself of an earnest nature, could not be treated with scientific earnestness, without the appearance of pedantry and unsuitableness. Upon the whole, viewed in this manner, Art would seem a superfluity along side of more substantial requirements and interests, even although the relaxation of the mental power, which is produced by an attention devoted to the beautiful in objects, should not become injurious, as a means of enervating the sober earnestness of those interests. Considering all this, it has appeared absolutely necessary that the fine arts, which, it will be admitted, are a luxury, should be taken under protection, with respect especially in their relation to practical necessity, and more nearly to morality and piety, and since its harmlessness is not demonstrable, to at least make it credible that this laxity of the spirit affords a greater sum of advantages than disadvantages. In this respect, an earnest end has been accredited even to Art, and it has been repeatedly recommended as the mediator between reason and sensual perception, between inclination and duty, as a reconciler of

these contending and opposing elements. Yet we may maintain, that in these sober ends of Art, reason and duty have gained nothing by this attempt at mediation, because, from their very nature, being incapable of mixture, they will not favor the transaction, requiring the same purity which they have inherently. Besides, Art has hereby become unworthy of scientific investigation, because it may always serve on two sides, and thus promote idleness and frivolity as higher ends, and, indeed, in this service, instead of being an end for itself, may only appear as a means. Finally, as to what regards the form of this mean, it seems to present always a disadvantageous side, so that when Art, in fact, applies itself to earnest objects, and produces earnest operations, the means that it employs for this purpose is *delusion*. For the *beautiful* has its existence in the *apparent*. Truthful ends, however, it will be readily acknowledged, must not be effected through *delusion*, and if they obtain some furtherance thereby, this can only be the case here and there in a limited way; and even then, delusion will not be considered as the right means. For the means should respond to the truth of the end, and neither semblance nor deception, but only the truthful is able to generate the truthful. So, also, science has the substantial function of considering the true interests of the spirit, according to the true mode of reality and the true manner of their conception. With reference to this matter, it may seem as though the fine arts were unworthy of a scientific consideration, because they remain a pleasing pastime, and even when they pursue an earnest object, they contradict the nature of that object; in general, however, only in the service of that pastime, as this earnestness may then stand subservient to it, and thus as an element of its existence, and as a means of its operation, avail itself of the *delusive* and the *apparent*.

Moreover, it may seem in the second place as though, while the fine arts afford matter for philosophical reflection, they are not suitable objects for scientific consideration; for Art-beauty presents itself to the senses, the perception, the intuition, the imaginative power, and it has then a different domain from thought, and the constitution of its activity and products requires a different organ from scientific thinking. Further, it is precisely owing to the freedom of the production and forms which we enjoy in the beauty of Art, that we fly, upon their production and appearance, it would seem, from all the fetters of rules and regulations. From the stringency of that which is controlled by laws and the dark inwardness of thought, we seek for rest and exhilaration in the creations of Art, and in a lively and vigorous reality a refuge from the shadowy realm of idea. Lastly, the source of the fine works of Art is the free activity of the fantasy, which, in its imaginative power, is freer than nature itself. All the riches of nature's forms, in their multiplied variegation of appearance, stand not only at the command of Art, but the creative power of the imagination can evolve therefrom its own inexhaustible productions. At this immeasurable fulness of the fantasy and its free-born products, thought seems to lose its courage, and shrinks from bringing them fully before it, to pronounce its judgments or arrange them under its general formulae.

Science, on the contrary, it is admitted, agreeably to its form, is occupied with thought abstracted from the mass of individualities, from which, on the one hand, the imaginative power, with its fortuitous and arbitrary range, or in other words, the organ of artistic activity and artistic enjoyment, are excluded; and, on the other hand, when Art, by enlivening, animates the light-lacking, and barren dryness of the apprehension, re-

conciles its abstraction and disavowance from the reality, and completes or finishes out the apprehension from the reality; while indeed a mere contemplation in thought again removes this means of completion itself, annihilates it, and carries the apprehension back once more to the reality-less simplicity, and its phantom-like abstraction. Agreeably to its constitution, science busies itself with that which is in itself necessary. If æsthetics should lay aside nature-beauty, we evidently, in this aspect of things, would not only gain nothing, but would also separate ourselves still further from the necessary; for the expression, Nature, conveys to us the idea of necessity and subjection to legal regulation, and thus it is that scientific consideration indulges the hope of being able to approach her more nearly, and that nature herself will offer more opportunity for doing so. In the human spirit, however, but more especially in the imaginative power, as compared with nature, an arbitrary range of feeling and exemption from the control of legal rule appear peculiarly at home; and this, of itself, does away with all idea of a scientific foundation.

Under all these aspects, the fine arts seem as well in their origin as in their practical operation, and their range, to show that so far from being adapted to scientific laboriousness, they rather, of themselves, resist all regularity of thought, and have no adaptation to peculiarly scientific investigation. These and the like considerations opposed to a scientific occupation of our time with the subject-matter of the fine arts, are drawn from the ideas, modes of view, and considerations commonly current; as to the more diffusive elaboration of which one may read to satiety, in the older, and especially French authors, who have written upon the beautiful and the fine arts.

And in part, facts are therein contained by which it is justified, and in part also, deductions are drawn therefrom that seem extremely plausible. Thus, for example, the fact that the forms of the beautiful are as manifold as its apparition is generally diffused—whence, if denied, a general propensity to the beautiful may be inferred to exist in human nature; and the further consequence deduced, that inasmuch as our ideas of the beautiful are so endlessly multiplied, and thereby have something particular or individualized in them, no general law can be given as to taste and the beautiful. Before we revert from such considerations to our special subject, our next business must be to make a short introductory investigation of the doubts and objections that have been raised. As to what, in the first place, relates to the worthiness of Art to be scientifically considered, it is certainly the case that Art may be used as a pastime for our pleasure and entertainment, to adorn our immediate vicinity, to render the external relations of life pleasing, and by the effect of ornament, to bring other objects into relief. Under this aspect, it is not indeed independent or free, but Art in servitude. What we wish to consider is Art free, not only in its means, but in its ends. That Art, moreover, may be subservient to other ends, and thus become a mere way-side sport, is true; and this relation, moreover, it has in common with thought, which, on the one hand, allows itself to be used as a subservient science, conducive to finite ends and casual means, and as a serviceable principle of intelligence, receives its destination not from itself, but from something else. So also from this service, distinct from particular aims, it rises by its own energies, and in its own free inherent powers, to the point of truth, and is independently occupied with its own objects and ends.

In this, its freedom, is fine art for the first time true Art, and then first fulfils its highest mission, when it ranges itself in a common circle with religion and philosophy, and then becomes a mode and means to make us conscious of and to express the godlike, the deepest interest of men, the all-comprehending truths of the human soul. In the works of Art have nations given proof of their richest internal intuitions and ideas, and for the understanding of the wisdom and religion of nations, have the fine arts, oftentimes and with many people, afforded the only key. This determination has Art in common with religion and philoso-

phy, but still, in a peculiar manner, inasmuch as it represents the most refined elevation of the sensual perception, and brings nature and its mode of revealing itself nearer to the senses and the perceptibility. It is the depth of a transcendental world into which thought crowds itself, and sets it up as a coming future mode of existence in contradistinction to our immediate consciousness and present sensation; it is the freedom of the thinking comprehensibility which takes away from this state of existence the real and the finite of the senses. This breach, however, through which the spirit goes forth, it understands how to repair; it generates out of itself the work of fine art as the first reconciling mediate member between the mere external, the sensual, and the transitory, and between pure thought, between nature and finite reality, and the infinite freedom of the comprehending mind.

* The degree of the reality of a cause from a sensation.—KANT.

(To be Continued.)

The Organ.

By HENRY WARD BEECHER.

God has taken care that Religion, which is the mother of all things good, shall itself be served by the noblest servants. And surely, in music, without which it would seem impossible to express the deepest and divinest emotions, he has appointed the worthiest servant of all. For music is itself the language that the soul talks in—the inarticulate speech of feelings too subtle and pure for expression by coarse words. And yet God has joined to music the divine thoughts of hymns. For what music is to feeling, poetry is to thinking. And of all poetry none is so spiritual and universal as a hymn;—not alone those which are cast to the mould of some tune, but those other noble strains, hymns in spirit and not in form, irregular and untunable, scattered up and down through all fervent and deep religious poetry, and which move the heart to music, if not the tongue;—such music as Nature inspires in birds, in soft sounds of moving trees and murmuring brooks, wild and not yet tamed and broken in to the bit and harness of the schools. A hymn is taken out of the human soul as Eve was from the side of Adam. And music is the paradise where voice and hymn walk entranced.

Likewise hath it been appointed to the Church of Christ to possess the sublimest instrument of the world—the Organ! It is not so much a single instrument as a multitude of them, dwelling together—a cathedral of sounds within a cathedral of service.

It would seem as if a Divine Providence had permitted men, in the outward world, to devise and perfect musical instruments for every quality of sound, and with every degree of power, that then they might be gathered up into one many-voiced orchestra. The flute and harp for love, the trumpet for battle, the clarionet for the march, the violin and viols for festive gayeties, but all of them for religion, when gathered together and ranged by the side of other instruments without names, expressing all the sounds which Nature knows: some of birds, some of sharp and piercing winds, flying high in the air or sighing around old and desolate places; some of moving waters, of human voices, of nameless sounds, and all tempered to a harmony with vast and thunder-rolling basses, so that every living thing and every object in Nature hears the sound of devotion in its own tongue!

If that mysterious element which the human will exerts upon a single instrument or orchestra, and which makes a violin speak, like a spirit-voice, instinct with human feeling, be wanting in an organ, so too, is the caprice of irritable musicians, the wilful temper, the spiteful neglect, which have always made musicians the most inharmonious and discordant people in the world.

To the service of religion has this noblest of all instruments been preserved, without being defiled by any evil associations of secular service or perversion. And it stands in the churches, with its massive harmonies, to excite and express the noblest feelings which the human soul ever experiences!

But it is to be feared that, except in a few instances, this instrument is almost useless for religious purposes, and in a great many cases, positively injurious. Indeed, the men that play the organ, in hundreds of instances, seem utterly unconscious of its moral functions. The service of the organ in non-episcopal churches is usually an opening piece or prelude; an accompaniment to the singing of choir or congregation; interludes, and a closing voluntary.

What is the use of the opening organ piece? Is it amusement?—a musical luxury?

When men enter the house of God upon the Sabbath, they come from care, from business, from secular pleasures and duties. And the two things needed at the beginning of public worship are, first, a transition from ordinary thought and feeling into a higher and more devout frame of mind; and, secondly, a unity of feeling, a fellowship in the whole assembly. Now, it is in the power of music to arrest the attention, to change the current of feeling, to draw off the thoughts from common things, and to give to the mind, if not a religious tone, yet a state higher than before, and from which the transition to worship will be easy and natural. Nothing will bring men into a state of feeling common to all sooner than fit organ music. This, then, is the object of the opening piece. Upon entering the house of God, there is, as it were, a screen of sound rolled down between the audience and the outward world. Every susceptible nature is drawn out from sordid or sad thoughts, the careless are interested, and the attention of all is attracted to a common influence which is moulding them gently to holy thoughts and feelings. Of course this object will determine the fitness of an opening piece. It may be slow and soft; it may be grand and majestic; it may be persuasive and soothing; or it may be jubilant, as celebrating the incoming of Christ's day! But the end to be gained is in the hearts of the audience, not in the ears of connoisseurs! That is good which gains the audience to a preparation for worship, and only that is good. No man that knows the almost omnipotent power of association, will greet the audience with marches, or opera airs, which take the thoughts right back to the world. No man either, who has religious sensibility, will take such a time laboriously to perform intricate pieces, which are, perhaps, master-pieces of skill, but which are about as fit for the church as Paradise Lost would be for a hymn. This opening organ-piece admits of as great a range of usefulness as any service of music in the church. And it is a thing to be studied and remedied. If organ-playing is but organ diversion in church, if it is only a stupendous method of gratifying the taste, the organ had better be silenced. But if the organist feels the power of the Sabbath-day; if it lifts its light upon him as the day which brought salvation to the world, and fills his soul with rejoicings and gratitude, he will be able upon so stately an instrument to pour forth strains that will win the audience to sympathy with him.—*Independent.*

Music.*

A SERMON BY REV. CHARLES KINGSLEY.

"And suddenly there was with the angel a multitude of the heavenly hosts, praising God, and saying, Glory to God in the highest, and on earth peace, good-will toward men."—*Luke ii. 13, 14.*

You have been just singing Christmas hymns; and my text speaks of the first Christmas hymn. Now what the words of that hymn meant, what peace on earth and good-will towards man meant, I have often told you. To-day I want you, for once, to think of this: that it was a hymn; that those angels were singing, even as human beings sing.

Music.—There is something very wonderful in music. Words are wonderful enough; but music is even more wonderful. It speaks not to our thoughts as words do—it speaks straight to our hearts and spirits, to the very core and root of our souls. Music soothes us, stirs us up; it puts noble feelings into us; it melts us to tears, we know not how: it is a language by itself, just as perfect in its way, as speech, as words; just as divine, just as blessed.

Music has been called the speech of angels; I will go further, and call it the speech of God himself: and I will, with God's help, show you a little what I mean this Christmas day.

Music, I say, without words, is wonderful and blessed; one of God's best gifts to man. But in singing you have both the wonders together, music and words. Singing speaks at once to the head and to the heart, to our understanding and to our feelings; and therefore, perhaps, the most beautiful way in which the reasonable soul of man can show itself (except, of course, doing right, which always is, and always will be, the most beautiful thing) is singing.

Now why do we all enjoy music? Because it sounds sweet. But why does it sound sweet?

That is a mystery known only to God.

Two things I may make you understand—two things which help to make music—melody and harmony. Now, as most of you know, there is melody in music when the different sounds of the same tune follow each other, so as to give us pleasure; there is harmony in music when different sounds, instead of following each other, come at the same time, so as to give us pleasure.

But why do they please us? and what is more, why

do they please angels? and more still, why do they please God? Why is there music in heaven? Consider St. John's visions in the Revelations. Why did St. John hear therein harpers with their harps, and the mystic beasts, and the elders, singing a new song to God and to the Lamb; and the voices of many angels round about them, whose number was ten thousand times ten thousand?

In this is a great mystery. I will try to explain what little of it I seem to see.

First. There is music in heaven, because in music there is no self-will. Music goes on certain laws and rules. Man did not make these laws of music, he has only found them out; and if he be self-willed and break them, there is an end of his music instantly: all he brings out is discord and ugly sounds. The greatest musician in the world is as much bound by those laws as the learner in the school; and the greatest musician is the one who, instead of fancying that, because he is clever, he may throw aside the laws of music, knows the laws of music best, and observes them most reverently. And therefore it was that the old Greeks, the wisest of all the heathens, made a point of teaching their children music; because, they said, it taught them not to be self-willed and fanciful, but to see the beauty of order, the usefulness of rule, the divineness of laws.

And therefore music is fit for heaven; therefore music is a pattern and type of heaven, and of the everlasting life of God, which perfect spirits live in heaven; a life of melody and order in themselves; a life of harmony with each other and with God. Music, I say, is a pattern of the everlasting life of heaven; because in heaven, as in music, is perfect freedom and perfect pleasure; and yet that freedom comes not from throwing away law, but from obeying God's law perfectly; and that pleasure comes not from self-will, and doing each what he likes, but from perfectly doing the will of the Father who is in heaven.

And that in itself would be sweet music, even if there were neither voice nor sound in heaven. For wherever there is order and obedience, there is sweet music for the ears of Christ. Whatsoever does its duty, according to its kind which Christ has given it, makes melody in the ears of Christ. Whatsoever is useful to the things around it, makes harmony in the ears of Christ. Therefore those wise old Greeks used to talk of the music of the spheres. They said that sun, moon, and stars, going round each in its appointed path, made, as they rolled along across the heavens, everlasting music before the throne of God. And so too, the old Psalms say. Do you not recollect that noble verse, which speaks of the stars of heaven, and says:

What though no human voice or sound
Amid their radiant orbs be found?
To Reason's ear they all rejoice,
And utter forth a glorious voice;
Forever singing as they shine,
The hand that made us is divine.

And therefore it is, that that noble Song of the Three Children calls upon sun and moon and stars of heaven, to bless the Lord, praise him, and magnify him forever: and not only upon them, but on the smallest things on earth; on mountains and hills, green herbs and springs, cattle and feathered fowl; they too, it says, can bless the Lord, and magnify him forever. And how? By fulfilling the law which God has given them; and by living each after their kind, according to the wisdom wherewith Christ the Word of God created them, when he beheld all that he had made, and behold, it was very good.

And so can we, my friends, so can we. Some of us may not be able to make music with our voices: but we can make it with our hearts, and join in the angels' song this day, if not with our lips, yet in our lives.

If thou fulfillest the law which God has given thee, the law of love and liberty, then thou makest music before God, and thy life is a hymn of praise to God.

If thou art in love and charity with thy neighbors, thou art making sweeter harmony in the ears of the Lord Jesus Christ, than psalter, dulcimer, and all kinds of music.

If thou art living a righteous and a useful life, doing thy duty orderly and cheerfully where God has put thee, then thou art making sweeter melody in the ears of the Lord Jesus Christ, than if thou hadst the throat of a nightingale; for then thou in thy humble place art humbly copying the everlasting harmony and melody by which God made the world and all that therein is, and behold it was very good, in the day when the morning stars sang together, and all the sons of God shouted for joy over the new-created earth, which God had made to be a pattern of his own perfection.

For this is that mystery of which I spoke just now when I said that music was as it were the voice of God himself. Yes, I say it with all reverence: but I do say it. There is music in God. Not the music

of voice or sound; a music which no ears can hear, but only the spirit of a man when awakened by the Holy Spirit, and taught to know God, Father, Son, and Holy Spirit.

There is one everlasting melody in Heaven, which Christ, the Word of the God, makes forever, when he does all things perfectly and wisely, and righteously and gloriously, full of grace and truth: and from that all melody comes, and is a dim pattern thereof here; and is beautiful only because it is a dim pattern thereof.

And there is an everlasting harmony in God; which is a harmony between the Father and the Son; who, though he be coequal and coeternal with his Father, does nothing of himself, but only what he seeth his Father do; saying forever, "Not my will, but thine be done," and hears his Father answer forever, "Thou art my Son, this day have I begotten thee."

Therefore, all melody and all harmony upon earth, whether in the song of birds, the whisper of the wind, the concourse of voices, or the sound of those cunning instruments which man has learnt to create, because he is made in the image of Christ, the Word of God, who creates all things; all music upon earth, I say, is beautiful in as far as it is a pattern and type of the everlasting music which is in heaven; which was before all worlds, and shall be after them; for by its rules all worlds were made, and will be made forever, even the everlasting melody of the wise and loving will of God, and the everlasting harmony of the Father toward the Son, and of the Son toward the Father, in one Holy Spirit who proceeds from them both, to give melody and harmony, order and beauty, life and light, to all which God has made.

Therefore music is a sacred, a divine, a Godlike thing, and was given to man by Christ to lift our hearts up to God, and make us feel something of the glory and beauty of God and all which God has made.

Therefore, too, music is most fit for Christmas day of all days in the year. Christmas has always been a day of songs, of carols and of hymns; and so let it be forever. If we had no music all the rest of the year in church or out of church, let us have it at least on Christmas day.

For on Christmas day most of all days (if I may talk of eternal things according to the laws of time) was manifested on earth the everlasting music which is in heaven.

On Christmas day was fulfilled in time and space the everlasting harmony of God, when the Father sent the Son into the world, that the world through him might be saved; and the Son refused not, neither shrank back, though he knew that sorrow, shame, and death awaited him, but answered, "A body hast thou prepared me. . . . I come to do thy will, O God!" and so emptied himself, and took on himself the form of a slave, and was found in fashion as a man, that he might fulfil not his own will, but the will of the Father who sent him.

On this day began that perfect melody of the Son's life on earth; one song, one poem, as it were, of wise words, good deeds, spotless purity, and unstirring love, which he perfected when he died, and rose again, and ascended on high forever to make intercession for us with music sweeter than the song of angels and archangels, and all the heavenly host.

Go home then, remembering how divine and holy a thing music is, and rejoice before the Lord this day with psalms and hymns, and spiritual songs, (by which last I think the apostle means not merely church music—for that he calls psalms and hymns—but songs which have a good and wholesome spirit in them;) and remembering, too, that music, like marriage, and all other beautiful things which God has given to man, is not to be taken in hand unadvisedly, lightly, or wantonly; but, even when it is most cheerful and joyful, (as marriage is,) reverently, discreetly, soberly, and in the fear of God. Amen.

* From a recently published volume, "The Good News of God," Sermons by Charles Kingsley, Rector of Eversley. Author of *Alton Locke*, *Yeast*, *Hyppatia*, etc.

Mozart—Child and Man.

(Continued from Page 67.)

MOZART, SENIOR, to M. HAGENAUER.

No. 4.

Vienna, October 30, 1762.

Felicity! Frailty! It is brittle as glass. I had a feeling, so to speak, that for the last fortnight we had been too happy. God has sent us a little cross, and we are thankful to his infinite mercy for that all has passed off without much harm. On the 21st we had again appeared in the evening before the Empress. Wofel was not in his usual frame. We found out,

though rather late, that he was suffering from a sort of scarlatina. Not only did the best houses in Vienna testify the utmost solicitude for the health of our child, but they earnestly recommended him to the physician of the Countess Sinzendorf, Bernhard, who was most attentive. His illness is nearly over. It cost us dear: we lose at least fifty ducats by it. Pray have three masses said at Lorelba, at the altar of the Infant Jesus, and three at Bergl, at the altar of St. Francis of Pauls.

No. 5.

Vienna, November 6, 1762.

There is no more danger, and, thank God, my anguish is at an end. Yesterday, we paid our excellent doctor with a serenade. Several families have sent to make inquiries after Wolfgang, and wished him a happy anniversary. But here matters stop. They were Count Hawach, Count Palffy, the Ambassador of France, the Countess Kinsky, Baron Prohman, Baron Kurr, and the Countess of Paar. Had we not stayed at home nearly a whole fortnight, the anniversary would not have passed off without a present. Now we must endeavour to put things in a good train, as they were before.*

No. 6.

From the Same to the Same.

Munich, June 21, 1763.

We have been here since the 12th. On the 13th we took a drive to Nymphenburg. The Prince of Deux-Ponts, who had made our acquaintance at Vienna, saw us from a window of the palace walking about the park, and beckoned to us. After conversing a long time, he asked if the Elector knew we were at Munich. On our replying in the negative, he sent a nobleman in waiting upon him to the Elector, to ask if he would not hear my children. Soon after a courier arrived with orders that we should be in readiness at eight o'clock in the concert-room. Wofel acquitted himself well. The two following days we went to Duke Clement. It will be warm now before we take our leave. It is the custom in this country to keep you waiting so long, you may deem yourself fortunate if you spend no more than you earn. On the 18th the Elector dined out. We were present at the entertainment. The Elector, his sister, and the Prince of Deux-Ponts, conversed with us during the whole of dinner. I made the child convey to them that we were about to start the following day. The Elector twice expressed his regret at not having heard my daughter. The second time I rejoined that we could very well stay a few days longer. The Duke did not detain us, but he is waiting to know what the Elector may give us. M. Tomassini had no cause to be particularly pleased. After playing twice, he waited a long time, and only received, in the end, eight golden Maximilians. The Duke, however, presented him with a handsome watch. I make no complaint against the Elector; he is poor. He said to me yesterday:—"We are old acquaintances, for it is nearly nineteen years since we met for the first time; but what would you have—we all of us have our private affairs."

P. S.—Behold us despatched on our road. I have received one hundred florins from the Elector, seventy-five from the Duke. Manerl played with the greatest success in the saloons of both one and the other. We have been graciously invited to return. The Prince of Deux-Ponts wishes to announce our arrival at Mannheim himself. Duke Clement has given us a letter of recommendation for the Elector Palatine.

No. 7.

The Same to the Same.

Ludwigsburg, July 11, 1763.

Augsburg detained me long, and brought me little, for everything there is enormously dear. At the concert there were scarcely any but Lutherans.

We quitted Augsburg the 6th. We had just arrived at Plochingen, from Ulm, when, as ill luck would have it, the Duke set out for his hunting residence at Grafeneck. Accordingly, instead of passing through Stuttgart, we travelled by Carlstadt, and have come straight here, to fall in with the Duke again. On the 10th I saw the great Capelmeister Jomelli, and the Grand Huntsman, Baron Poelnitz, for whom Count Wolfegg had given us letters. There was nothing to be done, however. M. Tomassini, who was here a little before us, failed likewise in getting himself heard. What is more, the Duke has a pleasant habit of making artists wait a long time before he rewards them, and I look upon all this as the work of Jomelli, who takes all the pains in the world to keep Germans away from this Court. He has hitherto succeeded, and will continue to do so. Besides his salary of 4,000 florins, the keep of a horse, wood, lighting, a house at Stuttgart, and another here, he possesses the Duke's favor to the highest extent.

His widow will have a pension of 2,000 florins. Lastly, he has full authority over his musicians, and for this reason the music is good. The existing partiality for his nation is such that he and his Italians have said, and repeated it to the Prince, that it was not probable an infant of German origin should possess the musical genius, fire, and intelligence which are attributed to Wofelr.

I have heard one Nardini, who has a voice of incomparable beauty, purity, and evenness, with excellent taste. As an actor, he is no great things.

No. 8.

The Same to the Same.

Brussels, October 17, 1763.

We did not meet with the Elector at Bonn. At Aix-la-Chapelle we indeed found the Princess Amelia, sister to the King of Prussia.† Unfortunately she has not a penny. We should have where-withal to make merry if all the kisses she has bestowed on my children, and on Master Wolfgang in particular, were ready money; but neither post-masters nor innkeepers will take payment in this gracious coinage. She urged us much, but without prevailing on me, to go to Berlin instead of proceeding to Paris. Prince Charles told me himself that he wished to hear my children. I think nothing will come of it. The Prince has all sorts of fine notions, but when it comes to the point it turns out that, like his sister, he is not worth a penny. Meanwhile, I can neither take my departure, nor give a public concert, without the Prince's authorization; this singularity increases our daily expenses, and costs for travelling which will stand me in full 200 florins to Paris. My children it is true have received a number of valuable gifts, but I do not wish to convert these into money. We have enough to set up a complete shop with swords, laces, mantillas, snuff-boxes, needle-cases, &c.; we left a great box at Salzburg, containing all our jewels and treasures. But as for money it is scarce, and I am positively poor. I have the hope, it is true, of gathering in a good harvest of *louis d'or* at the concert on Monday. But, as I must not run the chance of finding myself unprovided, pray send me a fresh letter of credit.

If the Salzburghers admired my children before, they will be astonished to hear them on their return, if God allows us to come back. Our best friend is Count Coronini.

No. 9.

The Same to the Same.

Paris, December 8, 1763.‡

After giving a second concert at Brussels, at which Prince Charles was present, we have left that city, to the sorrow of many excellent friends.

On the 18th of November, we alighted here at the residence of Count von Eyck, the Bavarian Ambassador, who, with the Countess, received us very kindly, and gave us a small set of apartments in his house, where we are very comfortably installed. We owe this advantage to the recommendation of the Countess's family.† To-morrow we are going to see the Marquise de Villen and the Countess de Lillo-bonne. The mourning for the Infanta prevents us as yet from playing before the Court.

No. 10.

The Same to Madame Hagenauer.

Paris, February 1st, 1764.

Why write only to the men, and be forgetful of the fair, the devout sex?

Are the women in Paris indeed pretty? I cannot tell you, for they are painted like Nuremberg dolls, and to such a degree disfigured by these disgusting artifices that a woman naturally possessed of beauty becomes unrecognizable in the eyes of an honest German. As for their devotion, I can assure you there will be no difficulty, whenever it may be thought proper, to canonize them in attesting the miracles of the French female saints. The greatest miracles are performed by those who are neither virgins, wives, nor widows, and all these miracles are worked upon living bodies. Enough! It is hard to tell here which is the mistress of the house. All live in the way that pleases them, and without quite a special interference of God's mercy the same will befall the kingdom of France as formerly the empire of the Persians.

I should have written you since my last, had I not wished to wait for the result of our Versailles affair, that I might give you an account of it. But as here, more than at any other court, things go on at a snail's pace, and these sort of affairs appertain to the *menus plaisirs*, we must take patience. If the acknowledgment to ensue equal the pleasure which my children have procured to the Court, the result ought to be very satisfactory. It is not the custom in France to kiss the hands of members of the royal family, to speak to them, or present petitions *au passage*, as

they say here, for when they go from their apartments and from the galleries to church, bystanders do not bow or kneel before the King, nor before any other member of the family; you remain upright and motionless, and in this attitude you are at full liberty to gaze at them as they pass in order before you. You may easily, from this, imagine the astonishment of everybody at seeing the daughters of the King stop in the state passages, as soon as they perceive my children, draw near, caress them, and be embraced by them a thousand times. It is the same with Madame la Dauphine. What has seemed most astonishing in the eyes of Messieurs the French, is that at the *grand couvert* which was given on new year's night, not only had we all places given us near the royal table, but my Lord Wolfgang was appointed to remain throughout next to the Queen, and eat by her side the dishes she deigned to have him served with. The Queen speaks German as well as we do. As the King does not understand one word, the Queen translated to him all that was said by our heroic Wolfgang. I was placed next him. On the other side of the King, where Monsieur le Dauphin and Madame Adelaide were seated, were placed my wife and my daughter. Now you must understand that the King never eats in public; but every Sunday evening the royal family sup together. Every one is not admitted. When it is a grand holiday, as at New Year, Easter, Whitsuntide, the King's anniversary, &c., then there is *grand couvert*. All persons of distinction are admitted. There is not much room, and consequently it is soon filled up. We arrived late; the Swiss guards had to clear a passage for us, and we were conducted into the room which is close to the table, and through which the royal family pass to enter the saloon. On their way each and all exchanged words with our Wolfgang, and we followed them up to the table.

Of course you do not expect me to describe Versailles to you. I will only say that we arrived there Christmas night, and that we attended the celebration of midnight mass and the three holy masses in the chapel royal. We were in the gallery when the King returned from visiting Madame la Dauphine, whom he had gone to see on the occasion of the death of her brother, the Electoral Prince of Saxony.

I heard both a good and a bad musical performance. All that was sung by one voice alone, and ought to have resembled an air, was empty, cold, and wretched, and consequently French. But the choruses are all good, and very good. Accordingly I went every day, with my little fellow, to mass at the chapel, in order to hear the choruses of the motets executed there. The King's mass is at one o'clock. When the King goes hunting, his mass is at ten, and the Queen's at half-past twelve. In a fortnight we spent at Versailles about twelve *louis d'or*. You will perhaps find this excessive, and will be at a loss to understand how this is. But at Versailles there are neither *carrosses de remise* nor hackney coaches; there are only sedan chairs. Every fare costs twelve sous, and, as we have very often required two if not three chairs, our carriage has cost us a thaler and more a day, for the weather is always bad. Add to this four new black coats, and you will no longer be astonished at our Versailles journey costing us from twenty-five to twenty-six *louis*. We shall see what compensation may be forthcoming to us from the court. Saving what is in prospect for us from that quarter, Versailles has only brought us twelve *louis* ready money.

In addition, Madame la Comtesse de Tessé has given Wolfgang a gold snuff-box and a silver watch, valuable from its diminutive size, and to Nanerl, my daughter, a golden tooth-pick case of great beauty. Wolfgang has received, besides, from another lady, a little travelling desk in silver, and Nanerl a little tortoise-shell snuff-box, incrustated with gold of extremely fine workmanship, with a cameo ring, and a multitude of small trifles, which I reckon for nothing, such as sword-knots, cuffs, cap flowers, handkerchiefs, and so forth. In a month, I hope to give you more substantial news touching these famous *louis d'or*, of which we must consume a larger amount in Paris than at Maxglau,** to get ourselves known. In other respects, and although everywhere the deplorable fruits of the last war can be seen without spectacles, the French go on without retrenching in the least in their luxuries and sumptuous habits; none are rich, therefore, but the farmers-general. The nobility are eaten up with debts. The largest fortunes are concentrated in the hands of about a hundred persons, among whom are several large bankers and farmers-general, and almost all the money is spent upon a parcel of Lucretias, who abstain from stabbing themselves.

Nevertheless, as you may naturally be prepared to hear, a number of singularly fine things are here to be seen side by side with astounding follies. This

winter the women wear not only gowns trimmed with fur, but fur boas round their necks, fur ornaments instead of flowers in their hair, and fur cuffs on their arms. The absurdest thing is to see the sword-belt edged with fur, to keep it from freezing, probably. To these follies of fashion are joined their excessive love of ease, to such a pitch, that this nation no longer heeds the voice of nature. The Parisians send their new-born children into the country to be nursed. Everyone does it, great and small. But how sad are the consequences! Everywhere the crippled, the blind, the palsied, the halt, meet the eye; beggars lying in the street and crowding the church-porch. Disgust withholds me from casting a glance at them as I pass. I jump abruptly from these horrors to ravishing objects—one, at least, which has enraptured a king. You would wish to know, is it not so, of what countenance is Madame de Pompadour? She must have been very beautiful, for she is pleasing still.† She is tall, a fine figure, plump, rather stout, but well proportioned, fair, and in her eyes there is a resemblance to Her Majesty the Empress. She has a very good opinion of herself, and possesses an uncommon amount of taste. Her apartments at Versailles, situated alongside the gardens, are like a Paradise. At Paris she has a magnificent mansion in the *Faubourg St. Honoré*, which has been built.‡ In the apartment where the piano stood, which is all gilt and ornamented with lacquer and paintings, hangs her portrait, life size, and next to it the portrait of the king. Let us pass on to another subject. There is an incessant battle here between French and Italian music. The whole mass of French music is not worth a button; but great changes are in operation. The French are beginning to turn, and in ten or fifteen years I hope French taste will have completely turned face about. The Germans are the masters, from the works which they publish. Among them may be reckoned MM. Schobertti, Echar, Harmauer, for the piano; and MM. Hochbrucker and Mayr for the harp. They are very much liked. M. Legrand, a French pianist, has completely altered his style, and his sonatas are in the German manner. All these artists brought their compositions engraved, and presented them to my children. At the present moment M. Wolfgang Mozart has four sonatas at the engraver's. Fancy the noise they will make in the world when it comes to be seen by the title-page that they are the production of a child seven years old. If there be any who manifest incredulity, they shall be convinced and urged to require proofs, as was the case latterly. We made some one write a minuet, and forthwith, without going to the piano, my man wrote the bass, and, if required, he will write the second violin part equally well. Some day you will hear how beautiful his sonatas are. Among other things there is an *andante* of singular *goût*. I can assure you God works fresh miracles every day in the child. When we return, if it please God, he will be in a position to enter into the service of the court. He already accompanies at public concerts. He transposes, *prima vista*, the accompaniments of airs, and everywhere he is made to play French or Italian pieces at first sight. His sister also plays the most difficult pieces with extraordinary clearness, so much so that the masters cannot disguise their petty jealousy, and render themselves perfectly ridiculous.

No. 11.

The Same to M. Hagenauer.

Paris, February 22, 1764.

Pray have four masses repeated at Marien Platz, and one at the Infant Jesus of Loretto, as soon as possible; we have promised them for our two poor children, who have been ill. I hope they will continue repeating the other masses at Loretto, while we remain absent, as I requested of you.

In a fortnight we shall return to Versailles. The Duke d'Ayas has succeeded in presenting to Madame Victoire, second daughter of the king, Opera 1 of the engraved sonatas, which is dedicated to him; Opera 2 will be, I think, dedicated to Madame Tessé. About a month hence, we shall see mighty things, with God's permission. We have sown the seed well, and we look forward to a good harvest. We must take all things as they happen. I should be the richer by at least twelve *louis d'or*, had not my children been confined to their rooms for several days. I am thankful to God they are better. Every one wants to persuade me to have my boy inoculated; as for me, I intend to leave everything to the mercy of God. All is dependent upon it. It remains to be seen whether God, who has put into the world this miracle of nature, chooses to preserve it here or to withdraw it. As for me, I watch over Wolfgang in such a way that his being at Salzburg or travelling is the same to him. It is exactly this which renders our voyage so expensive.

M. Hébert, *trésorier des menus plaisirs du roi*, has handed over to Wolfgang, on behalf of the King, fifteen louis and a gold snuff box.

* It was during this first visit to Vienna that Mozart, being one day in the apartments of the Empress, was taken by two of the Archduchesses to walk through the palace. Mozart's foot slipped on the polished floor; one of the Archduchesses took no notice of the accident, the other, who was Marie Antoinette, the future queen of France, picked him up and soothed him with caresses. "You are kind," said he, "I'll marry you." The Archduchess related the affair to the Empress, who asked the child how such an idea came into his head. "From gratitude," said he; "she was kind to me, but her sister never troubled herself the least."

† Frederick the Great.

‡ Mozart arrived in Paris on the 18th of November, and remained twenty-one days.

§ She was daughter of Count d'Arco, Grand Chamberlain at the Court of Salzburg.

|| A small village near Salzburg.

¶ Madame de Pompadour was then forty-two.

‡ Now the palace of the Elisee.

(To be Continued.)

A NOVELTY IN MUSIC AND MECHANICS.—Every pianoforte amateur has longed for some supernatural agency which should note down and preserve a record of the sounds which he calls forth from his instrument when the divine afflatus is on him, and the spirit of melody takes possession of his brain. To adopt a more chastened style of rhetoric, every player improvises some strains which he would be glad to repeat, which, perhaps, contain some ideas worthy of further development, but which, once played, cannot be recalled, and are lost. Mr. Henry F. Bond has invented a beautifully simple apparatus, which is easily to be applied to any pianoforte, and by which every note played, whether by design or accident, is recorded in its proper place upon a slip of music paper. In a few words, the plan of this apparatus may be thus described: Upon a cylinder placed in one end of the pianoforte the ruled music paper is wound; by means of clock work this cylinder is made to revolve, at a uniform rate of speed; the paper, thus unwound, passes by another cylinder prepared with a surface of ink; each key of the instrument, acting upon a lever, raises a metal point against the paper, presses it upon the inky surface, and causes a mark to be made, the length of the mark showing accurately the duration of the note. A pedal, by a similar action, marks the bars. With five minutes of practice, any person who understands music can rapidly translate these marks into the usual system of notes. The whole arrangement is so simple that the first feeling is astonishment that the invention has never been born before.—*Boston Courier*.

Rossini on the War Question.

The Paris correspondent of the *National Intelligencer* relates the following anecdote about Rossini:

Après of popular sentiment in the Romagna, you may not quarrel, perhaps, with an anecdote of Rossini, a native of this part of the Papal territory. The veteran maestro declares that his fellow-countrymen are unchanged at heart since the gay days of his youth, when he was happy to play a good trick upon an Austrian general. The adventure, related by himself a few evenings ago at his house in Paris, is given to you second-hand, but you may rest quite assured of there being no betrayal of confidence. The conversation had turned upon the war, as usual, many an old battle was fought over again. Rossini's achievement was bloodless, but none the less victorious. The Austrians, soon after the fatal attempt of Murat, in 1815, occupied Bologna. Rossini had emigrated thither from his native village of Pesaro, in the adjoining legation, and had been at work in his new abode upon the "Barber of Seville." Some time before the arrival of the Austrians he had won the people's hearts by a superb national song, which, until a few weeks ago, perhaps, may have been styled a revolutionary song. The author was wise enough in his generation to know that, agreeable as he was to his fellow-countrymen in consequence of this performance, it was the circumstance of all others to render him obnoxious to their "protectors" from the other side of the Po. He was convinced, therefore, of the necessity to leave the country. But to do this was now impossible without an Austrian passport, which at the moment, in Rossini's predicament, could only be hoped for through some lucky stratagem. The author of *Largo al factotum* can have felt no great want of self-reliance in such proceedings. He presented himself, therefore, at the headquarters of the Austrian commander and made his request. The officer looked at him askant. "Your name and calling?" he asked. "My name," replied Rossini, "is Joacchino, and I am a composer of music; not, however," he added, "like that mad fellow Rossini, who writes revolu-

tionary songs. My forte is military music; and, by the way, your excellency, I have taken the liberty to compose a march in honor of the new garrison, which I humbly solicit may be honored by your excellency's hand." So saying he took a manuscript from his pocket, and opening it at a piano which stood by, played an inspiriting martial air, not, however, from the manuscript. The commander was enchanted. He summoned the band-master, and handing him the music, ordered the march for next day's review. The composer had been dismissed meanwhile with passport and remuneration. The supposed new march was to be performed the following evening upon the public square. Certain well-known and spirit-stirring notes appeared to electrify the people. A mighty chorus resounded, as with one accord, throughout the city, and, to the inexpressible confusion of the commandant, his own garrison band was upholding a thousand revolutionary voices in the *Bolognese* of Rossini. "Luckily for my shoulders," added the veteran composer, with a sly grimace, "I was by that time half way to Genoa."

Music Abroad.

Germany.

LEIPZIG. — From a German paper we translate the following: "The Concert of the Gewandhaus for the benefit of the poor, March 24, was made interesting by the first performance of Robert Schumann's music to Byron's 'Manfred,' which occupied the first part, lasting an hour and a half. The impression on the whole was favorable. Joachim's new overture to the second part of Shakespeare's 'Henry IV.' entirely failed to please. Following in the footsteps of the newest school of music, Joachim has gone sadly off the right track.—Beethoven's Fantasia for piano-forte, chorus and orchestra, played by Fraulein Jenny Hering, pleased exceedingly.—The programme for the Congress of Musical Artists, to be held at Leipzig, June 1—4, is as follows: Wednesday, June 1, at 3 P. M., a grand Concert in the Stadt-theatre, composed of works by Schumann, Schubert, Mendelssohn, Berlioz, Wagner, and Liszt (the object being to represent the masters who have lived since Beethoven). After the concert a meeting in the Schützenhaus. Thursday, at 11 A. M., scientific lectures in the hall; at 4 P. M. a performance of the Festival Mass, composed by Liszt for the consecration of the Cathedral at Gran, conducted by the composer; at 7½ in the evening a supper in the hall of the Schützenhaus. Friday, at 8½ in the morning, lectures and conferences upon given subjects. At 6½ in the evening, the high Mass in B minor by Sebastian Bach, sung by the Riedelschen-Verein. Sunday, the 4th, at 10½ A. M., a matinee for chamber music in the hall of the Gewandhaus, which will conclude the Congress."

There is to be a congress of musical composers and artists in Leipzig, from the 1st to the 4th of June, which will comprehend four musical performances. At the second of these Dr. Liszt's 'Gran Mass' will be produced; at the third, the Mass of Sebastian Bach.

The hour seems to have struck for the dispersion of all musical libraries, since, within the last few years, some of the most interesting collections in Europe have been dispersed. We are now told that the library of Herr Kapellmeister Mosewius (of Prague?) is about to be sold. This is said to be rich in works on music; also in old church-music,—and among other items mentioned is one which the Handelians might well look after—the complete works of Mattheson, who was Handel's comrade in the days of the young Saxon's connexion with the Hamburg Opera.

M. Rubinstein's oratorio, 'Paradise Lost,' has been performed at Vienna, with (say French journals), "enthusiastic success." A new opera, 'The Forest of Hermanstadt,' by Herr Westmeyer, has been produced at Leipzig.—*Athenaeum*.

It is said now that the Schiller Festival will not be held at Weimar this year as was announced. A Musical Festival (the seventh of its series) will be held at Arnheim, on the 18th, 19th, and 20th of August. The principal compositions selected are announced to be Handel's "Samson," fragments from Gluck's "Alceste," and compositions by Mynheer ver Hulst and Mynheer van Eyken, both of whom belong to Holland by birth.

London.

COVENT GARDEN.—By her rapid appearance in four operas Mdle. Lotti has given a proof of serviceable readiness, which is rare, as times go, in theatres. What is more, in each she has made a more favorable impression than in its predecessor. Each night she seems to sing with more caution—shall we say, too, more timidity?—thereby showing as much respect for herself as for a public with whom raw execution will not pass. With much yet to learn, Mdle. Lotti has little to unlearn; and her voice is that rare, real treasure, a high and rich Italian *soprano*—such as we have not met for many a day. The tendency to undue vibration which it possesses sometimes is not yet fixed; and we fancy that good London practice may remove it. In nowise perfect, she is in everywise promising. Her *Gilda*—to come to "Rigoletto," that distasteful opera—is good in point of singing. Even the silly yet difficult air with which Signor Verdi sends his heroine to repose on the night which decides a misfortune—*quasi* music, neither a yawn nor a hiccup, and though on the scale, off the scale, by way of making a puerile surprise,—was given by her with a certain finish and importance well worth being laid to the credit of any singer. Mdle. Lotti looks better in this than in any of her three former parts; and though she acts little, she is neither cold nor unfeeling. To sum up, we conceive her to be a real acquisition. Signor Mario appeared for the first time this year as *Il Duca*, with some of his voice and all his grace. Signor Ronconi, having next to no voice left, still does marvels. The scene in which the buffoon searches among the courtiers for tidings of his undone daughter is a masterpiece of changeable humor. But when all is said and sung, how intolerable is the opera! an abominable play, to which M. Victor Hugo's force of genius in concentrated dialogue could not reconcile us—stripped (to the bones) of its genius, and clad in the most washy and grim of music. The quartet is the only redeeming movement in the entire work; which no acquiescence in "brown snow," seeing that (for the moment) all the "white snow" has fallen, will ever make us accept thankfully. Meagreness and death are in it.—*Athenaeum*, May 7.

DRURY LANE ITALIAN OPERA.—Madlle. Titiens made her first appearance on Tuesday in *Lucrèce Borgia*, and had for associates Madlle. Guarducci as Maffeo Orsini, Signor Giuglini as Gennaro, and Signor Badiali as Duke Alfonso. Madlle. Guarducci (although indisposed), gave the romanza, "Nella fatal di Rimini," with infinite taste, and sang the popular *brindisi*, "Il segreto," with so much point and animation as to elicit a unanimous encore. Her acting, on the other hand, left nothing to desire. Mdle. Guarducci has thus already, in a short time, essayed two of the most popular characters from the *répertoires* of Grisi and Alboni, and comes forth triumphant from the ordeal.

Madlle. Titiens is evidently regarded by the public as the "star" of Mr. E. T. Smith's company, as she was, last year, the "star" of Mr. Lumley's. The theatre was so crowded on Tuesday evening, that it seemed as if the subscribers and the public had, to a certain extent, reserved their attendance for Madlle. Titiens' first night. Her entry was hailed with cheers, and, as she stepped from the gondola, and advanced to the footlights, her reception was flattering in the highest degree. It was soon apparent that Madlle. Titiens' voice was as powerful and splendid as ever. "Com' è bello" proved even more, viz: that its owner had not been indolent, but had been assiduously studying. It should be borne in mind that she is a German, not an Italian, and that the greatest singers in the school to which she belongs have been more eminent for grandeur and breadth of style than correctness and finish. Take her all in all, nevertheless, Madlle. Titiens is one of the most accomplished living artists. That she is destined to exercise a powerful influence on the fortunes of the Drury Lane Opera, cannot be doubted. The effect Madlle. Titiens produced on the audience, with her clear and liquid upper tones, was extraordinary. The public is always caught by something very high or very low, and the vocalist who makes her way without one or the other must possess recommendations of another kind. Madlle. Titiens can sing high and low, but her effects are not confined to exceptional displays in either register.

Signor Giuglini never sang so well before. From the opening duet with *Lucrèce*, in which the *morceau* "Il pescator ignobile" occurs, to the dying scene, Signor Giuglini's singing was not to be surpassed for purity, grace, and expression.

Signor Badiali, the Duke, sang the "Vendetta" with great energy, and added to the effect of the trio which was encored.

On Wednesday *Lucia di Lammermoor* was given with Mdle. Victoire Balle as Lucy, and Signor

Mongini as Edgardo. Signor Fagotti was announced for Enrico, but, being indisposed, the part was taken at short notice by Signor Lanzoni. Mdlle. Balfe, we are inclined to think, appears even to greater advantage in Lucy than in Amina. This may be easily understood when it is remembered that the music of one character was composed for Pasta, and of the other for Madame Persiani, to whose school Mdlle. Balfe belongs. Throughout the entire performance the young English *prima donna* sang with great brilliancy and fluency, and acted with infinite grace and refinement. The opening air, "Regnava nel silenzio," was remarkable for new embellishments, as was also the long *cavatina* in the mad scene, in both of which the audience cheered her repeatedly. Mdlle. Balfe's success in her second part was no less decided than in her first.

Signor Mongini, quite recovered from his indisposition, sang the music of Edgardo, if not to perfection, with extraordinary power and vigor. Occasionally, indeed, he created a *furor* by the splendor of his upper notes, and his immense energy. In the *sestet* with chorus in the malediction scene, in the *fortissimo* passages, his voice sounded above principals, band, and chorus, as Lablache's in the olden time, but with the difference of effect which the tenor voice produces over the bass. There were some grand points in the "Fra Poco," but the death scene wanted more finish and artistic refinement.

Lucrezia Borgia was repeated on Thursday, and again attracted a crowded audience. It will be given again this evening. *Lucia di Lammermoor* was performed for the second time last night.

On Tuesday Mdlle. Sarolta appears in the *Traviata* with Signor Ludovico Graziani, brother to the baritone, as Alfredo.—*Musical World*, May 7.

CONCERTS.—Though our Italian Operas have had "the call" (the success or failure of new singers being the musical question of the hour), we must not forget how England, too, has been asserting itself. On Monday, to begin,—at the *St. James's Hall*, the *Popular Concert*, conducted by Mr. Lindsay Sloper, was made up as under:—

Pianoforte Quintet, in G minor; Song, 'Ah! non lacerarmi, no'; and Duet, G. A. Macfarren. Duet and Bachanalian Song, Henry Smart. Sonata, Pinto. Song, J. W. Davison. Glees, Bishop. Stringed Quartet, E. J. Loder. Songs, H. Glover and J. Barnett. Pianoforte Trio, W. S. Bennett. Duet, M. W. Balfe.

Last Monday, the name of Mozart proved, for the third time, a potent spell to attract an enthusiastic audience to these weekly gatherings, which have now assumed a high importance, and mark an epoch in the advancing musical taste of the age.

On Wednesday, there was a meeting of the *Polyhymnian Choir*. On Thursday, Mr. H. Leslie's *Eighth Concert*, in the programme of which an Anthem by Dr. Elvey, of Windsor, was the most important novelty.

Of the *Shakespeare Concert*, held this day week at the Crystal Palace, it is impossible for those who arrived late to give any save a very distant account; so dense was the crowd round the concert-room. Among other "settings," however, the programme included Mendelssohn's music to the 'Midsummer Night's Dream,' Bishop's 'As it fell upon a day' (his 'Orpheus' is a more charming Shakespeare duet in the same style), Dr. Spohr's Overture to 'Macbeth' and Mr. Macfarren's to 'Hamlet.'

Dwight's Journal of Music.

BOSTON, JUNE 4, 1859.

MUSIC IN THIS NUMBER.—A beautiful *Salve Regina*, by HAUFFMANN, for choir of mixed voices, with organ or pianoforte accompaniment, as adapted to English words from the sixty-eighth Psalm: "We have thought of thy kindness, O God," for Mr. G. J. Wynn's "Cantica Ecclesiastica." It is a fine model of chaste and beautiful church composition, and is worth the attention and the study of choirs which sing occasionally pieces of the anthem length.

Italian Opera.

Resuming our chronicle of lyrical matters at the Boston Theatre at the point where we were forced to break off last week, we have to set down first a highly effective performance (in Italian), on Friday evening, of Meyerbeer's

ROBERT LE DIABLE. This opera, although given with even less completeness of stage

effect than it was in Mr. Ullman's last season, really created this time the impression which it wholly failed to produce then. In both instances the work was greatly shorn of its proportions; large portions were dropped out; parts of two acts were run together, to make out one considerable scena for the roulade-singing Princess (LABORDE), and balance her rôle somewhat evenly against the more interesting and dramatic one of Alice (GAZZANIGA); and this time the mystico-voluptuous scene of the resurrection of the nuns, which was meagre enough then, when we had Soto for the abbess, was but a ludicrously meagre hint of the whole business—honestly, though, as there had been no grand preliminary newspaper flourish about "the Ballet" and the *Pas de fascination*. What stood the audience in stead for all this poverty of accessories was the capital singing and acting of the principal characters, GAZZANIGA, LABORDE, FORMES, STEFANI, and QUINTO. Laborde and Formes were as before, but the three others put new life and meaning into all-important parts which, with the partial exception of Poinot's Alice, were most inadequately filled before.

Such a Bertram with such an Alice as we had on Friday were enough in themselves to make the success of an evening. These were positively inspiring; you felt the touch of genius. The fiend father, disguised as the friend of his dare-devil splendid knight son, was in look, costume, action, the very impersonation of the evil genius of the dark old legend. It seemed the most natural thing in the world, a thing inevitable, that the pure, simple, pious Alice, Robert's foster sister, should shrink in terror from his very look, and grasp instinctively the crucifix to keep off Satan's spell. The good and evil principles are here contending for the soul of a young scourge of humanity, but at the same time a lover, full of splendid faculties for good or evil as the issue may be. A lyrical drama could not have a theme of more intrinsic interest; and so far as this interest is concentrated in the parts of Bertram and of Alice, it is directly and artistically treated by this modern master of "effect." Robert himself, although the hero of the piece, is not one of the high contending powers: and so it matters little that his part is musically not one of a very decided interest; if it be only decently well filled, by one manly in voice and action, as Signor STEFANI proved himself, one is content, so long as he gets the heart and mainspring of the whole matter in a thoroughly artistic, genial rendering of the two parts of Alice and Bertram. And this we had, most satisfactorily, that night.

Mme. GAZZANIGA has certainly a spark of something like genius. Far from being one of the most finished vocalists; with a voice somewhat worn, perhaps from want of perfect method, and from dangerous intimacy with "edged tools" from the Verdi fabric, she has what is more than voice or art, the true dramatic fire, and of a high and refined temper. And this is seconded by a voice, whose tones, both high and low, are of a singularly dramatic, soul-ful quality. You forget the wear and tear, the little vocal inequalities, the clumsy gait, and so forth, in the pure *abandon* of her finer moments, in the thrilling soul-utterance, for which she seems at the right times to be inspired with voice enough. Her Alice was a beautiful impersonation. Any thing truer or finer than her rendering of her first air and reci-

tative with Robert, in which she delivers the message of his dying mother, must be exceedingly rare on any stage. And in the encounter with the evil one at the mouth of the infernal cavern, in the trio, and in the decisive last scene, she was equally up to the height of the part.

Bertram is, perhaps, on the whole, the greatest rôle of FORMES. His singing—subject only to the deduction of that frequent dragging down of a great voice as it were by its own weight—was as admirable as his acting. In dialogue there are great flashes of meaning in the color of each separate tone. He is a great master of recitative. In the very difficult unaccompanied Trio his intonation was not faultless, yet his large bass sustained it, and they all sang it finely and impressively. What could be better than the mocking, serio-comic tones in which he tempts the simple-minded peasant Rimbault!

STEFANI had at least the strength and manliness for Robert. His tenor is not so smooth as we could wish; he forces the high and intense tones painfully, so that they have a sharp and splitting quality; but in his hands the part of Robert was respectably filled out and greatly helped the whole. So also did the Rimbault of Herr QUINT (Signor QUINTO), that always conscientious and clever artist, who knows how to make the most (with due subordination to the whole) of secondary tenor parts. He sang his opening romanza, the legend of Robert's parentage, which well nigh costs him his life, with great spirit and expression, and with good command of voice; and these qualities developed still more satisfactorily in the duet and dialogue with Bertram, who tempts him.

Mme. LABORDE, of course, did all the justice of which her undramatic voice is capable to the air, *Robert, toi que j'aime*, and accomplished all the exquisite roulade business, as she always does, to such perfection, that one ceases to wonder at it as a most familiar thing. Dramatically, indeed, there was no part for her; her one scene might be taken as an interlude of splendid vocalization.

"GRAND GALA MATINEE" was the title of Saturday afternoon's performance. It consisted of another performance of *Lucrezia Borgia*, with another triumph of ADELAIDE PHILLIPPS, and decidedly improved, of course, by the substitution of FORMES for Florenza in the part of the Duke; and of interpolations between the acts (rather a bad way of jumbling together heterogeneous things) of the first act of *Norma* and the last act of *Sonnambula*, by which the audience got, besides an opera entire, two of the most marvellous vocal exhibitions of LABORDE. The crowd was immense.

LUCIA DI LAMMERMOOR. This well-worn piece was selected on Monday night for Mme. LABORDE's benefit, which was an occasion of much enthusiasm. Need we say that the lady looked and acted the maiden's part gracefully and touchingly,—for she does all things gracefully and lady-like, and never any thing offensively—and that she trilled and warbled and refined upon all the florid runs and passages and liquid divisions with a bird-like freedom and precision, sustaining, swelling, or diminishing the silvery tones with perfect continuity and grace? In the "mad scene," especially, where she has the most of this work to do, we found it refresh-

ing to miss the usual stereotyped intensity of acted craziness (to our taste almost always maudlin) and receive instead these copious glistening showers of Laborde's inimitable vocalization. STEFANI was the Edgardo, and with manly voice and presence put the right fire into the scene of the interrupted betrothal, and into the famous Sestet, which told as inspiringly as ever, and is in fact just the greatest moment in all that emanated from the brain of Donizetti. Edgardo's dying scene, too, was considerably lifted up from the staled sentimentality of a hundred and one performances. FLORENZA appeared to better advantage than usual in the part of Ashton; QUINTO fell nothing short in the short part of the husband; and M. DUBREUIL was feeble as the chaplain Raimondo. Chorus and orchestra for the most part good, but sometimes the latter coarse and over-loud.

Before the play the audience were startled into a lively apprehensive mood by the splendid passion and abandon of GAZZANIGA's voice and action in the last scene of *La Favorita*. It was electrical; the quality thereof beautiful and high, as its degree intense. STEFANI, also, shone in the tenor solo: *Spirto gentil*, which he sang with fervor and with delicacy. The only drawback to the whole was in the abrupt introduction of this climax of a tragedy, before the hearer's sympathies had been wrought up to it by the foregoing acts.

IL TROVATORE drew, of course, a crowded house on Tuesday night. We were not present; but the performance, whatever the value of the music, seems to have been of extraordinary excellence. The *Atlas and Bee* says of it:

The audience surely experienced, as we did, a new sensation from this performance of it, due to the wonderful impersonation of the character of Azucena by Miss PHILLIPS, who, as in all the characters she has assumed, thoroughly identified herself with the character of the gipsy mother, and placed herself at the head of all who have sung it here. Miss Phillips, indeed, in every thing she has done during this engagement, has shown her study, her growth, and a steady advance towards the success and furor which we doubt not awaits her in the future. She is really an artist of a high stamp, and were it not for her long experience upon the stage, we should say she had dramatic genius. It may not be that, but her talent surely falls but very little short of it. Her singing throughout the opera commanded the most spontaneous and rapturous applause.

The general cast of the opera was of unusual evenness, and made the performance singularly effective so far as the principles are concerned. GAZZANIGA appeared to great advantage as Leonora, and compares favorably with any who have sung the part here. The *Misere* scene was loudly encored, in spite of the evident unwillingness of STEFANI to repeat it. It seems a little strange to hear any other than Brignoli as Manrico, but his most ardent admirers must confess that the dramatic energy of his successor gave a new power to the character, while it was throughout admirably sung, and is perhaps the most satisfactory part that he has sung here.

FLORENZA, as the Count di Luna, made a favorable impression, although he has to stand the comparison with a baritone of the fine quality of Amodio, with whom we are made familiar in this part. The "Anvil Chorus," for once, fell utterly flat upon the ears of the audience, and not a hand was raised in applause. The orchestra, too, was somewhat at loose ends, which may not be so much wondered at, as rehearsals cannot be very efficient, nor frequent, when a fresh opera is given every night.

So far for the present. Performances of *I Puritani*, and again of *Robert le Diable*, have followed; and this afternoon will be another of those glorious inventions, a "Grand Gala Matinée," with another opportunity (never to be missed) of hearing *Don Giovanni*, and FORMES in his inimitable Leparello. And, as if this were not enough, the entertainment will include the last

act of the *Traviata*, in which GAZZANIGA is great, and a Spanish Song in costume by the same. On Tuesday the troupe will vary the scene by playing for a night in Worcester.

LOW PRICED EDITION OF ORATORIOS. — We would direct special attention to the new and elegant edition of SACRED ORATORIOS now being issued by MESSRS. DITSON & Co., at a marvelously low price. Great care has been bestowed upon the work in order to present to the musical public as correct copies of these master-pieces as can possibly be obtained—and we have no hesitancy in assuring our readers that they will find this American edition, in every point equal, if not superior, to all others.

Musical Chit-Chat.

The approaching HANDEL FESTIVAL in London is certainly an event of enough importance to give interest to the programme of the managers, which will be found entire in our last two papers. Even the small details respecting seats and tickets will, with the rest, be interesting as matter of record, while they may yet be in season to serve any of our readers who may feel prompted to take one of the next steamers to England, in order to be present at the grand occasion. It is just the season, too, to hear all the best operas and concerts in London. The harvest there is unusually rich, witness our gleanings under the head of "Music Abroad."

Dr. HODGES, the veteran organist of Trinity Church, sailed for Europe last week in the Persia. For some time a partial paralysis has prevented him from attending to his official duties, but he played at Trinity the Sunday before leaving this country. For twenty years Dr. Hodges has been organist of the parish, and has now a year's leave of absence, with a donation from the vestry of \$500. Mr. CUTLER, formerly of Boston, will occupy his seat at Trinity organ during his absence.

The STRAKOCH troupe in New York have been giving *Don Giovanni*, *Don Pasquale*, &c., and, for a novelty, Donizetti's *I Martiri*, with PICCOLOMINI as the heroine. The opera, entire, was never given in this country, except as Anglicised into an Oratorio (!) by our Boston Handel and Haydn Society, when when jolly English Hatton was conductor. . . . Mrs. J. M. MOZART, with Miss HAWLEY, and others, is giving popular ballad entertainments in New York. . . . Señor de CASERES, the young pianist from Jamaica, has been giving several concerts in Worcester, and exciting much interest. . . . Mme. BACCANTI is still concertizing in New England, and created much enthusiasm last week in Salem. Why cannot Mr. Ullman secure her for the short time before her tour in South America, and let us have the satisfaction of hearing one of the most finished singers of the day in opera. Surely in her and in Miss PHILLIPS, the two first whom this country sent abroad to become prima donnas, Boston has something to be proud of.

The new opera season in New York was opened last evening with CORTESI in *Saffo*. The *Post* says:

"This prima donna is highly praised, though her reputation is almost exclusively Italian, as she has never sung in London or Paris. Adelaide Cortesi was born in Milan on the 12th of October, 1830, and is now twenty-nine years old. She studied under Romani and Ceccherini, and in 1847, when in her seventeenth year, appeared on the stage of the Pergola, at Florence, in the *Genma di Vergy* of Donizetti. She was successful, and was soon engaged for three years at La Scala, Milan, where she sang in Norma, Lucrezia, Saffo, Macbeth, and Lombardi. An opera called the *Domino Nero* was written for her by Rossi. In 1850 she sang at La Fenice in Venice, where her performance in the *Masnadieri* of

Verdi, (with the tenor Mirate, who will be remembered by New York opera-goers,) and in the *Saffo* and *Medea* of Pacini, was highly successful. Cortesi subsequently visited Naples, Vienna and St. Petersburg, and returned to Venice. She also sang again in Florence, and in several cities of the Romagna, and in 1856 she was at Palermo. After this engagement her services were secured by a Mexican manager, who was then in Europe, and her Mexican successes induced Maretzek to offer her an engagement."

Last Saturday evening the Meionson (or lesser Tremont Temple) was filled with an invited audience, who listened with delight to another of those rare and charming little private soirées of the Club of amateur singers trained and led by OTTO DRESEL. The programme is worth recording:

PART I.

1. Chorus from Jephtha.....Handel.
(When his loud voice in thunder spoke, with conscious fear the billows broke;
In vain they roll their foaming tide, and lash with idle rage the foaming strand.)
2. "See the conquering hero comes," from Judas Maccabaeus.....Handel.
3. "Dies Ira," from the Requiem.....Cherubini.
4. Air for Soprano.....J. S. Bach.
5. Chorus from Judas Maccabaeus.....Handel.
(For thou lamentation make, with words that weep and tears that speak.)
6. Selections from Orpheus.....Gluck.
Dance of Furies.
Chorus—"What mortal dares enter these shades, guarded by Cerberus."
Solo.—Orpheus, answered by Chorus of Furies.
Chorus—"Unhappy mortal, what brings thee hither?"
Solo.—Orpheus. "Endless woes, unhappy shades," &c.
Chorus—"Let him enter the infernal gates."
Solo.—Orpheus. "Infernal gods! Pity my despair."
Chorus—"Enter the abode of the blest, noble hero, faithful lover."

PART II.

7. Solo.—Heine's Ballad: Die beiden Grenadiere, (The return of the Grenadiers from Russia after the defeat of Napoleon.).....Reisiger.
8. Two Part-Songs:—
The Harvest Field. "The crickets whirled at break of day, inviting all good company,".....Mendelssohn.
The Little Mouse (Children's Song),.....Otto Dresel.
9. "Baby with the hat and plume," words by Mrs. J. W. Howe.....Otto Dresel.
"As on her white palfrey so proud and so gay, a Princess was riding one bright summer day,".....Otto Dresel.
"Bauerlein, Bauerlein, tik, tik, tak," (What the little snail said to the peasant boy threshing corn; Children's Song),.....Taubert.
10. Chorus of Elves from Oberon.....Weber.
11. May Song, for four voices.....Robert Franz.

The *Atlas and Bee* says (and we say ditto): "We used the libretto published by OLIVER DITSON & Co., '*Il Trovatore*' being the first part of a series about to be published by them. The size is convenient, the type and paper good, the words correct, and the text profusely illustrated by the music of the principal airs of the opera, many more in number than can be found in any other libretto. We commend it to the opera goers of Boston. The English translation is by Mr. THEODORE T. BARKER, so that we have assurance of accuracy and good taste in the English version." . . . The *Daily Advertiser*, in noticing the performance of the *Trovatore*, says: "The anvil chorus was so well given that it was encored. (Think of that, Mr. Dwight!)" Now read, *per contra*, the statement copied from another paper in our review of "Italian Opera." Which is right? Which lesson have we to "think of"? Verily it is pleasant sometimes, when one gets tired of a hacknied opera, to stay at home and compare the next day's reports! . . . They have "Trovatopera" in San Francisco; namely at Maguire's Opera House, where on the 5th of May was performed *Il Trovatore* by a "great combination of talent," including Signora GIOVANNINA BIANCHI as Leonora, Mme. JENNY FERET as Azucena, Sig. BIANCHI as Manrico, and Mr. STEPHEN W. LEACH as Count di Luna; orchestra leader, MORS. FERET.

Musical Correspondence.

NEW YORK, MAY, 31.—The production of Donizetti's *Martiri* has proved a successful card for Mr. Strakosch. The opera had a reputation here. And the music contains a number of pleasing melodies, but is not on the whole as fine as might have been expected. The critics all agree that it does not equal either *Lucia*, *Lucrezia*, or *Favorita*, on which Donizetti's fame chiefly rests. Yet there are some highly effective situations, and the libretto is good; so the opera takes well with the public. From a criticism in the *Evening Post*, I extract the following brief analysis of the music:

The overture is of a subdued cast, introducing the chief air of the opera, that further on serves as a duet for tenor and soprano. A religious chorus behind the yet unraised curtain has a peculiarly pleasing effect.

The first scene represents the interior of the catacombs, and a chorus of Christians is followed by a delicate melody (*D'un alma troppo*) for tenor. A clarinet solo, somewhat suggestive of that in *Lucia*, precedes a parenthetical chorus of Christians, who are faintly heard singing in the distant part of the catacombs, and introduces the opening romanza and cabaleta for the soprano. For the latter movement Piccolomini substituted a brilliant polacca, composed by Mr. Musio, the conductor, that does not however surpass the original bravura air composed for this situation by Donizetti.

The scene then changing, presents a triumphal arch at Mitylene, an ancient city on one of the islands of the Grecian Archipelago, and the advent of Severus, the Roman Pro-Consul, is heralded by a military procession, with trumpets and drums; a triumphal march, performed alternately by the band on the stage and the orchestra, with an accompanying chorus, though rather blatant and commonplace, forms one of the most popularly effective scenes in the work. An *andante*, and the necessary *allegro* for baritone, written in the regular Donizetti style, concludes the first act.

The second act opens in the house of Paolina, and commences with a duet for baritone and soprano that is suggestive of but not equal to the first duet in the second act of *Lucia*. A delicious air for tenor (*Sfoltoro divino raggio*) follows; it is one of the gems of the opera, and was enthusiastically encored. The scene changing to the Temple of Jupiter, we have a brassy but effective chorus of priests and priestesses, in some parts of which the orchestral contrasts deserve notice. The act concludes with a concerted piece that may be ranked among Donizetti's happiest inspirations. The melody is distinct, the harmonies skilful and scientific, and the climactic *crescendo* that Donizetti so admirably employs finely attained. The artists were twice called before the curtain after this performance.

In act III, after an insignificant bass solo and chorus, we have a superb duo for soprano and tenor, in which *Paolina*, struck by the fortitude of her Christian spouse, is suddenly converted to his faith. This is the scene in which Rachel in *Cornelle's* tragedy of *Polyxene* was so effective. Donizetti's music is excellent, and if confided to a more powerful *prima donna* than Piccolomini, would rise to the sublime. The dramatic element—the doubt—the conviction—the *Credo*, and the final burst of enthusiasm, during which the lover-martyrs hear the sound of angelic harps, is altogether a triumph for the Bergamese composer. The voices of the angry populace are now heard, demanding that the victims be brought to the arena, and the scene changing, we behold the Christian martyrs singing the hymns of triumphant faith, with which in the mighty amphitheatre they welcome their glorious martyrdom.

PICCOLOMINI is not equal to the character of Paolina. She does not look well in the classic flowing drapery of the Roman Era, and her voice is not adapted for the *cantabile* movements that occur for the soprano. I can readily imagine that with a great tragic singer the role of Paolina could be made one of the most effective in the whole range of lyric drama.

BRIGNOLI sang beautifully; but the character of Polinto is one demanding a robust tenor, with some spirit and energy—not a lazy, lavender dandy like the sweet-voiced Brignoli. AMODIO has a tolerable part, and one noisy, commonplace air. He looks very funny in the Roman chariot, on which he makes his triumphal entry on the scene, and his descent from this classic vehicle never fails to awaken the deepest sympathy of his audience.

Piccolomini leaves us this week, but whether for Europe or not, no one can tell. CORTESI, Maretzek's new *prima donna*, will sing Wednesday evening in *Saffo*, and subsequently in *I Martiri*.

There is very little doing here in music excepting in the operatic line. The city is crowded with musicians, but even the most popular are a little afraid of concert giving. ARTHUR NAPOLEON arrived in the city from a Western tour, a couple of weeks since, but has not appeared in public. He is just now devoting most of his time to chess-playing, preparing for a match with Paul Morphy. Mr. Ullmann was at our Academy of Music Friday last, and heard *Martiri*. He says he will give no opera in New York till Fall, and will, after the Boston season, go to Europe for artists. He has made proposals to GRISI and MARIO, but those singers have not acceded to them.

Mrs. JAMES, a lady who has sung in Italy with success, is staying in the city. She is an American from Maine, but has passed some eleven years abroad. Her voice, which I have heard at a private musical entertainment, is a high soprano, flexible and well cultivated, and especially effective in bravura music. She sang on the occasion I refer to, with Mr. MILLARD, the Boston tenor, the operatic part of *Traviata*. She would make a highly favorable impression should she appear on the stage in a role adapted to her style, and I trust yet to record for her a successful operatic *debut* in this country.

Miss ADA PHILLIPS is expected here this week. She will probably sing with Strakosch's company. CORA DE WILHORST, SQUIRES, BARILI and MAGGIOROTTI, have gone on a concert tour in Connecticut. They say—green-room gossip gabbles it—that Mrs. Willhorst refused to sing the night she appeared at the Academy in *I Puritani*, before she was paid in full, although her month's salary was not due for several days. She made this announcement just a few minutes before the time for commencing the overture. Strakosch didn't have the money in his pocket and tried to reason with the lady. The Lady obdurate. Lady wanted cash or would not sing a note. Brignoli to the rescue. The lazy tenor rushed off to his hotel and going to his trunk hauled out some gold eagles, rushed back to the Academy and poured it at Willhorst's feet. Mercenary Lady pacified, went on the stage and sang like a nightingale.

A very nice piece of gossip this—and about as true I suppose as most bits of tittle-tattle.

P. S. Piccolomini sang last evening for the last time in *Polinto*. She seemed perfectly inspired and sang with greater power and effect than I have before known her to exhibit. Brignoli was actually enthusiastic, and Amodio was hugely effective in his part of the Roman Proconsul. After the opera, Piccolomini was called out to receive a shower of bouquets and made the following speech;—

MY DEAR FRIENDS: In this beautiful temple, eight months since, you bade me cordial welcome; during that time—oh how short! how happy to me!—you have always been most kind, most indulgent. I return you thanks from the depth of my heart, and shall ever hold you in sweet memory. This immense country, through which I have journeyed, I leave with tears of sincere regret, and pray my good angel will once more guide me to its hospitable shores. Encouraged by this hope, I have less pain to say adieu—and bid you all farewell.

To be sure she called "most" *moas* and "indulgent" *indolgent*, and made any amount of similar blunders. But, withal, it was a very charming little speech, and, what with the shrugs, and the smiles, and the lifting of eyebrows and the kissing of hands to the audience, had a very pretty effect, and was excellently received.

The opera is closed till Friday evening, June 3d., when Cortesi will sing in *Saffo*. Mr. Strakosch has already published one of those long confidential cards to the public, that were inaugurated by Ullmann, and are such novelties in the advertising line, and represent opera managers in such a disinterested light. Max Maretzek, by the way, will wield the conductor's baton during the engagement of Cortesi.

TROVATORE.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by O. Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

The Evergreen Flower. Song. F. Wallerstein. 25
Springtime and youth long ago. T. Ascherfeld. 25
Song makes fresh the weary. Minnie May. 25
How it fell calm one summer night. P. Heald. 25

Pleasing Parlor Ballads, each one having some particular points of excellence which will secure friends for them.

Trusting in thee. W. T. Wrighton. 25

The Songs of this author, whose ballad of "The dearest spot on earth to me is home," has first introduced his name to the whole singing world, have a charming simplicity, which would secure for them a large share of sympathy from the young folks, if they but knew them.

The old Bell. J. W. Cherry. 25

A touching Ballad.

Instrumental Music.

Warblings at Eve. Romanza. Brinley Richards. 30
An exquisite little nocturne of moderate difficulty.

Martha. Fantaisie di Salon. Charles Voss. 60

This Fantaisie contains the most effective and telling arrangements of some of the best melodies in the opera. It is written for good players. Those that can master it will pronounce it one of the most brilliant operatic arrangements which they know.

La Traviata. Beauties in 2 Books. 2d Book.
A. W. Berg. 60

The second and last number of these excellent arrangements, containing the duet, "Parigi, O cara," the Gipsy chorus, and four more of the favorite airs. The first number has been received by the public with great favor, and it is confidently believed that these Potpourris by Mr. Berg will eventually become the piano-player's operatic handbook.

Be kind to the loved ones at home. Variations.
Charles Grobe. 50

A set of variations on an old and favorite air, cleverly done, as is Grobe's wont.

La Cascade des Roses. Morceau de genre.
J. Ascher. 40

Ascher's latest work, which is so eminently pleasing that within a few days after the arrival of the first lot from transatlantic shores, there was already a general demand for it, to which the supply has of course been inadequate, and rendered an American edition necessary.

For the Organ.

Pastorale by Theodore Kullak. Arranged by
W. Best. 30

A charming piece, one of Kullak's "Fleurs du Sud," which Mr. Best has adapted for the organ in an admirable manner. There is a great want of "show-pieces" for organists. It is thought this will gratify not a few.

Books.

LIBRETTO OF IL TROVATORE. (The Troubadour). Composed by Verdi. Containing the Italian text, with an English Translation, by Theodore T. Barker, and the Music of the Principal Airs. 25

This is the first of "Ditson & Co.'s Standard Opera Libretto,"—a new series, which will include between forty and fifty operas, and prove very desirable Hand-books for opera goers, with correct versions, both in Italian and English, of the text. They are issued in a neat and attractive style and must command a very large sale.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of SHAWM, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all kinds. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solifoggios, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,

BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "Mason's Vocalizing Exercises and Solifoggios." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "Russell's Elements of Musical Articulation." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "Anthem Edition."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. R. GRAY,

" J. H. HIDLEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Bolton, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—RICKEY, MALLORY & CO.

" APPLEGATE & CO.

Chicago, Ill.—S. C. GRIGGS & CO.

" W. B. KEEN.

" HIGGINS BROTHERS.

" D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCIS RAYMOND.

" M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Indianapolis, Ind.—STEWART & BOWEN.

Janesville, Wis.—J. SUTHERLAND & CO.

" MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Mansfield, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOR.

" H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

" E. DARROW & BROTHER

St. Louis, Mo.—KEITH & WOOD.

" L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" PECK & RUDD.

Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

GEORGE WILLIAM WARREN,

ORGANIST OF ST. PAUL'S CHURCH,

ALBANY, N. Y.

ADOLPH KIELBLOCK,

Residence, 285 Tremont Street.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
344—4th 8 Temple Place.

O. B. BROWN,

TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing-
ROOM, BOWDOIN STREET CHURCH.

J. C. D. PARKER,

Instructor of the Piano-Forte, Organ & Harmony,

8 HAYWARD PLACE.

WILLIAM SCHULTZE

GIVES Instruction on the VIOLIN, the PIANO-FORTE,
and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

SIGNOR AUGUSTO BENDELARI

Gives Instruction in Singing.

Residence, Tremont House.

MR. ZERDAHELYI, THE PIANIST, continues to
give Instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS EICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Hermann Baum,

Residence, No. 47 Hancock Street.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas
Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 357

HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

JOSEPH P. SHAW,
Sheet Music Musical Instruments, &c.
ROCHESTER, N. Y.

H. H. HAWLEY,

DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,
SPRINGFIELD, MASS.

W. H. DUTTON,

MUSIC PUBLISHER,
And Dealer in Musical Instruments.
UTICA, N. Y.

C. O. CLAPP & CO.

DEALER IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

G. ANDRÉ & CO.

IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,

MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

B. A. BURDITT,

COMPOSER AND ARRANGER OF
Military, Orchestral and Quadrille Music,
69 COURT STREET, BOSTON.

**DITSON & CO'S
STANDARD OPERA LIBRETTO.**

NOW READY
IL TROVATORE,
(THE TROUBADOUR.)

COMPOSED BY VERDI.
With Italian and English Words, and the
Music of the Principal Airts.

Price 25 Cents.

This Series of Handbooks will include the following Operas:

Le Prophete.	Meyerbeer.
Norma.	Belini.
Il Barbiere di Siviglia.	Rossini.
Lucenia Borgia.	Donizetti.
La Cenerentola.	Rossini.
Linda di Chamounix.	Donizetti.
Der Freyschutz.	Weber.
Lucia di Lammermoor.	Donizetti.
Don Pasquale.	"
La Favorita.	"
Don Giovanni.	Mozart.
Semiramide.	Rossini.
Ernani.	Verdi.
Robert le Diable.	Meyerbeer.
Masaniello.	Auber.
La Sonnambula.	Belini.
La Zingara.	Bella.
La Fille du Regiment.	Donizetti.
Fidello.	Beethoven.
L'Etoile D'Amore.	Donizetti.
Les Huguenots.	Meyerbeer.
I Capuletti e Montecchi.	Belini.
Il Flauto Magico.	Mozart.
Il Trovatore.	Verdi.
Rigoletto.	"
William Tell.	Rossini.
La Traviata.	Verdi.
Marriage of Figaro.	Mozart.
Fra Diavolo.	Auber.
Luna Miller.	Verdi.
Martha.	Flotow.
Il Guirlandato.	Mercadante.
La Gasa Ladra.	Rossini.

PUBLISHED BY OLIVER DITSON & CO.

NEW AND SUPERIOR
LOW PRICED, 8VO. EDITION,

OF THE
ORATORIOS!
NOW READY,
"THE MESSIAH,"
BY HANDEL.

EDITED BY VINCENT NOVELLO.
Price 75 cents!—In Crimson Cloth, Emblem-
atically Embossed, \$1.25.

Published by OLIVER DITSON & CO.

"MARTHA."
THE SONGS, DUETS, TRIOS, &c., from this favorite
Opera, have been published by the undersigned with
Italian and English words, and a Piano-forte accompaniment
of moderate difficulty.

FIRST ACT.

Of the Knights. Duet. [Lady Harriet, Nancy.]	.60
Oh! what madness. Terzetto. [Lady Harriet, Nancy, Sir Tristram.]	.35
Lost, proscribed, a friendless pilgrim. Duet. [Lionel, Plunkett.]	.30
From the time of earliest childhood. Song, from the above Duet.	.25
This indeed is quite amusing. Quartet. [Lady Harriet, Nancy, Lionel, Plunkett.]	.60

SECOND ACT.

Spinning Wheel Rondo. Song. [Lady Harriet.]	.25
'Tis the last rose of summer. Song. [Lady Harriet.]	.25
She's laughing at my sorrows. Duet. [Lady Harriet and Lionel.]	.30
Midnight. Quartet. [Harriet, Nancy, Lionel, Plunkett.]	.35
Midnight. The same as a Song.	.15

THIRD ACT.

Porter Song. Song. [Plunkett.]	.25
Huntress' Song. [Nancy.]	.25
Like a dream, bright and fair. Song. [Lionel.]	.30
How so fair, stood she there. [The same in a lower key.]	.25
Here in deepest forest shadows. Song. [Lady Harriet.]	.25
Heaven to you may grant pardon. Quintet Finale.	.35

FOURTH ACT.

Lionel, ah! unhappy. Song. [Plunkett.]	.25
--	-----

Published by Oliver Ditson & Co., Boston.

**NEW, ATTRACTIVE AND VALUABLE
MUSIC BOOKS,**

Recently Published by Oliver Ditson & Co.
277 Washington Street, Boston.

Handel's Oratorio, "The Messiah." A New and
Superior Octavo Edition. 75 cts. Superbly bound. \$1.25.
One Hundred Songs of Scotland. Music and Words.
A comprehensive Selection of the choicest Melodies. 50 cts.
One Hundred Songs of Ireland. Music and Words.
Sentimental, Patriotic and Humorous. 50 cts.
One Hundred Comic Songs. Music and Words, in-
cluding all the most popular Humorous Songs. 50 cts.
100 One-Part Songs. A Collection of Songs and Tunes
to be used in connection with any Juvenile Class Book.
Translated from the German, by Mrs. Shindler, author of
the "Southern" and the "Northern Harp." 25 cts.

The Home Melodist. Containing nearly 100 of the most
popular Songs.—Words and Music. Bound in Muslin. 25 cts.

The Song Festival. A collection of Psalmody, Songs,
Duets, Trios, Quartets, Glee, Sacred and Operatic Choruses
for Chorus, Classes, Clubs, Musical Conventions, Chorus
Societies and the Drawing-room. By V. C. Taylor. 50 cts.

The Golden Harp. A collection of Words and Music for
Sabbath Schools, comprising Five Hundred Hymns, Tunes,
and Select Pieces. By L. O. Emerson. 25 cts.

Cooke's Vocal Method, Revised Edition. Con-
taining, in addition to the original work, numerous Exer-
cises, Solifugios, &c., on Portamento, Sustentation, and Flexi-
bility of the Voice. \$3.

Feder's Method for the Guitar. A New and Pro-
gressive Method of Rapidly Acquiring a Thorough Mastery
of the Instrument, with a pleasing variety of Songs and Na-
tional Melodies. \$2.50.

The Child's First Music Book. For the Piano, con-
taining Simple Lessons, with Pleasing Exercises. 50 cts.

Bertini's Self-Teaching Catechism of Music.
For the Piano-Forte, with ample Explanations of the Science
as applicable to every Musical Instrument. 25 cts.

Guide to Musical Composition. For those who wish,
in a short time, and without the aid of a teacher, to acquire
the power of inventing melodies, and of providing them with
accompaniments; especially of Composing the Earlier kinds
of Musical pieces. By H. Wolfahrt; translated by J.
S. Dwight. 75 cts.

Star Collection of Instrumental Music, arranged
for Wind and Stringed Instruments and for the use of Small
Bands and Orchestras. By W. Moore. \$1.50.

The National Orchestra. A Collection of all the Popu-
lar Melodies of the day, arranged for Small Bands and Or-
chestras, consisting of 1st and 2d Violins. Flute, Clarinet,
Cornet and Bass, by B. A. Burditt. 30 Nos. Each 60 cents.

BEAUTIES OF CALEDONIA; or, Gems of Scot-
tish Song; being a collection of more than fifty of the
most beautiful Scotch Ballads. With a portrait of Robert
Burns. Cloth, \$1.50; plain, \$1.

Published by Oliver Ditson & Co., Boston.

CANTICA ECCLESIASTICA; consisting of Eng-
lish Anthems, together with Select Pieces from various
authors, Ancient and Modern, adapted to words from the
Sacred Scriptures. By Geo. James Webb. Price \$2.

Published by Oliver Ditson & Co., Boston.

12 STUDIES.

Characteristiques de Concert,
For the Piano.

BY ADOLPHE HENSELT.

1. Storm, thou canst not subdue me. Orage, tu ne sur- rales m'abattre.	.25
2. Think a little of me. Penses un peu a moi.	.25
3. Hear my vows. Exauce mes vœux.	.25
4. Duo (Love's Repose.) Duo (Repos d'Amour).	.15
5. Stormy Life. Vie orageuse.	.40
6. If I were a bird. Si j'étais oiseau.	.25
7. 'Tis Youth that has glided wings. C'est la Jeunesse que a des ailes dorees.	.40
8. Thou attract'st me. Tu m'attires.	.25
9. Youth of love celestial pleasure. Jeunesse d'amour plaisir celeste.	.35
10. As the stream flows to the sea. Comme le Ruissseau dans la mer se repand.	.25
11. Sleep'st thou my life. Dors-tu, ma vie.	.25
12. With sighs and memories. Plein de soupirs de souv- enirs.	.40

PRICE \$2.50.
Published by Oliver Ditson & Co., Boston.

"NEAR THE BROKEN STYLE," and nearly
100 other Songs, with Music, are contained in "The
Home Melodist." Price 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

"GENTLE NETTIE MOORE," and nearly 100
other Songs, with Music, are contained in "The
Home Melodist." Price 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

"LULA IS OUR DARLING PRIDE," and
nearly 100 other Songs, with Music, are contained in
"The Home Melodist." 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

**SPECIMEN PAGES
WILL BE FOUND IN THIS PAPER OF
Cantica Ecclesiastica;**

A COLLECTION OF
ENGLISH ANTHEMS;

TOGETHER WITH
Select Pieces from Various Authors,
Ancient and Modern.

ADAPTED TO WORDS FROM THE SACRED SCRIPTURES.

BY GEORGE JAMES WEBB.

CONTENTS:

Arise, shine, for thy light is come.	Paestrina.
Blessed be Jehovah, God of Israel.	Bartini.
Be pleased, O Jehovah, to deliver me.	Haydn.
Bless Jehovah, O my soul.	Child.
Blessed are the dead which die in the Lord.	Spahr.
Blessed be Jehovah, God, the God of Israel.	Morera.
Blow the trumpet in Zion.	Paestrina.
Bless Jehovah, O my soul.	G. J. Webb.
Blessed is every one that feareth Jehovah.	Neukomm.
Call to remembrance.	Farran.
Come ye children, hearken unto me.	Haydn.
Enter not into judgment with thy servant, O Lord.	Atwood.
Give to Jehovah glory and strength.	Hummel.
Holy, holy, holy, Lord God Almighty.	C. H. Black.
Holy, holy, holy Jehovah of Hosts.	Allegri.
Have mercy upon me, O Jehovah.	G. A. Neumann.
Hosanna to the Son of David.	G. J. Webb.
How beautiful upon the mountains.	"
If ye love me, keep my commandments.	Tallis.
I will arise and go to my Father.	E. Overyton.
I am the resurrection and the life.	Dr. Gannett.
In thee, O Jehovah, do I put my trust.	D. Perus.
I have set Jehovah always before me.	"
Jehovah is my Shepherd.	V. Novello.
Jehovah is merciful and gracious.	Mattel.
Jehovah will be a refuge to the oppressed.	G. J. Webb.
Lord, now lettest thy servant depart in peace.	Walmisley.
Love your enemies.	Handel.
My soul doth magnify the Lord.	Walmisley.
O Bar Jehovah.	A. Neithardt.
Our soul waiteth for Jehovah.	Neumann.
O Praise the Lord.	John Weldon.
O Love Jehovah.	T. Brown.
O Zion, that bringest good tidings.	Rossini.
O be joyful in the Lord, all ye lands.	Mendelssohn.
O Jehovah, our Lord, how excellent is thy name.	Webb.
Praise ye the Lord.	"
Pray for the peace of Jerusalem.	G. J. Webb.
Rejoice in Jehovah, O ye righteous.	Dr. C. Lowe.
Sanctus.	Paestrina.
Sing, O heavens, and be joyful, O Earth.	Hummel.
The eyes of Jehovah are upon the righteous.	Webb.
When Jehovah shall build up Zion.	V. Novello.
We have thought of thy kindness, O God.	Hauptmann.

Price \$2.00.
Published by OLIVER DITSON & CO.

Moscheles' Piano-Forte Studies.

For the further perfecting of Advanced Pianists. Compris-
ing pieces in the different Major and Minor Keys, with Finger-
ing and Explanatory Remarks on the manner of performing
each. In 2 Books. Book 1, \$2.50; Book 2, \$2.00.

Published by Oliver Ditson & Co., Boston.

Cramer's Celebrated Piano Studies.

Revised by JULIUS KNOX, with New Fingering and Explana-
tory Notes. In 2 Parts, each \$2. Complete, \$3.50.

Published by Oliver Ditson & Co., Boston.

Carhart's Melodeon Instructor.

Presenting in a Series of nearly 200 Popular Studies, a
Complete, Progressive Course of Easy Lessons,
for the Melodeon and all Reed Instruments.

Together with a
Superior Collection of Choice Music, compris-
ing Songs, Duets, Trios, &c.

In this book great care has been taken in the arrangement
of the elementary studies. The Exercises and Examples exhib-
it every phase of execution, and a diligent practice of them
will enable the pupil to perform with ease and accuracy any of
the popular compositions of the day.

The collection of Songs, Duets, Trios, Marches, Quicksteps,
&c., comprises some of the very best, and have been selected
with a particular regard to the tastes and wishes of the home
circle and social gatherings. This volume is, therefore, calcu-
lated for student or performer, and equally valuable as a method
of instruction or a collection of favorite music for the Melode-
on and all Reed Instruments. It is distinctly printed from new
plates, elegantly and durably bound, and furnished at the low
price of ONE DOLLAR. Copies can be sent by mail.

Published by OLIVER DITSON & CO.

Dwight's Journal of Music,

A Paper of Art and Literature.

Whole No. 375.

BOSTON, SATURDAY, JUNE 11, 1859.

Vol. XV. No. 11.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

377 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.

To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$5. Ten copies, \$15. Twenty copies, \$25.

To ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers. Advertisements will be inserted at the following rates.

Three Columns, [1 page,] 1 insertion, \$30; One Quarter, \$200; One Year, \$400.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125. One-fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75.

One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year, \$50. Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, loaded, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines. Nonpareil, per annum, \$20. Teachers' Cards, Two lines. Nonpareil, per annum, \$8. Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

WANTED.—By October 1st,—a Lady who is competent to Teach both Vocal Music, and the Piano. No one need apply who can not give good references and has not enjoyed successful experience as a Teacher of Music.

Address, I. K. ARMSTRONG,
Principal of Marion Female Seminary,
Marion, Ala.

375-47

MUSIC TEACHERS WANTED: We are constantly receiving orders for superior Music Teachers from all parts of the South and West. Applications are solicited.

References: Prof. Geo. F. Root, Dr. Lowell Mason, and others. SMITH, WOODMAN & CO.

American School Institute,
846 Broadway, New York.

Schools are supplied with competent Teachers and Professors. 875-877

ANTIQUARIAN NOTICE.

WANTED TO PURCHASE—Rare old MUSIC and WORKS ON MUSIC, of every description.

Address, CHARLES GROBE,
Wilmington, Del.

374-376

PIANO STOOLS.

ELEGANTLY FINISHED. MANUFACTURED AND SOLD BY
WILLIAM WILLING, BRIDG, PA.

MASON & HAMLIN'S

MELODEONS AND HARMONIUMS.

THE TREBLE FORTÉ STOP.—A New and Admirable Improvement has just been effected in the Melodeons of MASON & HAMLIN. It consists in the "Treble Forte Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of MASON & HAMLIN has received since 1856, for BEST Melodeons and Harmoniums no less than Twenty Gold and Silver Medals and Diplomas from various State Fairs and Societies throughout the country. Pastors, Choristers, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from - - - \$60 to \$200
Harmoniums from - - - \$200 to \$500

Descriptive Catalogues sent on application to
MASON & HAMLIN,
Boston, Mass.

Mason & Hamlin's Instruments are also for Sale or to Let by
OLIVER DITSON & CO., 277 Washington St. 876-8m

JOHN ZUNDEL'S SCHOOL

— FOR —

ORGANISTS & COMPOSERS.

Second Session commences September 12th for three successive months. Pupils (Ladies or Gentlemen) for one month only, may enter at any time.

TERMS.

Tuition and Board, including use of instruments, for three months, - - - - - \$150.00
For one month, - - - - - 55.00

Tuition (without board) and use of instruments, for three months, - - - - - 100.00
For one month, - - - - - 30.00

Per Quarter, (weekly two lessons), - - - - - 50.00

For particulars, address

JOHN ZUNDEL, Brooklyn, N. Y.

Favorite Songs, Duets and Trios

— OF —

MOZART,

With the Original Italian or German Words and an Entirely New English Version.

The whole arranged from the Scores of Mozart, revised and adapted to the English.

BY S. S. WESLEY, MUS. DOG.

Songs.

Komm lieber Mai. The Return.....20
Vergiss mein nicht. Forget me not.....20
L'Addio. The Farewell.....20
Quando miro quel bel cigno. Though I watch.....25
I Moderni Cavalieri. How Cavaliers are changed.....25
Un moto di gioia mi sento. O tell what transport.....25

Le Nozze di Figaro.

Porgi amor. O believe, 'twas less.....25
Voi che sapete. Twilight.....25
Non più andrai. So, sir Page.....50
Dove sono i bei momenti. Happy childhood.....30
Non so più cosa son. I don't know where I am.....35
Crudel! perche finora. Then by the garden bower. Duet.....25
Giunse adfin il momento. Yes, at length.....30
Su l'aria. Sweet Zephyr. Duet.....25
Il capro e la capretta. The deer amid the heather.....30

Don Giovanni.

La ci darem la mano. May bid me not. Duet.....25
Vedrai carino. List 'twill be well.....20
Batti, batti, o bel Masetto. Chide me, chide me.....25
Il mio tesoro. To her I love.....25
Deh! vieni alla finestra. Ope, ope thy casement.....20
Non mi dir, bel idol mio. Let no regrets assail.....40
Proteggat il giusto ciel. O guard all bounteous heaven.....20

La Clemenza.

Deh prendi un dolce amplesso. We part, we part.....25
Ah! perdonna. Oh, forgive the hope. Duet.....20
S' altro che lagrime. Oh, not with tears alone.....20
Parto, ma tu ben mio. Part we.....50
Deh per questo istante solo. Oh, for one brief moment.....50
Ah! grazie, serendano. With hearts o'erflowing. Quartet.....30

Zauberflöte.

O cara imagine. O peerless maid.....25
Qui sdegno non. Who treads the path. Bass song.....25
La dove prende. Smiles and tears. Duet.....25
Non paventar. Lonely rest.....50
Gia fan ritorno. Once more your footsteps. Terzetto.....30
Te guida palme e mobile. The path that lies before thee.....25
Mi lagnerò tacendo. Ah, that I could. Terzetto.....25

Idomeneo.

Ziferetti lusinghieri. Gentle Zephyr.....40

Published by Oliver Ditson & Co., Boston.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Sicilian Vespers." A. W. Berg, each, 30

No. 1 Valse d' Hiver.
2 Polka Masurka.
3 Galop brillant.

Sans Couci. Morceau a la Polka. Ed. Rockel, 30
Petite Fantasia on an Air in the "Barber of Seville," René Favarger.

Illustrations Operatiques. Charles Fradel, each, 35
1 Martha. 3 Trovatore.

2 Traviata. 4 Lucresia.

Showers of Gold. Revere-Tremolo on the Air "I dreamt that I dwelt." Krug, 30

Silver Spring. Fritz Spindler, 35

Miniature Fantasia. Henry Schwing, 30

La Nouvelle Italie. Six Fantasies. J. B. Duvernoy, each, 35

1 Rigoletto. 4 Il Corsaro.

2 Il Trovatore. 5 I due Focari.

3 Luisa Miller. 6 I Masnadieri.

Juvenile Sonatina. Henry Schwing, 35

Five Studies in form of Variations on "Over the Summer Sea." Henry Schwing, 35

Ever of Thee. Revere. C. Fradel, 25

Juvenile Opera Mosaic. " 40

CHEAP EDITIONS

OF

Oratorios, Masses, &c.

Published by Oliver Ditson & Co.

ORATORIOS, &c.

Messiah by Handel. New and beautiful Octavo Edition, complete. Price, 75 cents. In cloth, handsomely embossed, \$1.25.

Choruses of "Messiah." Uniform with the above. \$4.00 per dozen.

Creation. By Haydn. Fine Octavo Edition, complete. Price 75 cents. In Cloth, handsomely embossed, \$1.25.

Choruses of "Creation." Uniform with the above. \$4.00 per dozen.

Creation. Large Folio Edition. Edited by Bishop. \$1.25

David. An Oratorio by Neukomm. Price 50 cents

Moses in Egypt. By Rossini. Italian and English Words. \$1.50.

Mount Sinai. By Neukomm. 2.00

Rossini's Stabat Mater. Latin and English Words. \$1.00

Fry's Stabat Mater. " " " " \$4.00

MASSSES.

Beethoven's Mass in C. Lat. & Eng. Text. Piano or organ, .75

Haydn's Third Mass in D. " " " " .75

Mozart's Requiem. (15th Mass.) " " " " .75

Mozart's Twelfth Mass. " " " " .75

De Monti's Mass in B flat. " " " " .75

Farmer's Mass. " " " " 1.00

Guignard's Mass. For Four Voices. 1.00

Unison Mass. By T. La Haebe. 1.50

Zimmer's Mass. For Soprano, Tenor and Bass. 2.00

Lambillotte's Mass. Pascale in D. Four Voices. 3.00

The Memorare. A Collection of Catholic Music, including Six Masses. 2.25

ANTHEMS AND CHORUSES.

Boston Academy's Col. of Chor. Piano or Organ Acc. 1.50

The Sacred Chorus Book. With Piano and Organ Acco. 1.50

Kreisler's Anthems. For Sabbath Morn'g and spec. occas. 50

Harmonia Sacra. Anth's. Chor's. Tri's. Du'ts. Solo's & Cho. 75

Church and Home. Anth's. Motets. Extr's fr'm Orato's. 2.25

Taylor's Choral. Anth's. Choruses. Anth's. Quart's. Trios. 75

Twelve German Chorals. By Bach. English Words. 1.00

CANTATAS.

Hear my Prayer. By Mendelssohn. 25

Miriam's Song of Triumph. By Schubert. 50

Praise of Friendship. By Mozart. 30

The May Queen. By W. Sterndale Bennett. (In press.) Cloth, \$1.25. Plain, \$1.00

The Transient and Eternal. By Romberg. 25

The Storm King. By B. F. Baker. 25

The Burning Ship. " " " " 50

CELEBRATED STUDIES IN PIANO PLAYING.

- BERTINI.**—Twenty-five easy Studies, opus 100. \$1.25
 — Twenty-five Studies, opus 29, introductory to Cramer's Celebrated Studies. 1.50
CRAMER.—Celebrated Studies. Revised and selected by Julius Knorr. Two numbers, each. 2.00
OZERNY.—Studies in Velocity, opus 299. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each. .50
 — One Hundred Finger Exercises, opus 189. Octavo size. Three numbers, each. 1.00
 — Fifty Grand Finishing Studies, opus 409. Six Books, each. 1.00
DUVERNOY.—Ecole du Mechanisme. 8 nos. each. .50
DIABELLI.—Twenty-eight Melodious Exercises for Four Hands, (Teacher and Pupil,) the Melody being within the compass of an octave, in the principal major and minor keys. Four numbers, each. 1.00
HILLER.—Twenty-four New Studies. 2 nos. each. 1.00
MOSCHELES.—Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2.50. Second book, 2.00
 — Study of the Scales, with an accompaniment for the Teacher. Opus 107 2.50
MOCKEE.—Thirty Dramatic Studies, opus 74. Two numbers, each. 1.00
ROSELLIEN.—Twelve Studies in the modern style of Piano-playing. Two Books, each. 1.00
SCHMITT.—The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton. .50
PLAIDY.—Technical Studies. As introduced at the Conservatory of Music at Leipzig. Translated by J. C. D. Parker. 2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTUATION AND EXPRESSION.

Illustrated in
TWELVE NEW VOCALISES.
 First Book now ready. Price \$1
 Published by **OLIVER DITSON & CO.**

Attractive volume of Choice Music.

FOR LADIES' VOICES.

THE OPERATIC ALBUM

A COLLECTION OF

MUSIC IN PARTS FOR LADIES' VOICES.

INTENDED PARTICULARLY FOR

SEMINARIES, HIGH SCHOOLS, MUSICAL CLASSES, AND THE SOCIAL CIRCLE.

BY **E. IVES, JR.**

This collection is designed to supply a deficiency which must have been felt by all who are engaged in teaching Singing in Boarding Schools, Female Academies, or Ladies' Classes in any condition, viz: Music of an elevated character, concerted for female voices, admitting of several voices on each part. This, too, has been a desideratum in the social circle, musical parties, &c., for while there is rarely one among amateurs who can perform a solo tolerably well, there are many who could join effectively in a chorus.

The pieces, although, in general, composed as choruses for the ladies, (*cori di donne*;) that is, for an indefinite number of voices on each part, yet they may be sung with pleasing effect if each part is sustained by only a single voice. And, although written for soprano or female voices, they may be sung by male voices alone, or by male and female voices combined.

In the selections from Operas and other musical compositions, the original music is given without mutilation. When the subject of the original libretto was such as to be considered destitute of interest when abstracted from the entire work, other words have been adapted—great pains being taken that the sentiment should conform to the character of the music.

The pieces, while making the best exercises for singing in parts, will be found the most beautiful of all musical compositions—the most of them in their fine, perfect gems.

In order that **THE OPERATIC ALBUM** may be within the means of all, the price has been fixed at 67 cents, with a liberal discount to Societies and the Trade.

Copies forwarded by mail, on application to the publishers, or to any bookseller or music dealer.

Published by **Oliver Ditson & Co., Boston.**

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of **C. F. MARTIN'S CELEBRATED GUITARS**, American, French, and German **PIANO-FORTES**.

Brass Instruments, Clarionets, Flutes, &c for Bands, made to order, and warranted. **BUSSON'S CELEBRATED FLUTINAS** and **ACCORDEONS** constantly on hand. **INSTRUCTION BOOKS** for the Piano, Violin, Flute, Clarinet Saxhorn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis.

Orders by Mail, with the money inclosed, will be punctually attended to. 816

NOVELLO'S

CENTENARY EDITIONS OF THE

ORATORIOS.

ORIGINAL EDITION,

Arranged and Edited by Vincent Novello.

HANDEL'S MESSIAH,

Price 75 cents
 Bound \$1.25; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,

Price 75 cents.
 Bound \$1.25; All the Choruses (in Score,) 50 cents.

Haydn's Seasons. Paper, \$1.20; bound, \$1.68

Mendelssohn's St. Paul. Paper, 75 cents; bound, 1.38

Mozart's 12th Mass. Haydn's Third Mass. Beethoven's Mass in C, and Mozart's Requiem Mass, each, in paper, 75 cents; b'nd, \$1.

Rossini's Stabat Mater. Paper, 50 cents; bound, \$1.00

Bomberg's Lay of the Bell. Paper, 68 cents; bound, 1.00

All the Oratorios of the Great Masters, in uniform style at similarly low prices. Catalogues forwarded gratis.

N. B.

This is the **ONLY CHEAP EDITION** of the Oratorios Ever Edited by Vincent Novello, any statement to the contrary being entirely unfounded; to his careful supervision, this edition owes its pre-eminent purity of text and correctness.

WEBB & ALLEN,

870 1 Clinton Hall, Astor Place, N. Y.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the **PUBLICATION OF MUSIC**, the Manufacture of **GUITARS**, **FLUTES**, &c., &c., and in every department of the **MUSIC BUSINESS**, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for **TWENTY YEARS** to the **MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREROOMS,**

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

WILLIAM HALL & SON.

New-York, April 1, 1859.

Hohman's Practical Course of Music.

For Various Grades of Tuition. Part 1, for Youngest Pupils. Part 2, for the Middle Classes. Part 3, for the Upper, and Part 4, for the Highest. Translated from the German. Price of each, 15 cts. The attention of School Committees is especially called to this excellent graduated Series of instruction in Vocal Music.

Published by **Oliver Ditson & Co., Boston.**

BEAUTIES OF MENDELSSOHN'S SONGS WITHOUT WORDS, FOR THE PIANOFORTE.

Consisting of the Choicest Gems in this Celebrated Series.

1. Two People's Songs, in E and A. .15
2. Venetian Gondola Song, in F sharp minor. .15
3. Duett. .35
4. Allegro con fuoco, in B flat. .25
5. Venetian Gondola Song, in A minor. .15
6. Spring Song; (played by Thalberg). .25
7. Funeral March and Table-Song, (also sometimes called Hunting Song). .25

OLIVER DITSON & CO. would also inform the numerous friends of Mendelssohn's Piano Music, that their complete edition of this Master's chaste and ever beautiful

SONGS WITHOUT WORDS,

after having undergone several times a most careful and scrupulous revision by some of the best Boston musicians, is now pronounced entirely correct and reliable. Price, handsomely bound in cloth, \$3. An arrangement of the same for **TWO PERFORMERS,**

by **CHARLES CZERNY**, in seven books, each book \$1, has also been issued by the same publishers.
 Published by **Oliver Ditson & Co., Boston.**



THE BEST PIANOS,

ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET, BOSTON.

TELEMAQUE IN 4 LANGUAGES,

FRENCH, SPANISH, ITALIAN, AND GERMAN.

Elegantly printed. Price \$2.00

- | | |
|-----------------------------------|------------|
| Télémaque in French and Spanish, | Price 1,75 |
| Télémaque in French and Italian, | " 1,75 |
| Télémaque in French and German, | " 1,75 |
| History of Napoleon in Spanish, | " 1,00 |
| Lamartine's Grassiella in French, | " .75 |

Any of the above works sent by mail on receipt of price.
 Address, **HIRAM C. SPARKS,**

Publisher,

874

285 Broadway, New York.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has **REMOVED** his

HARP WAREROOMS

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of **HARP MUSIC**, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 871

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from **SEMINARIES, DEALERS AND TEACHERS.** A new and complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 874

Dwight's Journal of Music.

WHOLE No. 375.

BOSTON, SATURDAY, JUNE 11, 1859.

VOL. XV. No. 11.

Translated for this Journal.

Henry Heine about Music and Musicians.

VIII* — MUSICAL CRITICISM. — ROSSINI AND MEYERBEER.

Paris, May, 1837.

But what is Music? This question occupied me an hour last night before I went to sleep. There is a marvellous fact connected with music; I might say, it is a marvel. It stands between thought and manifestation; as a mediating twilight between spirit and matter; to both it is related and yet different from both; it is spirit, but yet spirit which requires a time-measure; it is matter, but yet matter which can dispense with space.

We do not know what Music is. But what good music is, we know; and still better do we know what bad music is; for of the latter a much greater quantity has reached our ears. Musical criticism can rest only on experience, and not upon a synthesis; it has to classify musical works according to their resemblances, and take the impression they produce upon the generality of hearers as the standard.

Nothing is more unsatisfactory than theorizing in music. To be sure, we have laws here, mathematically determined laws; but these laws are not music, they are only its conditions; as the art of drawing and the theory of colors, or the pallet and pencil, in short, are not Painting, but only its necessary means. Music in its essence is a revelation; we can give no account of it, and the true musical criticism is an empirical science.

I know nothing more unquickenng, than a *critique* of Monsieur Fétis, or of his son, Monsieur Fétus, in which the worth of a musical work is reasoned out of it or into it, from fundamental axioms, *a priori*. Such criticisms, done up in a certain lingo and spiced with technical expressions, which are not known to the cultivated world in general, but only to executive artists, give that empty twaddle a certain sort of respect with the great multitude. My friend Detmold, in regard to Painting, has written a handbook, by which one may attain to connoisseurship in two hours; some one should write a similar little book in regard to Music, and by an ironical vocabulary of musical critic phrases, and orchestra jargon, put an end to the hollow hand-work of a Fétis and a Fetus. The best musical criticism, perhaps the only one which proves anything, is one which I heard last year in Marseilles at the *table d'hôte*, where two travelling agents were disputing about the question of the day, whether ROSSINI or MEYERBEER were the greater master. No sooner had one ascribed the highest excellence to the Italian, than the other made reply, but not with dry words; he merely trilled some particularly beautiful melodies out of *Robert le Diable*. To this the former knew of no more striking repartee, than zealously to hum in return some snatches out of the *Barbiere de Seviglia*, and

so they both kept it up through the whole dinner time; instead of a vociferous exchange of forms of speech which really say nothing, they gave us the most precious table music, and in the end I was forced to confess, that one had better not dispute at all about music, or do it only in this realistic way.

You see, my dear friend, I shall bore you with no traditional phrases in regard to the opera. But in speaking of the French stage I cannot leave this last unmentioned. Nor need you fear from me any comparative discussion, in the usual fashion, of Rossini and Meyerbeer. I confine myself to liking both, and neither of the two do I like at the expense of the other. If I perhaps sympathize with the former even more than with the latter, it is only a private feeling, by no means the recognition of a greater worth. Perhaps it is only vices, which chime together by affinity with many corresponding vices in myself. By nature I incline to a certain *Dolce far niente*, and I love to lie down upon flowery banks, and watch the tranquil movements of the clouds and rejoice to see them brighten in the sun; but chance would have it, that I was often awakened out of this quiet reverie by hard punches in the ribs from fate; I was compelled to take part in the pains and struggles of the time; and then my sympathy was manly, and bade defiance to the bravest.

But I know not how I should express myself, my feelings still kept always a certain remoteness from the feelings of others; I knew how they felt, but I felt very differently from them; and if I spurred on my battle horse ever so fiercely and thrust my sword ever so mercilessly into my foes, still neither the fever nor the zest, nor the anxiety of the fight possessed me; if often I felt strangely ill at home in the quiet of my own consciousness, I remarked that my thoughts lingered elsewhere, while I was striking round me in the thickest press of party warfare, and I seemed to myself many a time like Ogier, the Dane, who fought against the Saracens while wandering in a dream. Such a man must find more that is to his humor in Rossini than in Meyerbeer, and yet at certain times he will be, if not completely given over to the music of the latter, yet certainly enthusiastic in his admiration of it. For on the waves of the Rossini music rock, in the most comfortable manner, the individual joys and griefs of man; love and hatred, tenderness and longing, jealousy and spleen, all is here the isolated feeling of an individual. Hence a characteristic quality of Rossini's music is the predominance of melody, which is always the immediate expression of an isolated emotion.

With Meyerbeer, on the contrary, we find the predominance of harmony; in the stream of the harmonic masses the melodies are lost, are even drowned, just as the peculiar feelings of the private person are merged in the collective feeling of a whole people; and into these harmonic streams our soul loves to plunge, when it is possessed with the sufferings and joys of the whole

human race and takes sides in the great problems of society. Meyerbeer's music is more social than individual; the grateful present, which finds its own inward and outward conflicts, its mind's distraction and its battle of the will, its trial and its hope reflected in his music, celebrated its own passion and its own inspiration, while it applauds the great maestro.

Rossini's music was more suited for the time of the restoration, when, after great struggles and disillusion, men became *blasés* and their sense of their great collective interests necessarily shrunk into the background, while the feeling of the *me* could again enter upon its lawful rights. Rossini never would have gained his great popularity during the Revolution and the Empire. Robespierre would have accused him perhaps of anti-patriotic, moderatist melodies, and Napoleon certainly would not have made him *maire-de-chapelle* to the grand army, where he wanted a collective enthusiasm. . . . Poor Swan of Pesaro! the Gallic cock and the imperial eagle would perhaps have torn thee asunder; fitter for thee than the battle fields of civic virtue and of glory was a quiet lake, on whose shores the tame lilies nodded to thee peacefully, and where thou could'st row gently up and down, beauty and loveliness in every motion! The restoration was Rossini's time of triumph, and verily the stars of heaven, that then held holiday and troubled themselves no more about the fate of peoples, listened with rapture to his strains. Meanwhile the July revolution has raised a grand commotion in heaven and on earth; stars and men, angels and kings, nay the good God himself, have been torn from their state of peace, have again much business on hand, have got a new era to organize, have neither leisure nor tranquility of soul to find pleasure in the melodies of private feeling: and only when the great choruses of *Robert le Diable*, or of the *Huguenots* murmur harmoniously, shout harmoniously, sob harmoniously, do their hearts listen, and sob, and shout, and murmur in inspired unison.

This is perhaps the real ground of that unheard of and colossal success, which the two great operas of Meyerbeer enjoy throughout the world. He is the man of his age; and the age, which always knows how to choose its men, has lifted him tumultuously upon its shield, and proclaims his dominion and holds triumphal entrée and procession with him. It is indeed no comfortable position, to be borne in triumph in this way: by any mishap, or the awkwardness of a single shield-bearer, one may get pretty well rocked and shaken, if not seriously hurt; the flowery crowns, which fly at one's head, may sometimes annoy him more than they refresh him, if indeed they do not soil him when they come from dirty hands; and the exceeding weight of laurels may surely squeeze much sweat and groaning out of him. . . . Rossini, when he meets such a procession, smiles at it all ironically with his fine Italian lips, and then complains of his bad stomach, which grows daily worse, till he can actually eat nothing more.

* For the preceding numbers see Vol. XIII., Nos. 14 to 21 inclusive.

That is hard, for Rossini was always one of the greatest gourmands. Meyerbeer is just the opposite; as in his outward appearance, so in his enjoyments he is moderation itself. Only when he has invited friends, does one find him having a good table. One day when I wanted to take potluck with him, I found him over a pitiful dish of stock-fish, which made out his whole dinner; naturally enough, I declared I had already dined.

Many have maintained that he is niggardly. This is not the case. He is only niggardly in outlays which concern his person. For others he is bountifulness itself, and unfortunate countrymen of his especially have enjoyed it even to abuse. Beneficence is a family virtue of the Meyerbeers, particularly of the mother, upon whom I inflict all who need aid, and never in vain. But this lady also is the happiest mother in the world. Everywhere the splendor of her son is ringing round her; wherever she goes or stays, some snatches of his music flutter about her ears; on every side his glory flashes on her; and in the opera, where a whole public expresses its enthusiasm for Giacomo in the most uproarious applause, her maternal heart thrills with raptures of which we can have no conception. I know of but one mother in all history, to be compared to her, and that is the mother of Saint Boromæus, who in her own lifetime saw her son canonized, and in the church, amid thousands of believers, could kneel before him and pray to him.

(To be continued.)

On the Recognition of Music among the Arts.

A Paper read at a meeting of the Society of Arts, London, May 13, 1859.

BY HENRY F. CHORLEY.

If this evening ground be entered on which is new to the Society of Arts at its meetings, the explanation of such venture lies in the insertion of Music among subjects of examination taken charge of by the Society, and in the conviction that, within the last five-and-twenty years, the development and cultivation of Music in England have assumed proportions which render further neglect of the art impossible, without an indifference amounting apparently to injustice.

Were this exclusively a musical audience, it would be lost time to bestow an instant on such obvious facts,—as the connexion and sympathy of Music with the arts and sciences—accompanied as they are, with certain phenomena, which are more easy to be noted than explained. Connexion and sympathy have not implied that contemporaneous perfection in Music, Poetry, and Painting, which the writings of the poets may have led us to expect. When the tragedy, the sculpture, the architecture of the Greeks was in the prime of their glorious refinement and completeness,—that which the Greeks enjoyed as music, seems, so far as we can apprehend it, to have been little short of barbarous in its rudeness and cacophony. Now with regard to what is true and great in art, tastes do not change, though forms of society and opinion do. Pindar, and Euripides, and Phidias, have not been cast down from their thrones by any rumor of fashion, still less by any successors who have out-done them. If there were any musicians who rose to the same height as these great men, the world does not, and now never will know it. To illustrate again. While Horace's odes are immortal (so long at least as tuneful language and lyrical flow shall last), no one has even an idea of the tune of Nero's fiddle: yet the refined poetical days of Rome were thought also to be days of musical refinement. Were we further to examine how in the grand period of Italian painting Music was still young,—immature in some of her features of the greatest and most distinctive beauty—our list of illustrative facts would never

come to an end. But one incidental conclusion is to be drawn from matters well known to many of those present, and regarding which the less technically-instructed must accept assurance in place of detail,—which is, that within itself Music, as an art, has conditions, caprices, and incompletenesses, which claim in some measure a separate and peculiar legislation for it. Milton, to resume our illustrations, was a practical musician. Though a Nonconformist, he immortalized in his "Penseroso" the pealing organ on which he loved to play. Yet, in Milton's day, the instrument was a rude, limited, machine; and organ music, as we understand the word now, had no existence. On the other hand, the unaccompanied vocal music of the Romish church service, and the secular madrigal which spread itself from Italy over Flanders, France, and England, had in Milton's day, passed its meridian of perfection. Palestrina was dead, almost before the author of "Comus" was born.

The list of such peculiarities, which make the history of Music complex and interesting, could be lengthened *ad libitum*, but even those which concern our subject—the ebb and flow of the art's popularity—are intractable by reason of their number. One, however, must not be overlooked: the influences which, with changes of opinion and manners, bear on Music,—an art and science yet still incomplete without personal exhibition,—have never been sufficiently weighed. The history of the estimation enjoyed by music in this country, and its real amount of gain and progress during the last century, is eminently instructive. The Puritans had brought part-singing, sacred and profane, into disrepute. They had broken the organs in churches as so many engines of priestly insinuation. Again, the persons who ruled the world of fashion, made the beginnings of Italian Opera in this country ridiculous by their exaggerated enthusiasm. There was as yet comparatively little chamber instrumental music in existence anywhere for the home pleasure of thoughtful persons;—and what existed was almost beyond the reach of those who were not opulent, being, for the most part, in manuscript. Politics too had to do with the matter. Our reigning royal family was not so firmly seated on the throne, but that to quarrel with all their pleasures was a charming game of skirmish and annoyance. The regnant German princes brought with them a German musician, and what Englishman would then allow Handel to rule England's destinies? Thus, betwixt religious scruple,—the sarcasm of the wit, who preferred the sound of his own talk to the singing of St. Cecilia, and political rancor—the art of Music which, moreover, was just then passing through important transitions of its own, fell into popular contempt and desuetude. It was too much rated as a pretty toy, good only for the use of the foolish and the effeminate. Englishmen of the middle classes were forbidden to have anything to do with the syren. They might drink as they pleased while the twelve hours of the clock went round, without losing credit for manliness and good citizenship: but woe betide their reputation if they sang aught save table songs, still more if they studied any instrument! Yet, it is no dumb proof of the vitality and charm which belong to this beautiful art, that while it was virtually forbidden to the many, it was creating among the few those imperishable works which do not always abound in times of universal appreciation. It was during this very last century that Purcell, by composing to Dryden's dramas, brought England nearer to having an opera of her own, than she has ever since been. It was then, too, that Handel deliberately sat himself down in this land, and associated his genius with such men of letters and renown as Gay and Congreve, besides illustrating our mighty elder poets; besides perfecting sacred music to a point since totally unapproached. It was at the period when Swift was sneering his worst against the fiddlers and all their fine stuff, that Addison was arranging the legend of "Fair Rosamond" for music. It was at the very time when ladies of quality were deservedly lampooned by Hogarth's pencil for adoring Farinelli, or "fainting at the departure of Senesino," that

such enlightened men as Gray and Mason helped the singer by giving him poetry to sing. Nay, later in the century, after Handel, Gay, and Congreve were gone, and when that sort of dead respectability seemed to settle on the amusements of England, which is the least favorable to poetical creation, we shall find among the figures of intellectual London society, one Dr. Burney, inferior as an organist, and not very profound as a writer—from Lynn, in Norfolk,—listened to and accepted as an equal by Johnson; and another, Sir John Hawkins, his rival historian, who had time to produce an elaborate treatise on the art, after having sat on a magistrate's bench all day.

These familiar instances are recalled merely in proof that Music, in being lately so largely cultivated, has not been so much discovered as reinstated in her old place among men of English science and art—a place never wholly lost. But indeed the links which bind her to both worlds are indissoluble. To tell of the love which musicians have always had for painting, and painters for music: to remind you of Gainsborough bartering one of his best landscapes for Abel's *Viol-di-gamba*; of Handel haunting picture auctions as his pastime, and myriad instances of the kind, would be so much leisure wasted in mere anecdote. But it may be submitted that some of the claims of Music on the good construction of men of science are too much forgotten. All its deep and mysterious connection with the science of acoustics is not here to be touched, because this would lead us to the question of materials, not of results. Optics and chemistry have both to do with painting; inasmuch as harmonies of light and shade, and qualities of pigments are involved in every line drawn, in every tint tried; but one who spoke on pictures in a mixed assembly, might be forgiven for not touching on subjects so delicate and inexhaustible. But the amount of calculation involved in every musical result has been undervalued. Creation in music is not to be accomplished without study of periodicity, number, and accumulation by rule, such as must be carried out in higher forms by calculators and mathematicians. The frequency of a taste for calculation requiring close intellectual exercise among great musicians is worth noticing. Even Mozart, that lively South German, spoiled by a childhood of prodigious exhibition,—dissipated, facile, for ever floundering through a sea of money troubles,—found frequent amusement in working out difficult sums in arithmetic. Herschell's astronomical discoveries did not begin till after he had made a reputation as an organ player. The champion of chess, in the last century, whose book was a text-book of that tremendous game, and who, after he became blind, could play three games at once—was Philidor, one of the most popular composers for the comic opera at Paris. Not a few of the most accomplished musicians now living could be named who are formidable chess-players.

Then there can be no musician competent to exercise the graver employments of the art, in whom the powers of perception have not been scientifically cultivated to a very high pitch. Consider a page of score, which a pianoforte player may be called on to represent by his fingers on the pianoforte at sight. This page of score contains a phrase of music not so long as an Alexandrine line of verse; but to make up this one line of music there are twenty incomplete lines written one underneath the other, and these written with half-a-dozen variations of alphabet, with half-a-dozen divers readings of A's and B's. A skilled musician should be able to decipher and combine these at a glance; to select the points of importance, to compromise with the fillings-up, and to give his listeners an instant sketch of what is on the page. The conductor of an orchestra has to reproduce this feat with modifications every night that he conducts. He has not merely to indicate his intentions to the players on the twenty instruments that fill the page, but also to do this in subservience (supposing the case an opera) to many principal characters on the stage, who must be watched and waited on,—often with the addition of a chorus moving hither and thither, grouped or scattered. To bring

such an attempt to a good issue, under circumstances where failure and interruption may occur at any moment, requires certain faculties and certain talents, such as entirely remove those who can master the feat from beyond the pale of neglect, as so many frivolous toy-makers.

Now, if such be the place that Music has always held in England,—if it be essentially linked to other arts and sciences, yet, singularly liable to conditions of its own from social changes;—if such be its requirements, is it fair that the recognition of Music in England should be merely one of barren sufferance, or else of individual enthusiasm? Let us see how the practice of it has returned, grown, rooted itself amongst, and held fast the English people, since this century came in. Yet to indicate this within the compass of a quarter of an hour, is something like the attempt at producing a panorama in a pill-box.

The discouragement given to every imaginative and graceful art in England by Puritanism, has been mentioned. But Puritanism, or Protest, or Dissent, or Asceticism, have, and always will have, among themselves, shades and differences. So soon as ever the Dissenters began to get rich, they began to want outlet for imagination, luxury, amusement—to differ among themselves in defence of their own eyes, ears, and preferences in taste. Shortly after this century began, began also the movement among the Wesleyan Methodists, which led to something like a schism among them on the question, whether organs should not, or should be in their chapels. Earlier, among the manufacturing families of our provincial towns, totally beyond the sphere of fashionable influence, might also have been discerned steps taken in the direction of artistic enjoyment; showing that England would not be thwarted in its love for what is beautiful. One of the first persons in Europe, out of Austria, to admire and watch eagerly for the originalities of Beethoven, the great German composer, was a Leicester stocking-weaver, Mr. Gardiner. His efforts in the cause of music were anything rather than unimpeachable in point of taste, but their existence is valuable both as an evidence and a prophecy.

Here it is essential to remind you that every nation has its own strongly marked predilections and superiorities in the art. In England, these direct themselves towards vocal music. Why we should be less adroit as instrumentalists than as singers, might be explained in the small amount of our leisure disposable for the purposes of recreation and in our reluctance to accept that severe and patient discipline without which there is no training of the fingers. Our nationality, however, found a singular amount of nourishment and response in the residence among us of a man like Handel, who accepted England as his home; who enjoyed the humor of its people; who had entered more or less into the genius of its great authors; and who had been sustained in his fight with fortune by that direct royal patronage which, in art as in authorship, was, in Handel's day, the condition on which art and authorship worked everywhere. But Handel's greatness was in nothing greater than in the fact that, after he fell somewhat out of fashion among the court public, he got hold of the great English people. Long ago, among the wolds of Yorkshire and the small unsightly towns of Lancashire, Handel had a public and executants. While he was next to unknown in Germany, totally so in Italy, and in France a myth, there was hardly a country chapel with its small organ in the districts alluded to that did not give its "Messiah," its "Samson," its "Saul," its "Judas," its "Acis and Galatea." Owing to this perpetual repetition and tradition kept alive among people happily endowed by nature, the Lancashire Chorus Singers became of consequence in London, and were called up to sing at London's most aristocratic concerts, even when London was, by coach, some thirty hours distant from Lancashire.

Contemporaneously with their singing, many foreign instrumentalists settled in England during the insecurities of a troubled time. Out of this cluster of foreign artists, joined by some of our own, in a soil as ready to receive them as it had been to receive Handel, Haydn, Mozart,

grew the Philharmonic Society of London, a corporation in advance of its time; the body (you may be reminded) to whom Beethoven, when he conceived himself dying in Austria of penury, appealed for English friendly support, which was instinctively granted him.

By this union of an instrumental society in London with this honest provincial amateurship, was mainly kept alive the provincial Music Meeting in England (in mentioning which no historian can pass over the commanding position taken by the Birmingham Festival), and the local concert, at which the new player or new singer, the Paganini or Catalani of the minute appeared. This state of things lasted till the year 1830, or thereabouts; till the time when railroads began to make their influence felt in this country, and when our increasing intercourse with the continent had somewhat slackened the rigor with which the Englishman who adopted music as a pursuit was regarded. In the year 1834, the spell to which we have never ceased to respond, was tried again. In that year was held the Handel Festival in Westminster Abbey; but even then, such a gathering could not be accomplished, without every corner of England yielding its *quota* of professional singers. A London amateur or two, however, aggrieved that their services were declined in the chorus, started the idea of doing something musical in opposition, and got up their own festival in Exeter Hall later in the same year. There a small body of singers, mainly consisting of the tradesmen in the neighborhood, had already assembled for practice, and out of these festivals and the movement, the Sacred Harmonic Society took its form; which form has of late years perfected itself, till the Society has become the leading body of its kind in Europe. During six months of the year the variety and scale of its grand performances of works of serious music, the number and quality of its audiences, form a feature in the story of musical execution without parallel in any other capital. And it may be predicated that the coming Handel Commemoration at Sydenham organized by it, and the nucleus of which consists of some fifteen hundred trained and selected resident amateurs of London, will surpass in majesty any former celebration of the kind.

The next start in date of time and of importance was that made some twenty years ago, by the adaptation of a foreign method of training singers in large masses, giving them, at the same time, a rudimentary musical education. The instantaneous passion with which this was adopted by persons of all classes, ages, and professions, though it touched the whimsical, and was certain to be followed by a reaction, was a sign how eager was the welcome for such an enlargement of our social pleasures—and with this object, the teaching of vocal part music in classes was adroitly seized hold of by Government, then anxious to popularize a scheme of National Education. It is not our purpose to examine whether all that was done was wisely done; to recall attacks, controversies, rivalries, to detail how immoderate expectation was followed by a temporary collapse of interest as little warrantable. Neither must it be forgotten that other amiable and indefatigable persons had opened the question of class teaching in vocal music before Mr. Hullah brought his method forward. But these attempts had excited only local notice, and it is impossible to overlook the fact, that the recognition of music, as entering into the scheme of every Englishman's education,—that its readmission into our high schools and colleges, and its immense growth among our working classes, whether they are clustered at some new railway town, as at Crewe, or Wolverton, or Swindon, or are congregated in the employ of the aristocrats of manufacture, that the invention of cheap publication for Music, even now in its infancy—date from the proceedings of Mr. Hullah, and the sudden patronage which at the outset attended them.

To number, now, the societies, great and small, the myriads who read at sight what their predecessors only painfully acquired by heart,—the musical resources of London, which, in 1830, depended on "the Lancashire Chorus Singers,"—

would not be easy. The singers who could be convened in London, and combined from every class of society, are to be counted by thousands; and, considering our great distances, our discrepancy of hours, the engrossing nature of our occupations, the amount of good work, good will, and good result to be got from them, to use a worn phrase, amounts to a great fact.

Nor is it in London only that this animation has made itself felt. It is superfluous to designate such buildings as the Halls of Birmingham, Liverpool, Bradford, Leeds, Manchester, in each of which has been built its organ of a scale formerly totally unknown in England; in each of which is assembled a powerful chorus; each of which can be, and is, filled to overflowing when good music is performed. Even from a remote town, comparatively so little opulent as Aberdeen, come tidings of a new hall, a new organ, and five hundred chorus singers, to be tried and sifted, and selected from, with a view to its inauguration in the autumn of this year.

(Conclusion next week.)

First Appearance of Adelaide Kemble in England.

From Mrs. Jameson's "Studies and Stories."

Her first appearance on a London stage was attended by circumstances which lent it an extraordinary interest in the eyes of the public, and gave it some peculiar advantages and disadvantages as regarded herself. As the youngest daughter of that 'Olympian dynasty' which had held and transmitted, through several generations, the sceptre of supremacy in her art, and which the whole English nation regarded with a just pride and reverence, she seemed to have a prescriptive right, not only to the indulgence, but to the homage and affections of her audience. On the other hand, if the high name she bore was a diadem round her brow, it was also a pledge of powers and talents not easily redeemed. It raised expectations not easily satisfied. Where there was genius, it was a grace the more;—"where virtue was, it was more virtuous"; it could impart an added splendor to the triumph of excellence; but on mediocrity and defeat it had stuck a fatal and lasting stigma. To any other in the same position, failure would have been a misfortune; to her it must have been disgrace. These were the advantages and disadvantages, which in the very outset, pressed upon her mind. How strongly, how acutely they were felt—with what a mingled throb of pride and apprehension she prepared to meet the ordeal—those can tell who were near her in that hour of trial, and of triumph.

Then the Opera selected for her first appearance, the "Norma" of Bellini, in some respects an excellent choice—had also its difficulties and disadvantages. She had sung it at Venice; it was associated with her first success; it was well calculated for her person and features, which had the historical and poetical cast of the Kemble family; modified however by strong likeness to her mother. The music suited the natural and acquired qualities of her voice, and the character and situations were calculated to exhibit to advantage her style of acting—majestic, earnest, passionate. On the other hand, both the music and the character were so familiar, that the effect of novelty in either was wanting.

Pasta, the original Norma, had left behind her undying recollections; and Grisi, the successor of Pasta on the stage of the Italian opera, was then triumphant in her beauty, and at the height of her matured powers as singer and actress. The translation, though well executed on the whole, offered great difficulties to one who had been accustomed to sing the music to the words for which it was composed, and who was now obliged to adapt the organs of her voice to a different enunciation of syllables and sounds. The cultivated taste, the exquisitely nice ear, revolted against the blending of awkwardly inverted words with notes for which they had no affinity. Milton speaks of "Music married to immortal verse"; this, to continue the metaphor, was a forced and unequal marriage, and threatened discord. The difficulty was, however, met and overcome, as it had been vanquished before by Malibran and others, but never so completely, so successfully, as by Adelaide Kemble. There were passages in the recitative in which her distinct and perfect articulation was felt through the music, and told most beautifully.

But to return to her first appearance, and the first impression it produced. Her entrance on the stage was a moment of intense interest. The audience gave her that enthusiastic welcome which, under the

circumstances, was not merely a thing of course, but expressive of the cordial good will and respect due to a Kemble. Then for a time all expression of feeling was hushed by expectation, perhaps by anxious doubt; the first effect was produced by the sustained note at the conclusion of the first recitative, on the word *sever* (in Italian, "il sacro vischio mieto"); the wondering, delighted, breathless suspense in which it held her auditors, was succeeded by a short pause of absolute astonishment, and then by a general and deafening shout of applause. Still the more refined and enlightened portion of her audience withheld their judgment; they felt that this wonderful passage was, after all, a mere *tour de force*. They waited for higher proofs of higher powers. The execution of her first cavatina, the "*Casta Diva*," particularly of the *cabaletta* "*O bello a me ritorno!*" showed to advantage the capabilities of her voice. As the opera proceeded more delicate touches of passion and feeling, especially in the first duet with Adalgisa, the fine opening of the trio, "*O di qual sei tu vittima?*" and the last scene of the first act, "*Vanne, sil mi lascio, indegno!*" displayed her power of tragic declamation, combined with musical science. Her impassioned and pathetic acting all through the last scenes showed how completely she had entered into her part as a whole; and the curtain fell amid the most enthusiastic demonstrations of applause and delight.

NATIVE ORATORIOS.—The following description of a performance which recently took place in New Orleans, aptly characterizes a class of boasted American compositions, which enjoy the sunshine of popular favor very largely, both in town and country, and whose authors make a vast amount of hay while the sun shines. We copy from the *Picayune* of May 28.

On Friday evening, for the benefit of the Ladies' Bible Society of this city, one of our church choirs, assisted by a number of volunteer amateurs, of both sexes, performed Mr. Bradbury's "Oratorio," called "Esther, the Beautiful Queen," at Odd Fellows' Hall. There were about fifty vocal performers, and the accompaniments, (such as they were,) were given by a melodeon, a piano forte and a stringed quartet. The performance was a highly creditable one, the chorus singing in accurate time and with nice regard to light and shade; while the gentlemen and ladies to whom the solos and concerted morceaux were entrusted, with but a single exception, rendered their parts in a highly artistic manner. The parts of "Esther, Vashti, Haman, Mordecai, and the Maid of Honor, with the remarkable contralto voice, were most creditably sustained.

As to the work itself, it did not strike us as an "oratorio" at all—to begin with. The great characterizing feature of that class of composition, recitative, was entirely wanting; and the choruses were mostly of a light, operatic style of work, possessing but little of the sacred character of oratorio. There is some ingenuity in the manner in which the composer has worked up the familiar air, "Old Hundred," as a chorale, accompanied by chorus, but this was only a "bit," and before the idea could be fairly impressed it was over. This, we may remark, is the besetting fault of the work. Nothing is elaborated; nothing worked out. We have intimations, but no results. The whole piece is an olla podrida of light music, in which the jig is the most conspicuous. Familiar snatches of popular ballads (Ethiopian especially) strike the ear as the performance proceeds, and remind one of the man whom Shakespeare describes as having "been at a feast of languages, and stolen all the scraps."

But, as we have intimated already, the performance was worthy of a better subject, and suggested to us, as we listened, the question why cannot this body of performers be made, here and now, the nucleus of a good sacred-music society, for the performance of the standard works of Handel, Haydn and Mendelssohn? Suppose they undertake at once, for example, the "Seasons," of Haydn—an admirable initial work, and one to which, with practice, this very association could in a short time do ample justice.

We mean to return to this topic again. We have a good Opera, a good Classic Music Society, and why should we not have good Oratorio?

Organ Miseries.

(From the Independent.)

Since we have written the articles on the organ we have received not a few communications on the subject, and have heard of several amusing incidents arising from their effect. Perhaps, by-and-by, we shall give extracts from them; but we subjoin one

to-day, which indicates such an extreme distress that we feel called upon to give it ventilation.

BUFFALO, MAY, 1860.

DEAR SIR: I am afflicted with a kind of organist that I wish you could kill or cure. I gave him all my pile of genuine organ-music a while ago, in the hope that I should occasionally hear some of it. But no! Perhaps one end or the other of a piece may come, six bars out of something that sounds organ-like; but the next measure it is Ned Peters, and nothing but Ned Peters to the end. Now Ned is very clever, and really knows something about music—and, considering all things, does virtuously. Is no wise to be confounded with or taken for *Old Ned*! He is young and honest. For all that he will play Ned with our organ, and Ned Peters too.

Why, to hear some of his interludes, you would think the whole chromatic scale was lit on by a flock of apogogituras, all fluttering their wings and just ready to fly off again. All sorts of similitudes occur to me just while he is playing, but are rather evanescent. One thing is particularly disagreeable: it is the way he has of jumping up to sit down on the tonk. I never knew him in my life walk right up to the tonk, as to a chair, and sit down; but he runs up, his toes being of india rubber, and kind of dancing two or three times on every step, gets to the landing-place, turns round, pulls up his coat-tails, gets his bottom ready, and, instead of gracefully coming subduidly on the cushion, jumps up a foot at least, and comes down c'wallow! And it's pretty much so when he goes down stairs.

My gracious, what trillings! What runs! What faases of chain-lighting! What chromatic runs! He isn't at all like Lake, who had studied out the shortest road through the greatest number of burglarious entrances into neighboring keys back to the key of the tune, and whose interludes reminded me of a cavalry review, where the horses all ran away, reared, kicked, snorted, got whipped, spurred, and suddenly who led around and stood still, trembling, and just ready to do so again as soon as the next verse was past.

If a hundred horses had suddenly neighed, kicked up their heels, wheeled around, and come to a dead stand-still between every two verses, it would have affected me very much as some of Lake's interludes did. I wonder if they couldn't get up a dragon stop and try it!

This fellow isn't at all of that order. He doesn't know much about harmony—(I don't mean that Lake did either; though all he did know he trundled out in full uniform every time.) No! he is a regular well see-saw, who gives you tonks, dominant, and subdominant in all imaginable monotonous successions, and tries to make it seem varied by making the flocks of beach-bird chattering apogogituras, shakes, trills, and what not, larger or smaller, making them fly higher or lower in masses or single file 'way up above the tree, or in the tree, or in the tall grass—or even keeps a brood of black Shanghai apogogituras and other slow-paced fowl to sprawl and trill down cellar.

Now I say Ned Peters is a clever fellow; and but for this pernicious habit of playing Ned—and nothing else—might edify us. (Don't, for gracious sake, put either of these names into your Star Papers, for it's his real name, and he reads you, and would feel hurt.)

I only thought perhaps it might help you to an illustration or two. You know we anciently held communings touching certain forms of musical development, and their possible embodiment in description.

Well, Ned is always on the wing. To hear him the first time you'd say—why, really now, that was pretty neat. For a self-taught artist that was really well done. But out come more blackbirds every time. By-and-by you hear some of the fowl down cellar—buzzards, Spanish hens, chittagongs, dorkings, and what not. At last you become convinced that that fellow's fingers are all there is of him. Now only persuade him to play some true, deep, solemn organ-music, written for the organ, and play it conscientiously, just as it is written—and accept my deepest thanks.

I am yours in the faith of

ORGANIST SIR.

In reply to this we have nothing to say. Let every guilty man that reads this letter imagine that it comes from his parish, and that it describes him. In this way how many hundred men may be hit with one arrow drawn at a venture!

A Musical Critique.

The following capital burlesque criticism is from the *Knickerbocker Magazine*. It purports to be an extract from a "Far West" newspaper, discoursing of a hand organ player who with his wife and child was tramping in the wilds of Arkansas:

Our patrons in the interior will envy the inhabitants of Spoughville, when they learn that we are being favored with a visit from that highly talented foreigner, Professor Grindini, and his beautiful and accomplished wife and daughter. These eminent persons, who have been reduced by the political troubles in their unfortunate country to earn a livelihood by the exercise of an art which, in their prosperity, they acquired simply as an accomplishment befitting their station, arrived here on Wednesday, with their instruments, and put up at Bubblidge's Hotel, where, it is needless to say, they were at once made comfortable by that enterprising citizen and good man.

The Grindini family made their first appearance before the Spoughville public on Thursday evening, and we must say that, although we went to the temporary theatre (which had been hastily fitted up in the dining room of the hotel,) prepared to criticize the performance with severity, we found no point open to censure, either in the mechanical efforts of Signor Grindini, or in the singing (if we may call the warbling of that gifted woman by so commonplace a name,) of Signora Grindini. The Signor is said to be unequalled in the world in delicacy of touch on the handle; and as for the tamborine playing of the child it was perfection.

The performance opened with the air of "Annie Laurie," on the organ by Professor Grindini—an air which lost none of its freshness from having been begun on this occasion in the middle of the *thema*: at the point, in fact, where the professor had left off at his last grinding. The upper notes were exquisite, and in the *fugue* passages, where the air melts slowly and in softened cadences into nothing at all, the professor was inimitable.

"Annie Laurie" was followed by an air from *Norma*, sung by Signora Grindini to the accompaniment of her husband on the organ. This beautiful *cantata*, which was loudly applauded, would have been more highly appreciated, had the audience only been acquainted with the soft and beautiful language of the song. Possessing as we do this enviable knowledge, we revelled in blissful delight while the artists were performing this magnificent inspiration of the great Beethoven. But why dwell on the delight afforded by that great piece of music? Why tell of the inexpressible thrill which seized the hearts, when the bell-like baritone voice of the Signora warbled the poetic Italian words, "*Civis Romanus sum!*" meaning, "I love thee more than tongue can tell;" or when, in a soul-inspiring *adagio*, her voice flew over a hundred notes a second, as she sung "*O tempora! O mores!*"—which may be translated to express, "Must I die so young and unavenged?"

This gem was followed by a German polka, written by the celebrated Herr Kartoffel, and performed on the organ by Signor Grindini; and a most magnificent performance it was.

After this, the child, Signorita Annita Paulita, performed a solo on the tamborine, which we do not hesitate to pronounce the greatest thing we ever heard; and, as our friends know, we have travelled so young a child (she is only eight years of age) could so brilliantly have produced those short, thumping, or, as they are technically termed, *sostenuto* passages, in so delicate a style as that which greeted us on Thursday night from that little child's tamborine.

Following this, we had O'Conner's adaptation of "St. Patrick's Day in the Morning," arranged as a duet, and performed by the professor on the organ and the young Signorita on the tamborine. This piece being encored, the artists were good enough to repeat it as a trio—the Signora obligingly taking a part with the bones. It was a privilege to listen.

The Signora then sang, to the *obligato* of the professor, a Saxon translation of a familiar English ballad. The Saxon, as it is well known, closely resembles our English tongue, which, indeed, is derived from the former, so that the audience had no difficulty in understanding the words. In Saxon the song commences:—

"Nelly Fly shoot hi-lebe
Ven he go to shlip."

The soft passages of this plaintive ditty were given with a degree of what the Italians call *animato combro* which we have never known surpassed.

We then had a solo on the organ, "Uncle Ned," arranged in funeral style, in which, indeed, seeing the solemn character of the words, the song should always be presented.

And following this, came a grand trio from Mozart's admired opera of the *Puritani alla prima Crociata*. It would be impossible, if even we had space and type, (which, indeed, we have not, for already we are obliged to leave out friend Black's horse advertisement to-day,) to give an adequate account of this magnificent piece, at the conclusion of which, Mrs. Judge Flop presented the Signora with a bouquet, an act of considerate kindness characteristic of the sex, and which was loudly applauded.

This gifted family, who are now on their way to the North, have been prevailed on to give another performance on Saturday evening next, when by particular request,

☞ The same programme will be repeated.

Admission, One Dime. There will be no reserved seats, except for ladies.

Music Abroad.

London.

OPERA.—The *Times*, May 18, gives the following account of the debut of Bosio's successor at Covent Garden, Mme. PERCO.

Last night Signor Verdi's "Traviata," presented for the first time this season, introduced Madame Penco to the English public. The loss of Madame Bosio left Mr. Gye no alternative but to engage another prima donna to fill some of those parts which are not in the repertory of Madame Grisi. The new singer, Madame Lotti della Santa, has afforded general satisfaction, but she cannot play everything; nor

has she yet acquired sufficient experience to enable her to occupy a foremost position in the modern operatic drama, alone and unaided, any more than to assume the "Normas," "Lucrezias," and "Semiramides" which constitute the domain of high lyric tragedy. Madame Penco, who, though hitherto unknown to London, has for some years been celebrated abroad, and who in all respects, vocal and histrionic, is an artist of distinguished attainments, is therefore likely to prove a very valuable acquisition. She will stand, as it were, midway between the tragedy queen and the melodramatic heroine, domestic or romantic—thus closing up a gap which might otherwise have been found inconvenient.

Madame Penco's success last night was incontestable; but as almost every singer who attempts the part of Violetta is sure to succeed in a greater or less measure, she must not be definitively judged by this one performance. Her qualifications are not not those of a beginner, as all familiar with her antecedents are aware. She is not an artist of to-day or of yesterday, but one practised in all the requirements of the stage, and as thoroughly at ease as though the "mimic scene" was her exclusive element. At the same time, it is not merely habit that has accustomed Madame Penco to the boards; she possesses the dramatic instinct in a remarkable degree and was evidently born to be an actress.

Thus it is not astonishing that she should present a vigorous and faithful embodiment of such a creation as the "Traviata," the more salient characteristics of which are within the reach of the youngest aspirant. On the whole, indeed, we have never seen the character impersonated with greater force and fidelity. We need not go over the old ground, for the twentieth time, and describe scene by scene; it is enough to say that every point of importance was seized and made the best of, and that the general impression left was one of invariable truth to nature. Of the abstract poetry and delicate sentiment with which the lamented Mad. Bosio invested the part, there were few indications. The physical conformation of Madame Penco is, indeed, too robust for that. Nor was there a vestige of the buoyant girliness that lent its principal charm to the Violetta of Mlle. Piccolomini. On the other hand, genuine passion, intense earnestness, and keen intelligence marked the entire assumption. There was good solid suffering, and it was plain to every one that an energetic nature, capable of more than ordinary endurance was afflicted—not a fragile flower that any breeze could bend. Perhaps nowhere did Madame Penco display the art of an accomplished actress more consummately than in the scene (act 1), where Violetta listens with manifest interest, and no less manifest distrust, to Alfredo's declaration of love. Her by-play here was admirable; her inward delight at hearing the confession, and at the same time the difficulty of believing that such happiness could possibly be intended for one in her condition, being revealed to equal perfection.

As a singer Madame Penco shines much in the same way. For delicate traits of vocalization she is not conspicuous, but in vigorous outbursts she excels—and these, be it understood, wholly unaccompanied by exaggeration. Many passages of the cavatina—both in "Ah fors'è lui che l'anima," and the cabaletta, "Sempre libera doggio"—were splendidly given; and a special effect was created by a brilliant cadenza, terminating with a long and well sustained shake of the conclusion of the first movement. The introductory act, our musical readers need hardly be informed, ends with this display—where Violetta gives vent to her exultation at the new sense of being loved for herself, and here, too, the success of Madame Penco was established. The duet with the elder Germont, in the second act, and that with Alfredo in the last, confirmed the good impression she had produced, exhibiting all her best qualities in the most favorable light. She was recalled after each act and applauded with enthusiasm. Certain faults traceable to her peculiar style of delivery, and to a somewhat defective management of the breath, which, at times, forces her either to hesitate in the middle of a phrase, or to break off unexpectedly before it is satisfactorily accomplished, may be alluded to on another occasion, as also the condition of her voice—which, while naturally rich and powerful, has not escaped the influence of the prevalent epidemic.

The other characters were for the most part well sustained. Signor de Bassino, who represented Germont "pere" was to be commended unreservedly, wherever he had no florid passages to execute; and Signor Gardoni, with the one exception of Signor Mario, the best Alfredo the London stage has known, sang the music of his part to perfection. The orchestra, chorus and "mise en scène" were beyond reproach.

NEW PHILHARMONIC CONCERTS.—The third

concert, on Monday night, was in some respects better than either of its predecessors. The rarely heard overture to Cherubini's opera, *Les Abencerrages*, and Mendelssohn's splendid symphony in A minor—the orchestral pieces—were both given with immense spirit under the direction of Dr. Wyld; and the last would have been still more satisfactory, had the scherzo and finale been taken a little slower, the full speed contemplated by the author being inadvisable in an area of such large dimensions and peculiar construction as St. James's hall. The Gypsies' Chorus from *Preciosa*, and the chorus of Fishermen from *Maanieldo*, exhibited the choir to great advantage, and a general encore was awarded to the sprightly inspiration of Weber. Madame Catherine Hayes sang an air from Mozart's *Idomeneo*, and "Sombres forêts" from *Guillaume Tell*—the last with more than ordinary power and feeling. There was also a piano-forte concerto—Beethoven's in C major—by Signor Andreoli, who, to judge by the frigid and generally inexpressive character of his performance, seems to have small sympathy for this kind of music. He was, nevertheless, liberally applauded.

The chief interest of the programme, however, was concentrated in Herr Joachim, who played Beethoven's violin concerto, with orchestra, and one of the fugues of Bach, without accompaniment. In both instances the execution of this justly celebrated artist as nearly approached perfection as any thing we can remember. His reading of Beethoven's magnificent work was as pure and grand as his mechanism was faultless, and his "cadenzas" were worthy the concerto in which they were interpolated.

On the other hand, in the older, quaintest, but, in its way, not less admirable piece of John Sebastian Bach (whose music for the fiddle *solo* is, in most instances, as elaborate and difficult as it is ingenious) the point, accuracy, and marked accentuation indispensable to clearness in fugue-playing (and without which, indeed, it must end in confusion) were joined to a conception so imaginative and poetical, as to make the effusion of the Leipzig patriarch seem as gay, bright, and seductive as the most brilliant composition of Paganini, Ernst, or any of the modern "virtuosi."—*Musical World*, May 14.

Paris.

The success of the *Pardon de Plémerel* exhibits no signs of abatement. The crowds do not fall off, and the applause is as loud and frequent as on the night of the first performance. I am inclined to think that the new work is destined to a greater and more lasting popularity than even the *Etoile du Nord*. The effect the *Pardon de Plémerel* has created out of the metropolis, may be judged by the number of managers from the provinces who have visited Paris for the purpose of witnessing the performance. The municipality of Nantes has been the first to dispatch a person connected with their theatre to study the mechanical effects and the decorations at the Opéra-Comique, with a view to an early production of the opera. Meyerbeer's new work, by the way, is not restricted to the stage. The Philharmonic Society of Lille has given a selection at one of its concerts; and the director of the Conservatoire of Angers has announced a concert, in which some of the most popular *morceaux* are to constitute the special feature. The Théâtre Italien gave its last performance on Thursday week for the benefit of the orchestra. The opera was *Polauto*, supported by Mme. Penco and Signor Tamberlik. The grand duet from *Otello* was sung by Signors Tamberlik and Corai. There was a large attendance. On Monday night a special performance took place. Tamberlik had proposed that all the Italian artists in Paris should give their services for the performance of *Il Trovatore*, and that the receipts should be handed over to the Italian fund now collecting in Paris, to assist volunteers in proceeding to Piedmont. Accordingly, Madame Frezolini, Mme. Borghi-Mamo, Tamberlik, Corai, and the usual artists necessary for the representation of the above favorite opera, most willingly came forward, whilst M. Calzado, the manager, was not less delighted to accord the opera house. The theatre was crowded, although the prices were doubled, thus producing something like 12,000*fr.* The audience were unusually animated and enthusiastic in their applause.

At the Grand-Opéra, Madame Csillag has appeared as Leonora in *La Favorita*, but failed to confirm the impression she created in *Fides*. A new *danseuse*, Madlle. Pitteri, has made a successful first appearance.

The success of the operas of Mozart and Weber at the Théâtre-Lyrique is something surprising. While the Salle Ventadour is compelled to stick by the old Italian *répertoire*, strongly backed by Verdi, the Opéra-Comique depends, in a great measure, upon novelties, the Théâtre-Lyrique—the lyric theatre of least account, or of least prestige, in Paris—devotes

its energies to the standard and almost forgotten works of defunct composers, which—wonderful to relate—make the fortune of the manager. Only think, you inconstant admirers of the opera in London, you adorers of Verdi, but greater worshippers of novelty—think of Mozart's *Nozze di Figaro*—which you erewhile would scarcely condescend to patronize for one performance—being given one hundred and seventy times within one season! Does not this prove beyond all dispute that there is a real musical public in Paris as there is in London, and that its existence is to be traced to the middle, and not to the upper classes? The latest revivals at the fourth lyric theatre of the metropolis have been Mozart's *Enlèvement au Sérail*, and Weber's *opéra-bouffe*, *Abou Hassan*, both gems and masterpieces, as I need not apprise you or your readers. M. Bataille, whose engagement is of great importance, made his first appearance as Osmin, in Mozart's opera, and Mme. Ugalde sustained the part of Blondine.

MARSEILLES.—Alboni has been giving a series of representations at the Opera with eminent success.—*Musical World*, May 14.

Dwight's Journal of Music.

BOSTON, JUNE 11, 1859.

MUSIC IN THIS NUMBER.—A Psalm, by MENDELSSOHN: "O be joyful in the Lord," from Webb's "Cantica Ecclesiastica." To be concluded in the next number.

What the Leipzig Journal thinks of Music in America.

A recent number of the *Neue Zeitschrift für Musik*, which is the principal organ of musical "young Germany," having been originally started and for some years edited by Robert Schumann, contains the following article concerning music in this country. Those who have read our Journal from the start will recognize in it an old friend, the author of that famous "Greeting" from Germany, in which our summary of a winter's concerts in Boston was hailed with joy as a great sign of promise. This time the writer draws his conclusions, somewhat hastily on some points, from New York. We translate literally, rather than with much regard to style.

MUSICAL PROGRESS ON THE OTHER SIDE OF THE OCEAN.

Six years have flown since I, in the form of an open letter to Mr. Dwight, editor of the Boston Journal of Music, made our readers aware of the existence of a sound musical germ in the United States of North America, in spite of all the humbug practiced there by virtuosos,—a germ which cannot be choked, which, with an honest striving after Art, a warm enthusiasm for the Beautiful, knows also how to keep pace with the progress of the age and with its living and moving ideas. At that time there lay before us Boston journals and musical programmes, which (of course apart from the degree of perfection in execution, or of appreciative reception on the part of the public, of which we could not speak from our own observation) proved to us that North America, in spite of all the faults which may be found there more concentrated than elsewhere, stands in its musical sympathies much nearer to "young Germany," than England with its ludicrous exclusivism and arrogant one-sidedness, or than even France, with its extravagant partiality for native, that is to say Parisian art—to say nothing at all of Italy.

The obvious cause of this may be, that in North America the German element is more strongly represented than in any other foreign country, so that German taste and German culture could take root there more quickly. But this is not enough to explain why it is that not the German musical *Philisterei* (old-fogeyism), but the *progressive spirit* seems to be there in the majority, at least so far as one can judge from the programmes in the principal musical

cities. There no systematic opposition to the reigning musical taste of the day, no mere experimental demonstration could maintain itself, since the American will not submit to the imposition of charters. Therefore the more recent and the newest German music must have really found a general foothold there, an actual sympathy in the public at large, to which this favorable circumstance has contributed, that it is not the old, decaying, perishing Philisterism, but the young, active, striving Germany that is wont to emigrate across the ocean. The effect of its example has been to excite Young America to make pilgrimages to Germany, for the furtherance of its musical culture and the widening of its æsthetic horizon; and thus there has sprung up between the two countries a livelier interchange of ideas and tastes, which of itself has shaped itself into a natural propaganda for the 'Music of the Future.' I recall the names of Mason, Wollenhaupt, Bergmann, Eisfeld, Dresel, Goldbeck, Pauer, Ritter, Wolfsohn, Hohnstock, Sentz, Gärtner, Hagen, and others, who have been and are active in the United States, through concerts and through lessons, and successfully, in making Schumann, Franz, Wagner, Berlioz and Liszt better understood.

Schumann, naturally, is first and best known there through his songs and vocal quartets, and next by his chamber music; but more recently he has been introduced also through his orchestral and choral works; and so too Robert Franz. But this fact is now less surprising, since Schumann belongs already to the great dead, and therefore has the next claim to promotion into 'the category of the 'classics.' But Richard Wagner has acquired a popularity not less significant; you will scarcely find one of the larger cities in the United States, where the overture and march from *Tannhäuser*, pieces from *Lohengrin*, &c., are not standing pieces in the repertoire. In New York, as early as in 1856, the German Opera, under the able direction of Bergmann, projected the performance of the *Tannhäuser*. When Richard Wagner directed the Philharmonic Concerts in London, they flattered themselves in America, that he would proceed thither from London — but in vain.

Berlioz, too, excites an ever growing interest on that side of the ocean. His overtures and symphonies are no longer among the strange things there; and how strong the inclination is to seek to know him better is best proved by the fact, that the well-known concert-manager, Ullman, in the winter of 1857, made a journey to Paris, for the purpose of engaging Berlioz personally for a whole series of concerts in the United States — a risk which Herr Ullman certainly would not have undertaken, if he had not been sure of success. Berlioz, partly from regard to his health, and partly on account of the completion of his new opera, did not accede to the proposal, but it was understood that the invitation would be repeated at a later time.

Finally, as regards Liszt, he enjoys an extraordinary respect in America, although, as it is well known, he has never been there. Scarcely a year passes in which the rumor is not spread and hailed with jubilation, that Liszt is coming. The German papers, too, collectively, have several times discussed this question in all seriousness. Numerous inquiries have come from North America to Liszt, as to whether he would receive and educate pupils — very rarely indeed has he consented, and yet fresh applicants are not discouraged. But it is not the emperor of the piano-forte alone who is held in honor there; Liszt, the composer, too, is known and honored. Last year, when the music publisher, Schuberth, from New York, was in Weimar, he informed us that Liszt's '*Symphonische Dichtungen*' (as arranged for two pianos) had a large sale in New York, and that his piano works had there a considerable public — Mason and Goldbeck especially were spreading the knowledge of them in their numerous concerts.

We have attentively followed the American concert programmes, so far as we have had access to them, and we have found the above general observations confirmed by very cheering particulars.

Let us examine further the programme of the Soirées of Chamber Music, given by Messrs. Mason and Thomas in New York. The repertoire of all the soirées was published beforehand, a practice extremely rare with us, and one which we cannot sufficiently commend. We find in it: Of Schumann, the Quartet in A minor, the Violin Sonata in A minor, and Trio in D minor; of Schubert, the Octet, B flat Trio, and B minor Rondo for piano and violin; — of Berlioz, the Romanza for violin (who besides Joachim has yet played this publicly in Germany?); — and especially Quartets, Quintets, and Sonatas of Haydn, Mozart, Mendelssohn, and Beethoven; — of the latter, the Quartets No. 9 and 14 (C major, op. 59, and B flat major, op. 130). Of works entirely new there was performed, among others, in the second soirée the Trio in F major by Bargiel (op. 6). Still more may be expected. — At the same time R. Goldbeck had commenced soirées of classical music in New York.

The New York "Philharmonic Concerts" keep themselves fully up to the level of the best German subscription concerts. The first concert brought: Spohr's Symphony 'The Seasons,' and the overtures to 'Egmont,' and the 'Vestale'; the second concert: the 'Pastoral Symphony,' and the piano-forte Concerto of Henselt (played by Mason); the third concert: Beethoven's A major Symphony, the overtures to 'Fierabras,' by Schubert, and to the 'Ruler of the Spirits,' by C. M. von Weber. In this third concert no solo singers took part; the director was Carl Bergmann. This indefatigable artist, who enjoys the highest esteem in New York, gives also orchestral concerts of his own. In these concerts, at which only orchestra and choral works are produced, without the aid of solo singers, the undertaker does not go back beyond Beethoven. Of these model concerts in our direction three so far have taken place. But this did not content Carl Bergmann, who has since then in two consecutive concerts brought out *Symphonische Dichtungen* by Liszt.

The programmes of Bergmann's concerts represent, in the field of instrumental music, the highest artistic aspirations of the present. That is as it should be. For though it may be very pleasant to maintain that one can never hear the master symphonies of Beethoven too often, still we ask: To what end have the new works of the modern composers appeared, if we are always to be treated only with what we have long known? Besides, in our days musicians and friends of music can make as little claim to real culture, as literateurs and critics, so long as they have not made themselves familiar with the best works of the living. Therefore the New York musicians must be very grateful to Herr Bergmann, for giving them the opportunity to form their own judgment upon those new works, which are at present so extolled in Germany.

And the seed so scattered falls on no unfruitful soil; the American knows how to recognize and value *geniality*; and as strongly as his brother, the Englishman, is set against all innovations, is he predisposed for all that is new and for all rational reform. We cherish the conviction, that German music has a great future in the United States, and that the most genuine and sterling artists here in Germany should take its interests to heart. The motto will hold good for America:

"Westward moves the history of Art!"

The above is cordial and generous in its spirit, correct for the most part in its facts, but hasty and sweeping in its inferences, interpreting the facts with a too sanguine readiness to seize upon all omens that appear to favor its own side, that

of the "Zukunfts Musik," or Music of the Future.

In the first place it by no means follows, because certain works of Liszt and Berlioz and Wagner have occasionally been introduced into New York and Boston concerts, whether by zealous partisans or by cool experimenters, that these composers have become favorites with our music-loving public, or are listened to with any interest, beyond that of a passing curiosity, by any considerable number of our best amateurs and artists. On the contrary the interest of any instrumental programme with our audiences is still almost always dependent upon how much and what it offers of the music of Beethoven, Mozart, Mendelssohn, Schubert, &c. The newer men do for occasional variety or novelty, but they never make up the feast, or if they do, the guests complain of bad digestion. Of course among so many young German musicians, who come to us hot from Weimar or its influence, with their young American admirers, more fond of novelty than of depth, and rather smart than wise, there must be some who toss up their caps for Liszt and Wagner, and talk with a *blasé* air of Beethoven and Mozart as "well enough for their day;" but we have yet to learn, that this feeling, this germ of a new music, has really taken any root here.

In the next place, the writer seems to fall into that careless way of confounding together very different styles and authors, which we had thought to be the peculiar privilege of his antipodes, the English critics. It is true that in our most cultivated music circles, the same which hold Bach and Beethoven in greatest reverence, there is a real and decided admiration for the works of Schubert, Schumann and Robert Franz. But this love by no manner of means extends to Berlioz and Liszt. On the contrary, whenever the overtures of the former (by which alone we know him) have been performed at concerts, they have proved tedious, heavy and obscure, surprising specimens of instrumentation, of external "effect," but most unedifying to the soul. And when, now and then, one of Liszt's ambitious "Symphonic Poems" has been played by two pianists, we have not met the first person who confessed to any real satisfaction in the hearing. It is one thing for a work to figure in the programme of an enterprising set of concerts, but quite another thing for that set to take possession of a public. Wagner's overture to "Tannhäuser" has, it is true, become a very great favorite in our orchestral repertoire. A few other extracts from "Tannhäuser" and "Lohengrin," (orchestral arrangements), have enjoyed some measure of favor. But this is actually all that our public know of Wagner, save from his critical and theoretic writings. There is a general impression here that he is a man of decided force of intellect, a great musician in his way, and not without originality. But that Wagner, as the leader of a new school or tendency in music, is accepted here in America, or has planted any germ of a peculiar "future" here, or has ever begun to be an influence to be named with such "rulers of the spirits" as Mozart, Beethoven, Weber, &c., is purely an assumption, an oversanguine, hasty generalizing from a few facts. It must amuse such artists as Dresel, Eisfeld, Scharfenberg, and others, greatly, to find themselves, inasmuch as they may have strong affini-

ties with Franz or Schumann, set down in the list as pioneers here in the cause of Liszt and Berlioz!

With these qualifications the Leipzig article does no more than justice to the tendencies of Musical Art, or rather love of Art, in this country. We do indeed love *genialty*, in the German sense of the word: we love *genius*, we love live, genuine inspiration, whether it come in new forms or in old. We love Beethoven and Mozart, we love Handel, and are beginning to love even Bach, not from blind hearsay reverence, not because we are taught to esteem them "classics," but because our souls thrill to the perennial life of genius in their strains, because they refresh our souls and lift us up, excite our imagination, and kindle our ideal aspirations. There comes a symphony by Schubert, or by Schumann, or a quartet or trio, or a set of songs by Franz, or a "Tannhäuser" overture by Wagner, and we admire these for the same reason, although with a difference. At the same time we give a hospitable hearing to Berlioz and all new claimants; we are even eagerly possessed with love of novelty; innovation, enterprise, bold daring, new ideas, the future, are the American birthright; we have it all in the blood. Hence we may indeed hope that musical taste and musical art in this country, as it passes out of the chaotic embryo state, and begins to take form and grow, will not be one-sided, but quite universal. Meanwhile we are but children in the life of Art. We have much to learn. Anything that can be called musical culture has but begun for our people. And if we are to be the receivers and the developers of the new germ of the Art of the Future, as this writer fancies, it is at least but fair that we should first lay for ourselves those same foundations of culture which the musical world in Germany, and in Europe, has to build upon in laying out this "Future"; that we too should first take up and incorporate into our system the inspired music of the past, from Bach to Beethoven and Mendelssohn; for then, and only then, shall we be competent to judge of the new germs, and to separate the wheat from the tares.

The Opera.

Mr. Ullman's company will complete their very successful season at the Boston Theatre this afternoon. Since our last report no new event of any consequence has occurred; the pieces have all been repetitions of well known works; of all of which we have had occasion to speak during these last weeks, with the exception of *I Puritani*, which is fresh to our public in comparison with most of the current operas, and which was given on Wednesday evening of last week. Next to the *Sonnambula* we count it as Bellini's most genial work; it contains some of his finest inspirations, some of the happiest and most original instances of his decided vein of melody. Such strains as *Son virgine vezzosa*, and *Qui la voce*, such concerted pieces as that exquisite quartet: *A te, o cara*, are sure and choice signs of the royal gift of melody.

It was chiefly the beauty of the music, simple as it is in the working up, together with the interest of the story, that made the large audience delighted that evening. The performance was unequal, and indifferent as a whole. But then there was the never-failing charm of Mme. LABORDE's perfectly finished singing, in all the simple and the florid music of Elvira; and there was FORMES' admirable impersonation of Sir George. To be sure, he sang out of tune even more than usual; but he put life and richness

into it for all that. The "Liberty duet" (*Suoni la tromba*) between him and FLORENZA, was of course well roared, and brought the house down, as it always does. Signor SBRIGLIA was but a feeble reminder of Mario in the fine passages for the tenor voice.

On Friday evening, *Robert le Diable* was repeated to a diminished audience. But again the parts of Alice and of Bertram were all that one could ask for in the singing and the acting of Mme. GAZZANIGA and of FORMES. For the rest the play went as before. LABORDE sang *Robert, toi qu'j'aime* with admirable feeling, as well as artistic beauty of execution.

On Saturday afternoon, a repetition of *Don Giovanni*; besides which, the last act of *Traviata*, in which Gazzaniga renewed the thrilling impression of her high lyric art and feeling in the dying scene of Violetta.

Martha was sung for the third time, this season, on Monday evening. The house was crowded, and the opera went off with unusual spirit. The singing and the acting of ADELAIDE PHILLIPS made a most satisfactory artistic whole, consistent and effective, full of life and humor, graceful and in good taste throughout. FORMES was all himself in farmer Plunkett, and the play-together of these two was one of the felicities of these last opera experiences, a thing to remember with pleasure. LABORDE's singing of "The last Rose," that evening, was as perfect in every respect as anything we can remember in that kind. The tenor, SBRIGLIA, was highly successful in some of the best points of his music. The great charm of the whole was, the easy, natural, conversational way in which the whole piece, music and action, flowed on,—especially the first two acts. The sentimental, solo business is what palls first on the sense. We do not object to Formes singing his part in German; it is too light an opera, too full of absurd frolic fancies, to make that little inconsistency a serious one; and the part was written for him in German, and loses its real flavor, its smack of individuality, when words and music are divorced.

On Tuesday the company gave an opera at Worcester, and on Wednesday evening Mr. Ullmann commenced here the new experiment of

FOUR CHEAP OPERAS. Price fifty cents to all parts of the house. *Don Giovanni* led off, drawing, for the third time, a good house. Leporello was as admirable as ever. Mlle. POINSOT, by her earnestness and her true dramatic quality of voice, made the part of Donna Anna highly satisfactory; Madame GHIORI sang Elvira well; and LABORDE, of course, sang Zerlina's songs far better than she acted, though her acting was agreeable and pretty. SBRIGLIA made sorry work of *Il mio tesoro*, and FLORENZA did not mar his telling vocal efforts by quite so grotesque acting as before.

The pieces to follow on Thursday and Friday nights were *Lucrezia* and *Martha*, and this afternoon, the opera season will conclude with *Norma*.

HARVARD COLLEGE.—The "Pierian Sodality," and "Harvard Glee Club," gave a delightful concert at Cambridge on Wednesday evening, to an enthusiastic audience which it was inspiring to be among. The performance fully deserved the applause that was given without stint. The instrumental portion was most creditable, and superior to any previous efforts of the now venerable "Sodality." The stringed instruments were admirably played for young amateurs, so indeed were all; but the novelty of hearing really good violins in the Pierian ranks was so wonderful to our ears, for long years accustomed to the impetuous blast of many flutes, supported by a solitary trombone or 'cello, which for a time to which the memory of man runneth not to the contrary, has made up the College orchestra, that we deem it worthy of special note.

The Glee Club, of some sixteen fresh, young, manly voices sang some of the choicest of four-part songs, mostly German, as the programme shows. These were almost all vociferously applauded, and many others given in answer to the emphatic encores, which are not upon the bill. The Clubs, doubtless, made a handsome sum, which will be devoted to the purchase of music and instruments for their club-room. The whole performance showed careful rehearsal and diligent practice.

Musical Chit-Chat.

We have received a glowing report of the fraternal festivities and doings of the music-dealers, at the annual meeting of their Board of Trade, last week, in Baltimore. It is too long for the space now left us, and shall appear next week.

BOSTON MUSIC HALL CORPORATION.—The annual meeting of the Stockholders of this Corporation was held Wednesday afternoon at the Music Hall. A quorum being present, Dr. J. Baxter Upham, President, called the meeting to order. Mr. John Rogers made a report showing the financial condition of the corporation to be as follows:—

Whole amount of income during the year \$11,537.03; expenses \$8020.25; nett earnings for the year \$3516.78. The receipts of this year as compared with the year before, show an increase of \$3494.30.

They then proceeded to choose a Board of Directors for the ensuing year; the following gentlemen were chosen: Messrs. J. Baxter Upham, J. M. Fessenden, H. W. Pickering, J. P. Putnam, George Derby, E. D. Brigham, and Eben. Dale.

At a meeting of the Directors held afterwards, the following gentlemen were elected officers: President, Dr. J. Baxter Upham; Treasurer, Mr. John Rogers; Clerk, Mr. Samuel Batchelder, Junr.

It was stated that the organ, which is building in Germany, will be finished next Fall, but will not be brought here until Spring, as it is not well to risk a winter voyage.

Musical Correspondence.

NEW YORK, JUNE 6.—Signora CORTESI made her debut at the Academy of Music last Friday evening, in Pacini's *Saffo*, a work, which though vastly superior to Donizetti's *Poliuto*, and many of Verdi's successful operas, has been very coldly received by the critics. Cortesi met with a success. She has a large, boisterous style, with little elegance or finish. Her voice is prodigiously powerful, and she is very lavish in its use. She is an actress of the intense school, and has certain tones that absolutely thrill the hearer. While, like Stefani, she is a sensation singer, she is not a really great artist and will not prove as permanently popular as some less surprising *prime donne*. This is what may be judged from a single hearing. She was advertised to appear in *Traviata* to-night, but there is some trouble at the Academy of Music, and Strakosch announces that the house will be closed till Wednesday.

Mme. COLSON is advertised to sing on Thursday, in *Robert le Diable*. She has been engaged for the next winter season by Strakosch, and has taken for the summer a rural cottage in the vicinity of New York. The opera season here will close in a week or two.

PICCOLOMINI, during her late stay in this city, stopped at the Everett House, where the board for herself, father, mother, sister, brother, and servants—seven persons in all—was twelve hundred dollars for four weeks. She sailed for Europe on Saturday in the Vanderbilt, leaving this bill unpaid. Her agent, Mr. Fish—or rather Mr. Lumley's agent—has been arrested and incarcerated. He will probably get bail somewhere. He is a good manager, but wholly unaccustomed to American ways, and during his Southern tour with Piccolomini, was constantly getting into hot water. Strakosch has bailed him out several times.

ADELINA PATTI is preparing for the stage, and will appear next fall under the supervision of Strakosch, who is her brother-in-law. She is now a beautiful, accomplished girl, about seventeen years of age. She speaks four or five languages, and is of course a talented musician, having commenced to sing in public when but seven years old. For the past two years she has been pursuing her studies in private, and now with a voice of great power, for one so young, and with an excellent execution, is anxiously awaiting her first appearance on the operatic stage, next September. The opera for the occasion is not yet decided upon, but it will most probably be the *Sonnambula*. Her friends confidently expect that she will become a really great operatic artist, and she comes of such a musical family, has had so many advantages, and possesses so much innate musical talent, that there is no reason to suppose that these anticipations will be disappointed. TROVATOR.

HARTFORD, CONN., JUNE 5. — The curly-headed pianist, STRAKOSCH, has been this way again, — not playing upon a "grand," but making a grand play upon the credulity of the people of this vicinity — advertising hugely, but coming to a most unprecedented *diminuendo* from the exalted *fortissimo* notice of what might have been expected at one of his concerts. It is the "nature of the animal," and therefore it could not be hardly Strakoschish, if there was not a sprinkling of humbuggery somewhere connected with one of his entertainments. Artists' names were presented to the public and then withdrawn; — "What's in a name?" — a programme with any other names will "take" as well! Why not have a variety? Every day brought forth something new, until it seemed as if he was trying to solve the mathematical problems of finding how many changes he could sing with the five names he had proposed, and, at the same time, how much change he could wring from the pockets of his dupes.

Mme. CORA DE WILHORST appeared at the concert on Tuesday evening, as advertised, and so did HENRY SQUIRES, and also WILLIAM SAAR, the pianist, with Signor PERUZZI, — a substitute for JUNCA, BARILI and MAGGIOROTTI. Wilhorst sang well, but fell far short of the delightful singing we had from BISCACCANTI a week or two before. As regards comparison of the two, — Biscaccianti is lady-like and graceful, — Wilhorst is impudent and stiff. Biscaccianti pets and humors her audience, — Wilhorst insists upon being humored and petted. Biscaccianti is a true woman, — Wilhorst a flirting school girl. Biscaccianti delights her audience to enthusiasm; Wilhorst merely pleases. Biscaccianti will fill the hall every time she comes here; Wilhorst will not. Cora must not be carried away with the idea, that she is the "Queen of Song" just yet; but approach her listeners with a little more humility and graciousness; relinquish some of her trills and avoid certain passages in the lower register of her voice, and she will please immensely. As it was, however, she was generally liked.

SQUIRES has improved much since he sang here with the "Estcott Troupe," a fact which I am very happy to chronicle. PERUZZI is a good, pleasing, substantial baritone, but nothing very remarkable. In WILLIAM SAAR, I was glad to meet an old Leipzig acquaintance, a contemporary pupil at the "Conservatorium," with your Boston pianist, Hugo Leonhard. He played a difficult "Polonase Concertant," by Chopin, a "Meditation," composed by himself, and an "Illustration from Don Juan," by Liszt; all of which were performed with true vigor and appreciation. His "Meditation" is a beautiful and original composition; parts of it having "run in my head" ever since the concert. The "Illustration," by Liszt, was the most difficult composition for piano-forte ever played in Truro Hall; in fact the first piece by that king of players that has been presented to a Hartford audience for years, if ever, and it was performed splendidly and received with great enthusiasm. However, had Mr. Saar played Gottschalk's "Banjo," or Thalberg's "Home, Sweet Home," he might have been called a more popular and "finished" performer, — because the ears of the mass would have been much more delicately tickled; but I trust that his determination not to "Stoop to conquer" an audience by any tricks of clap-trap will be fully kept up without any of the Satter-like retrogradation.

From Hartford the troupe proceeded in the direction of Springfield, where they were advertised to give a grand concert; but the "Republican" came out the next day with a notice, headed, "TRICKED AGAIN BY STRAKOSCH," and intimated to the composer of the "Musical Rockets," that although Springfield may be a hard place to obtain an audience at one of his concerts, he would find it a much *harder* one if he ever attempted another! It seems that the troupe did not make their appearance as advertised, not even

giving notice of their intention, and where they went to we have not been able to learn. One cent reward is offered for the whereabouts of the "Strakosch Concert Troupe!" H.

St. LOUIS, JUNE 1. — I have been promising myself the pleasure of informing you for some little time of the various musical doings in our city, but nothing of any importance having transpired, concluded that it was useless to bore you with a recital of events characterized by no particular interest. We have been overrun, during the past winter, with amusements, calling for a disbursement of \$1 50 for reserved seats. STRAKOSCH, with a fine troupe, maintained his ground and dignity for about four weeks, to crowded houses, and then descended in one grand leap from the sublime to the ridiculous, by producing *Don Giovanni*, in a style so abominable, that, as the papers expressed it, the devils themselves were ashamed to appear, — one blue light and a Roman candle constituting a Pandemonium which would have frightened Beelzebub himself. No more success for Mr. Strakosch after that, and he incontinently "vamosed." Perhaps he may do better when people get back the breath — taken away by so brilliant an effort of his genius, — as well as by the extra tariff imposed on them, for seeing Mozart's immortal *Don Giovanni*.

After this we had the FORMES troupe, — then the PICCOLOMINI humbug — and then our musical star seemed to wane. — A new luminary arises, however, in the distance, who creates an unusual excitement in our musical circles. Madame ISADORA CLARK was to appear — Madame Clark was the finest singer in the world — Colson, La Grange, and the like, were very pretty singers in their way, but of no account when compared with the unheard of excellence of Madame Clark. She combines all their excellences without their defects, at least this was what her agent, Monsieur Clark, himself announced, and "he ought to know, so long had he been with her." This intelligence being bruited around, the excitement was at fever height. "*Monstere Clark*," already fingered the dollars of our liberal citizens; of course no one could resist his entertaining, patriotic appeals — and crowded the house must be. He was slightly dismayed to find about one hundred persons in the hall when eight o'clock came. Go on he must, however, and go on he did. We are sorry to be obliged to differ with him as to the merits of Mme. Clark. Her voice is thin, with very little cultivation; none of the characteristics of the thorough artists. A trill, or even a distinct roulade, was — or seemed to be — a moral impossibility with her. Her compass is not large, ascending no higher than C; and we could see no evidence of her fulfilling any of the promises made by her ubiquitous manager. He must learn to stop his "blowing," for among intelligent musicians — of which class he evidently did not seem to think that St. Louis possessed any — he is immediately pronounced a humbug.

I attended a very pleasant private soirée a few evenings since at Mr. E.'s — at which was performed music of a class worthy of notice. Mrs. BRAINERD, — recently from Chicago, (formerly Miss Kate Jones) — who by the way sings very finely — gave us several selections from various operas in fine style. Mr. AIKEN, formerly a townsman of yours, sang "The Wanderer" of Schubert, with "The Last Man," in fine style. Mr. BROWN, another new resident, gave us an "Etude de Concert," by Mason, an *Andante* of Thalberg's and Chopin's celebrated *Impromptu* in A flat, in his usual style. These, with a chorus for Misses' voices, from *Martha*, and a duet from the last resort, *Il Trovatore*, (finely given, however,) constituted a very respectable entertainment. Private social concerts are becoming quite the rage, and in due time I will try to tell you more. PRESTO.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC, Published by O. Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Glad summer comes. (L'ara o l'avello.) From Verdi's "*Luisa Miller*." 25

Another gem added to those already published from this opera, adapted for the parlor, and laid within the range of ordinary voices.

That sweet dream of olden time. R. F. Lowell. 25

The Woodland Home. Song. C. M. Tracy. 25

Who would not love their mother. W. N. Field. 25

Three very pleasing songs.

The Captain with his whiskers. W. J. Florence. 30

A new song by that queer genius, Florence. Nobody need be told that it is extremely and irresistibly funny, and as Mrs. Florence is singing it now and will sing it all over the States, the demand for it will be extraordinary. The title-page is handsomely adorned with a medallion portrait of both the Florences.

This land my childhood recalls to me. (Di tua beltade immagine. From Donizetti's "*I Martiri*." 25

This is a beautiful ballad from the "*Martyrs*," which opera has been but little known here, till of late. It will please all admirers of the fertile genius of Donizetti.

Judy Maley or Paddy's license. J. Blewitt. 25
Thoroughly comic.

Instrumental Music.

Beauties of Meyerbeer's opera "*Les Huguenots*." Charles Grobe. 50

Comprising all the best airs in an arrangement of medium difficulty.

The source of joy. A new medley. Charles Grobe. 50

A very amusing potpourri, composed of familiar airs, which appear and disappear abruptly as pictures in a magic lantern. It will be much relished by young piano players.

Messenger of Joy Galop. Ed. Neumann. 25

Extremely spirited and lively. Excellent dance-music. Galops are now all the go, and other dances become extinct. The above Galop is reported to have been the rage all over Germany during the last season.

La Fleurette Polka. G. W. Stratton. 25

Phonographic Waltz. C. H. Rondeau. 25

Buccaneer's March. G. W. Stratton. 25
Light and easy.

Brinley's Quickstep. D. C. Hall. 25

This Quickstep, composed by the leader of the popular City Band, and dedicated to the Hon. Francis Brinley, was performed for the first time at the 221st anniversary of the Ancient and Honorable Artillery on the Common this week, on which occasion much was said in praise of it.

Books.

LIBRETTO OF THE OPERA LUCREZIA BORGIA. Composed by Donizetti. Italian and English words. With the music of the principal Airs. 25

This is the second of "Ditson & Co's Standard Opera Librettos," and is published uniform in style with the previous one, "*Il Trovatore*." The entire series will prove to be a collection of very desirable hand books for the admirers of Operatic performances.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of *SHAWM*, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfeggios, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING, BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "Mason's Vocalizing Exercises and Solfeggios." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "Russell's Elements of Musical Articulation." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "Anthem Edition."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. B. GRAY,

" " J. H. HEDLEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Bolton, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—HICKEY, MALLORY & CO.

" " APPELGATE & CO.

Chicago, Ill.—S. C. GRIGGS & CO.

" " W. B. KEEN.

" " HIGGINS BROTHERS.

" " D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" " J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCIS RAYMOND.

" " M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Indianapolis, Ind.—STEWART & BOWEN.

Janesville, Wis.—J. SUTHERLAND & CO.

" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Mansfield, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" " A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOR.

" " H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

" " E. DARROW & BROTHER.

St. Louis, Mo.—KEITH & WOOD.

" " L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" " PECK & RUDD.

Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

GEORGE WILLIAM WARREN,

ORGANIST OF ST. PAUL'S CHURCH,

ALBANY, N. Y.

ADOLPH KIELBLOCK,

Residence, 285 Tremont Street.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
344—St 8 Temple Place.

O. B. BROWN,

TEACHER OF PIANO & ORGAN,

Address, 277 or 291 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing.
ROOM, BOWDOIN STREET CHURCH.

J. C. D. PARKER,

Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

WILLIAM SCHULTZE

GIVES Instruction on the VIOLIN, the PIANO-FORTE,
and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

SIGNOR AUGUSTO BENDELARI

Gives Instruction in Singing.

Residence Tremont House.

M. R. ZERDAHELYI, THE PIANIST, continues to
give Instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS RICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Hermann Baum,

Residence, No. 47 Hancock Street.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas
Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 367

HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,

Piano-Forte and Music Warehouse,

(Established, 1819.)

KING STREET, CHARLESTON, S. C.

JOSEPH P. SHAW,

Sheet Music Musical Instruments, &c.

ROCHESTER, N. Y.

H. H. HAWLEY,

DEALER IN

Music, Piano-Fortes, Melodeons, &c.

BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,

SPRINGFIELD, MASS.

W. H. DUTTON,

MUSIC PUBLISHER,

And Dealer in Musical Instruments.

UTICA, N. Y.

O. O. CLAPP & CO.

DEALER IN

SHEET MUSIC, MUSIC BOOKS,

Musical Instruments & Merchandise,

69 Court Street, corner of Cornhill, . . Boston.

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,

(Agents of J. André, Offenbach.)

1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HEDLEY,

MUSIC PUBLISHER,

And Wholesale and Retail Dealer in

Pianos, Melodeons, and Musical Instruments,

519 Broadway, Albany, N. Y.

The Amateur Organist.

A Collection of Opening and Closing Voluntaries, from the
works of the best Composers, prepared with special reference to
the wants of beginners, and forming an excellent course of
study for the Organ or Melodeon. By John Zundel. \$1.50.
Published by Oliver Ditson & Co., Boston.

**NEW, ATTRACTIVE AND VALUABLE
MUSIC BOOKS,**

Recently Published by Oliver Ditson & Co.
277 Washington Street, Boston.

- Handel's Oratorio, "The Messiah."** A New and Superior Octavo Edition. 75 cts. Superbly bound. \$1.25.
- One Hundred Songs of Scotland.** Music and Words. A comprehensive Selection of the choicest Melodies. 50 cts.
- One Hundred Songs of Ireland.** Music and Words. Sentimental, Patriotic and Humorous. 50 cts.
- One Hundred Comic Songs.** Music and Words, including all the most popular Humorous Songs. 50 cts.
- 100 One-Part Songs.** A Collection of Songs and Tunes to be used in connection with any Juvenile Class Book. Translated from the German, by Mrs. Shindler, author of the "Southern" and the "Northern Harp." 25 cts.
- The Home Melodist.** Containing nearly 100 of the most popular Songs,-- Words and Music. Bound in Muslin. 25 cts.
- The Song Festival.** A collection of Psalmody, Songs, Duets, Trios, Quartets, Glee, Sacred and Operatic Choruses for Choirs, Classes, Clubs, Musical Conventions, Chorus Societies and the Drawing-room. By V. C. Taylor. 50 cts.
- The Golden Harp.** A collection of Words and Music for Sabbath Schools, comprising Five Hundred Hymns, Tunes, and Select Pieces. By L. O. Emerson. 25 cts.
- Cooke's Vocal Method, Revised Edition.** Containing, in addition to the original work, numerous Exercises, Solifgees, &c., on Portamento, Sustentation, and Flexibility of the Voice. \$3.
- Feder's Method for the Guitar.** A New and Progressive Method of Rapidly Acquiring a Thorough Mastery of the Instrument, with a pleasing variety of Songs and National Melodies. \$2.50.
- The Child's First Music Book.** For the Piano, containing Simple Lessons, with Pleasing Exercises. 50 cts.
- Bertini's Self-Teaching Catechism of Music.** For the Piano-Forte, with ample Explanations of the Science as applicable to every Musical Instrument. 25 cts.
- Guide to Musical Composition.** for those who wish, in a short time, and without the aid of a teacher, to acquire the power of Inventing Melodies, and of providing them with accompaniments; especially of Composing the Earlier kinds of Musical pieces. By H. Wohlfahrt; translated by J. S. Dwight. 75 cts.
- Star Collection of Instrumental Music,** arranged for Wind and Stringed Instruments and for the use of Small Bands and Orchestras. By W. Moore. \$1.50.
- The National Orchestra.** A Collection of all the Popular Melodies of the day, arranged for Small Bands and Orchestras, consisting of 1st and 2d Violins, Flute, Clarinet, Cornet and Bass, by B. A. Burditt. 80 Nos. Each 60 cents.

BEAUTIES OF CALEDONIA; or, Gems of Scottish Song; being a collection of more than fifty of the most beautiful Scotch Ballads. With a portrait of Robert Burns. Cloth, \$1.50; plain, \$1.

Published by Oliver Ditson & Co., Boston.

CANTICA ECCLESIASTICA; consisting of English Anthems, together with Select Pieces from various authors, Ancient and Modern, adapted to words from the Sacred Scriptures. By Geo. James Webb. Price \$2.

Published by Oliver Ditson & Co., Boston.

12 STUDIES.
Characteristiques de Concert,
For the Piano.

BY ADOLPHE HENSELT.

1. Storm, thou canst not subdue me. Orage, tu ne sauras m'abattre. .25
2. Think a little of me. Penses un peu a moi. .25
3. Hear my vows. Ecoute mes vœux. .25
4. Duo (Love's Repose.) Duo (Repos d'Amour. .15
5. Stormy Life. Vie orageuse. .40
6. If I were a bird. Si Oiseau j'étais. .25
7. 'Tis Youth that has glided wings. C'est la Jeunesse que a des ailes dorées. .40
8. Thou attract'st me. Tu m'attires. .25
9. Youth of love celestial pleasure. Jeunesse d'amour plaisir celeste. .25
10. As the stream flows to the sea. Comme le Ruissseau dans la mer se repand. .25
11. Sleep'st thou my life. Dors-tu, ma vie. .25
12. With sighs and memories. Plein de soupirs de souvenirs. .40

PRICE \$2.50.

Published by Oliver Ditson & Co., Boston.

"NEAR THE BROKEN STYLE," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price 25 cts. Sent by Mail free of postage.

Published by Oliver Ditson & Co., Boston.

"GENTLE NETTIE MOORE," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." Price 25 cts. Sent by Mail free of postage.

Published by Oliver Ditson & Co., Boston.

"LULA IS OUR DARLING PRIDE," and nearly 100 other Songs, with Music, are contained in "The Home Melodist." 25 cts. Sent by Mail free of postage.

Published by Oliver Ditson & Co., Boston.

**DITSON & CO'S
STANDARD OPERA LIBRETTO.**

NOW READY

IL TROVATORE,

(THE TROUBADOUR.)

COMPOSED BY VERDI.

With Italian and English Words, and the
Music of the Principal Airs.

Price 25 Cents.

This Series of Handbooks will include the following Operas:

Le Prophete.	Meyerbeer.
Norma.	Belini.
Il Barbiere di Siviglia.	Rossini.
Lucresia Borgia.	Donizetti.
La Cenerentola.	Rossini.
Linda di Chamounix.	Donizetti.
Der Freyschutz.	Weber.
Lucia di Lammermoor.	Donizetti.
Don Pasquale.	"
La Favorita.	"
Don Giovanni.	Mozart.
Semiramide.	Rossini.
Ernani.	Verdi.
Robert le Diable.	Meyerbeer.
Manuello.	Auber.
La Sonnambula.	Belini.
La Zingara. (Bohemian Girl.)	Baile.
La Fille du Regiment.	Donizetti.
Fidello.	Beethoven.
L'Elisir D'Amore.	Donizetti.
Les Huguenots.	Meyerbeer.
I Puritani.	Belini.
I Capuletti e Montecchi.	"
Il Flauto Magico.	Mozart.
Il Trovatore.	Verdi.
Rigoletto.	"
William Tell.	Rossini.
La Traviata.	Verdi.
Marriage of Figaro.	Mozart.
Fra Diavolo.	Auber.
Lusa Miller.	Verdi.
Martha.	Flotow.
Il Guiramento.	Mercadante.
La Gazza Ladra.	Rossini.

PUBLISHED BY OLIVER DITSON & CO.

**NEW AND SUPERIOR
LOW PRICED, 8VO. EDITION,
OF THE**

ORATORIOS!

NOW READY,

"THE MESSIAH,"
BY HANDEL.

EDITED BY VINCENT NOVELLO.

Price 75 cents!—In Crimson Cloth, Emblematically Embossed, \$1.25.

Published by OLIVER DITSON & CO.

"MARTHA."

THE SONGS, DUETS, TRIOS, &c., from this favorite Opera, have been published by the undersigned with Italian and English words, and a Piano-forte accompaniment of moderate difficulty.

FIRST ACT.

- Of the Knights. Duet. [Lady Harriet, Nancy.] .60
- Oh! what madness. Terzetto. [Lady Harriet, Nancy, Sir Tristan.] .35
- Lost, proscribed, a friendless pilgrim. Duet. [Lionel, Plunkett.] .30
- From the time of earliest childhood. Song, from the above Duet. .25
- This indeed is quite amusing. Quartet. [Lady Harriet, Nancy, Lionel, Plunkett.] .60

SECOND ACT.

- Spinning Wheel Rondo. Song. [Lady Harriet.] .25
- 'Tis the last rose of summer. Song. [Lady Harriet.] .25
- She's laughing at my sorrows. Duet. [Lady Harriet and Lionel.] .30
- Midnight. Quartet. [Harriet, Nancy, Lionel, Plunkett.] .35
- Midnight. The same as a Song. .15

THIRD ACT.

- Porter Song. Song. [Plunkett.] .25
- Huntress' Song. [Nancy.] .25
- Like a dream, bright and fair. Song. [Lionel.] .30
- How so fair, stood she there. [The same in a lower key.] .25
- Here in deepest forest shadows. Song. [Lady Harriet.] .25
- Heaven to you may grant pardon. Quintet Finale. .35

FOURTH ACT.

- Lionel, ah! unhappy. Song. [Plunkett.] .25

Published by Oliver Ditson & Co., Boston.

Cantica Ecclesiastica;

A COLLECTION OF

ENGLISH ANTHEMS;

TOGETHER WITH

Select Pieces from Various Authors,
Ancient and Modern.

ADAPTED TO WORDS FROM THE SACRED SCRIPTURES.

BY GEORGE JAMES WEBB.

CONTENTS:

Arise, shine, for thy light is come.	Palestrina.
Blessed be Jehovah, God of Israel.	Bartinsky.
Be pleased, O Jehovah, to deliver me.	Haydn.
Bless Jehovah, O my soul.	Child.
Blessed are the dead which die in the Lord.	Spohr.
Blessed be Jehovah, God, the God of Israel.	Moreira.
Blow the trumpet in Zion.	Palestrina.
Bless Jehovah, O my soul.	G. J. Webb.
Blessed is every one that feareth Jehovah.	Neukomm.
Call to remembrance.	Farrant.
Come ye children, hearken unto me.	Haydn.
Enter not into judgment with thy servant, O Lord.	Atwood.
Give to Jehovah glory and strength.	Hummel.
Holy, holy, holy, Lord God Almighty.	C. H. Rinck.
Holy, holy, holy Jehovah of Hosts.	Allegri.
Have mercy upon me, O Jehovah.	G. A. Naumann.
Hosanna to the Son of David.	G. J. Webb.
How beautiful upon the mountains.	"
If ye love me, keep my commandments.	Tallis.
I will arise and go to my Father.	R. Croyghton.
I am the resurrection and the life.	Dr. Gauntlett.
In thee, O Jehovah, do I put my trust.	D. Perus.
I have set Jehovah always before me.	"
Jehovah is my Shepherd.	V. Novello.
Jehovah is merciful and gracious.	Mattel.
Jehovah will be a refuge to the oppressed.	G. J. Webb.
Lord, now lettest thy servant depart in peace.	Walmisley.
Love your enemies.	Handel.
My soul doth magnify the Lord.	Walmisley.
O Fear Jehovah.	A. Neithardt.
Our soul waiteth for Jehovah.	Naumann.
O Praise the Lord.	John Weldon.
O Love Jehovah.	T. Brown.
O Zion, that bringest good tidings.	Rossini.
O be joyful in the Lord, all ye lands.	Mendelssohn.
O Jehovah, our Lord, how excellent is thy name.	Webb.
Praise ye the Lord.	"
Pray for the peace of Jerusalem.	G. J. Webb.
Rejoice in Jehovah, O ye righteous.	Dr. C. Loewe.
Sanctus.	Palestrina.
Sing, O heavens, and be joyful, O Earth.	Hummel.
The eyes of Jehovah are upon the righteous.	Webb.
When Jehovah shall build up Zion.	V. Novello.
We have thought of thy kindness, O God.	Hauptmann.

Price \$2.00.

Published by OLIVER DITSON & CO.

Moscheles' Piano-Forte Studies.

For the further perfecting of Advanced Pianists. Comprising pieces in the different Major and Minor Keys, with Fingering and Explanatory Remarks on the manner of performing each. In 2 Books. Book 1, \$2.50; Book 2, \$2.00.

Published by Oliver Ditson & Co., Boston.

Cramer's Celebrated Piano Studies.

Revised by JULIUS KRONA, with New Fingering and Explanatory Notes. In 2 Parts, each \$2. Complete, \$3.50.

Published by Oliver Ditson & Co., Boston.

Garhart's Melodeon Instructor.

Presenting in a Series of nearly 200 Popular Studies, a Complete, Progressive Course of Easy Lessons, for the Melodeon and all Reed Instruments.

Together with a

Superior Collection of Choice Music, comprising Songs, Duets, Trios, &c.

In this book great care has been taken in the arrangement of the elementary studies. The Exercises and Examples exhibit every phase of execution, and a diligent practice of them will enable the pupil to perform with ease and accuracy any of the popular compositions of the day.

The collection of Songs, Duets, Trios, Marches, Quicksteps, &c., comprises some of the very best, and have been selected with a particular regard to the tastes and wishes of the home circle and social gatherings. This volume is, therefore, calculated for student or performer, and equally valuable as a method of instruction or a collection of favorite music for the Melodeon and all Reed Instruments. It is distinctly printed from new plates, elegantly and durably bound, and furnished at the low price of ONE DOLLAR. Copies can be sent by mail.

Published by OLIVER DITSON & CO.

Dwight's Journal of Music,

A Paper of Art and Literature.

Whole No. 376.

BOSTON, SATURDAY, JUNE 18, 1859.

VOL. XV. No. 12.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

377 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.

To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or to each subscriber—payment always in advance. Five copies, \$5. Ten copies, \$15. Twenty copies, \$35.

TO ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates. Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$300; One Year, \$3000.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.

One-half Column, 1 insertion, \$6; 1 Quarter, \$30; 1 Year, \$125.

One-fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75.

One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.

Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 25 cents.

Business Cards, six lines. Nonpareil, per annum, \$30.

Teachers' Cards, two lines. Nonpareil, per annum, \$5.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. BROOKER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

WANTED.—By October 1st, a Lady who is competent to Teach both Vocal Music, and the Piano. No one need apply who can not give good references and has not enjoyed successful experience as a Teacher of Music.

Address, I. K. ARMSTRONG,
Principal of Marion Female Seminary,
Marion, Ala.

MUSIC TEACHERS WANTED: We are constantly receiving orders for superior Music Teachers from all parts of the South and West. Applications are solicited.

References: Prof. Geo. F. Root, Dr. Lowell Mason, and others.

SMITH, WOODMAN & CO.

American School Institute,

345 Broadway, New York.

Schools are supplied with competent Teachers and Professors.

375-377

ANTIQUARIAN NOTICE.

WANTED TO PURCHASE.—Rare old MUSIC and WORKS ON MUSIC, of every description.

Address, CHARLES GROBE,
Wilmington, Del.

374-375

PIANO STOOLS.

ELEGANTLY FINISHED. MANUFACTURED AND SOLD BY WILLIAM WILLING, ERIE, PA.

An Elegant Lithograph.

"EINE MATINEE BEI LISZT."

Presenting Correct Portraits

— or —

Krichuber, Berlioz, Czerny, Ernst,

WITH

Liszt at the Piano-Forte.

Size of the Engraving, 13 by 17½ inches.

PRICE, THREE DOLLARS.

Copies Forwarded by Mail.

Published by Oliver Ditson & Co., Boston.

STOCK OF A First-Class Music Store for Sale!

AN EXCELLENT OPPORTUNITY FOR ANY PERSON DESIROUS OF ENGAGING IN THE MUSIC BUSINESS, is now offered by a gentleman about retiring from the Trade. The stock consists of a well assorted collection of Sheet Music, Music Books, Instruments and Merchandise usually to be found in a store of the kind. Included in the stock are thirty or forty Piano Fortes and Melodeons, now rented. The entire amount will be disposed of to one party, or a division will be made, if required, so as to form two lots, one to comprise the Sheet Music and Books, the other, the Musical Instruments and Merchandise. The department of Music and Books is particularly fine, having been selected with much care, nicely arranged in papers and folios, appropriately marked and admirably suited to the wants of a musical custom in any locality. It formed originally the stock of a store in one of our leading cities, and no better assortment can be found even in our greatest business places. The real value of the stock is ten thousand dollars, but it will be disposed of at a much less sum on very favorable terms to the purchaser in regard to payments.

The stock can be easily removed and will be found saleable in any part of the United States or Canada.

Application may be made to

OLIVER DITSON & CO., Boston.

A NEW VOLUME

OF THE

AMERICAN, LOW PRICED SVO. EDITION

OF

SACRED ORATORIOS.

"THE CREATION,"

BY HAYDN.

IN VOCAL SCORE

WITH

Separate Accompaniment for the Organ or Piano-Forte.

EDITED BY VINCENT NOVELLO.

IS NOW READY,

Price 75 cents!—In Crimson Cloth, Embossed, \$1.25.

Published by OLIVER DITSON & CO.

12 STUDIES.

Characteristiques de Concert,

For the Piano.

BY ADOLPHE HENSELT.

1. Storm, thou canst not subdue me. Orage, tu ne sauras m'abattre. 25
2. Think a little of me. Penses un peu a moi. 25
3. Hear my vows. Exauce mes vœux. 25
4. Duo (Love's Repose.) Duo (Repos d'Amour.) 15
5. Stormy Life. Vie orageuse. 40
6. If I were a bird. Si j'étais oiseau. 25
7. The Youth that has glided wings. C'est la Jeunesse que des ailes dorees. 40
8. Thou attract'st me. Tu m'attires. 25
9. Youth of love celestial pleasure. Jeunesse d'amour plaisir celeste. 25
10. As the stream flows to the sea. Comme le Ruissseau dans la mer se repand. 25
11. Sleep'st thou my life. Dors-tu, ma vie. 25
12. With sighs and memories. Plein de soupirs de souvenirs. 40

PRICE \$2.50.

Published by Oliver Ditson & Co., Boston.

PUBLISHED THIS DAY.

Libretto of the Opera

LUCREZIA BORGIA,

COMPOSED BY DONIZETTI.

With Italian and English Words, and the Music of the Principal Airs.

Price 25 Cents.

BEING A NEW NUMBER OF

DITSON & CO'S

STANDARD OPERA LIBRETTOS.

A Series of Operatic Handbooks which will comprise:

Le Prophete.	La Fille du Regiment.
Norma.	Fidelio.
Il Barbiere di Siviglia.	L'Elisir d'Amore.
Lucrezia Borgia.	Les Huguenots.
La Cenerentola.	I Puritani.
Unda di Chamonix.	I Capuletti e Montecchi.
Der Freyschutz.	Il Flauto Magico.
Lucia di Lammermoor.	Il Trovatore.
Don Pasquale.	Rigoletto.
La Favorita.	William Tell.
Don Giovanni.	La Traviata.
Semiramide.	Marriage of Figaro.
Ernani.	Fra Diavolo.
Robert le Diable.	Luna Miller.
Macanelli.	Martha.
La Sonnambula.	Il Guirlandato.
La Zingara. (Bohemian Girl.)	La Gasa Lutra.

OLIVER DITSON & CO.

277 Washington Street.

CHEAP EDITIONS

Oratorios, Masses, &c.

Published by Oliver Ditson & Co.

ORATORIOS, &c.

Messiah by Handel. New and beautiful Octavo Edition, complete. Price, 75 cents. In cloth, handsomely embossed, \$1.25.

Choruses of "Messiah." Uniform with the above. \$4.00 per dozen.

Creation. By Haydn. Fine Octavo Edition, complete. Price 75 cents. In Cloth, handsomely embossed, \$1.25.

Choruses of "Creation." Uniform with the above. \$4.00 per dozen.

Creation. Large Folio Edition. Edited by Bishop. \$1.25

David. An Oratorio by Neukomm. Price 50 cents

Moses in Egypt. By Rossini. Italian and English Words. \$1.50.

Mount Sinai. By Neukomm. 2.00

Rossini's Stabat Mater. Latin and English Words. \$1.00

Fry's Stabat Mater. " " " " \$4.00

MASSSES.

Beethoven's Mass in C. Lat. & Eng. Text. Piano or organ, 75

Haydn's Third Mass in D: " " " " 75

Mozart's Requiem, (15th Mass.) " " " " 75

Mozart's Twelfth Mass " " " " 75

De Monti's Mass in B flat. " " " " 75

Farmer's Mass. " " " " 1.00

Guignani's Mass. For Four Voices. 1.00

Union Mass. By T. La Hache. 1.50

Zimmer's Mass. For Soprano, Tenor and Bass. 2.00

Lambillotte's Mass. Pascale in D. Four Voices. 3.00

The Memorare. A Collection of Catholic Music, including Six Masses. 2.25

ANTHEMS AND CHORUSES.

Boston Academy's Col. of Chor. Piano or Organ Acc. 1.50

The Sacred Chorus Book. With Piano and Organ Acco. 1.50

Kreisler's Anthems. For Sabbath Morn'gs and spec. occas. 50

Harmonia Sacra. Anth's, Chor's, Tri's, Du'ts, Solos & Cho. 75

Church and Home. Anth's, Motets. Extra's from Orato's. 2.25

Taylor's Choral Anth's. Choruses, Anth's, Quart's, Trios. 75

Twelve German Chorals. By Bach. English Words. 1.00

CANTATAS.

Hear my Prayer. By Mendelssohn. 25

Miriam's Song of Triumph. By Schubert. 50

Praise of Friendship. By Mozart. 30

The May Queen. By W. Sterndale Bennett. (In press.)

Cloth, \$1.25. Plain, \$1.00

The Transient and Eternal. By Romberg. 25

The Storm King. By B. F. Baker. 25

The Burning Ship. " " " " 50

CELEBRATED STUDIES IN PIANO PLAYING.

- BERTINI.**—Twenty-five easy Studies, opus 100. \$1.25
 — Twenty-five Studies, opus 29, introductory to Cramer's Celebrated Studies. 1.50
CRAMER.—Celebrated Studies. Revised and selected by Julius Knorr. Two numbers, each. 2.00
CZERNY.—Studies in Velocity, opus 299. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each. .50
 — One Hundred Finger Exercises, opus 139. Octavo also. Three numbers, each. 1.00
 — Fifty Grand Finishing Studies, opus 409. Six Books, each. 1.00
DUVENVOY.—Ecole du Mechanisme. 3 nos. each. .50
DIABELLI.—Twenty-eight Melodious Exercises for Four Hands, (Teacher and Pupil,) the Melody being within the compass of an octave, in the principal major and minor keys. Four numbers, each. 1.00
HELLER.—Twenty-four New Studies. 2 nos. each. 1.00
MOSCHESLES.—Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2.50. Second book, .50
 — Study of the Scales, with an accompaniment for the Teacher. Opus 107. 2.50
MOCKER.—Thirty Dramatic Studies, opus 74. Two numbers, each. 1.00
ROSELLEN.—Twelve Studies in the modern style of Piano-playing. Two Books, each. 1.00
SCHMITZ.—The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton. .50
PLAIDY.—Technical Studies. As introduced at the Conservatory of Music at Leipzig. Translated by J. C. D. Parker. 2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTUATION AND EXPRESSION.
 Illustrated in
TWELVE NEW VOCALISES.
 First Book now ready. Price \$1
 Published by **OLIVER DITSON & CO.**

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF
MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of **O. F. MARTIN'S CELEBRATED GUITARS**, American, French, and German **PIANO-FORTES**.
 — Brass Instruments, Clarinets, Flutes, &c for Bands, made to order, and warranted. **BUSSEY'S CELEBRATED FLUTINAS** and **ACCORDIONS** constantly on hand. **INSTRUCTION BOOKS** for the Piano, Violin, Flute, Clarinet Saxhorn, Cornet, Accordion, &c., &c.
 Wholesale Price Lists sent to Dealers, on application, gratis.
 Orders by Mail, with the money inclosed, will be punctually attended to. 816

JOHN ZUNDEL'S SCHOOL

— FOR —

ORGANISTS & COMPOSERS.

Second Session commences September 12th for three successive months. Pupils (Ladies or Gentlemen) for one month only, may enter at any time.

TERMS.

Tuition and Board, including use of instruments, for three months,	\$150.00
For one month,	55.00
Tuition (without board) and use of instruments, for three months,	100.00
For one month,	30.00
Per Quarter, (weekly two lessons),	50.00

For particulars, address

JOHN ZUNDEL, Brooklyn, N. Y.

MASON & HAMLIN'S MELODEONS AND HARMONIUMS.

THE TREBLE FORTÉ STOP.—A New and Admirable Improvement has just been effected in the Melodeons of **MASON & HAMLIN**. It consists in the "Treble Forté Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of **MASON & HAMLIN** has received since 1856, for **BEST** Melodeons and Harmoniums no less than **Twenty Gold and Silver Medals and Diplomas** from various State Fairs and Societies throughout the country. Pastors, Choristers, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from \$30 to \$200
 Harmoniums from \$200 to \$500
 Descriptive Catalogues sent on application to
MASON & HAMLIN,
 Boston, Mass.
 Mason & Hamlin's Instruments are also for Sale or to Let by
OLIVER DITSON & CO., 277 Washington St. 875-8m

NOVELLO'S

CENTENARY EDITIONS OF THE

ORATORIOS.

ORIGINAL EDITION,

Arranged and Edited by Vincent Novello.

HANDEL'S MESSIAH,

Price 75 cents
 Bound \$1.25; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,

Price 75 cents.
 Bound \$1.25; All the Choruses (in Score,) 50 cents.

Haydn's Seasons. Paper, \$1.20; bound, \$1.68

Mendelssohn's St. Paul. Paper, 75 cents; bound, 1.88

Mozart's 12th Mass. Haydn's Third Mass. Beethoven's Mass in C, and Mozart's Requiem Mass, each, in paper, 75 cents; b'nd, \$1.

Rossini's Stabat Mater. Paper, 50 cents; bound, \$1.00

Romberg's Lay of the Bell. Paper, 68 cents; bound, 1.00

All the Oratorios of the Great Masters, in uniform style at similarly low prices. Catalogues forwarded gratis.

N. B.

This is the **ONLY CHEAP EDITION** of the Oratorios Ever Edited by Vincent Novello, any statement to the contrary being entirely unfounded; to his careful supervision, this edition owes its pre-eminent purity of text and correctness.

WEBB & ALLEN,

370 1 Clinton Hall, Astor Place, N. Y.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the **PUBLICATION OF MUSIC**, the Manufacture of **GUITARS, FLUTES, &c., &c.**, and in every department of the **MUSIC BUSINESS**, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for **TWENTY YEARS** to the **MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREROOMS,**

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

WILLIAM HALL & SON.

New-York, April 1, 1859.

ZUNDEL'S MELODEON INSTRUCTOR. In 7 parts. Part I. Elements of Music. II. Progressive Finger Exercises. III. Airs, Marches, Dances, Variations, &c. IV. Favorite Movements from Operas. V. Voluntaries and Interludes. VI. Selections from Oratorios. VII. Modulation. Designed as a thorough instruction book for the Melodeon, Seraphine, Kolkon, Melepeon, Organ, or any other similar instrument. By John Zundel. In cloth, embossed and lettered, \$2.50. Plain, \$2.00

Published by Oliver Ditson & Co., Boston.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Sicilian Vespers." A. W. Berg, each, 80

No. 1 Valse d' Hiver.

2 Polka Masurka.

3 Galop brillant.

Sans Couci. Morceau a la Polka. Ed. Rockal, 80

Petite Fantasia on an Air in the "Barber of Seville," René Favarger.

Illustrations Operatiques. Charles Fradel, each, 85

1 Martha.

3 Trouvatore.

2 Traviata.

4 Lucresia.

Showers of Gold. Revere-Tremolo on the Air "I dreamt that I dwelt." Krug, 80

Silver Spring. Fritz Spindler, 85

Miniature Fantasia. Henry Schwing, 80

La Nouvelle Italie. Six Fantasia. J. B. Duvernoy, each, 85

1 Rigoletto.

4 Il Comaro.

2 Il Trouvatore.

5 I due Focari.

3 Luisa Miller.

6 I Masnadieri.

Juvenile Sonata. Henry Schwing, 85

Five Studies in form of Variations on "Over the Summer Sea." Henry Schwing, 85

Ever of Thee. Revere. C. Fradel, 25

Juvenile Opera Monique. " 40



THE

BEST

PIANOS,

ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,

BOSTON.

TELEMAQUE IN 4 LANGUAGES,

FRENCH, SPANISH, ITALIAN, AND GERMAN.

Elegantly printed. Price \$3.00

Télémaque in French and Spanish, Price 1.75

Télémaque in French and Italian, " 1.25

Télémaque in French and German, " 1.75

History of Napoleon in Spanish, " 1.00

Lamartine's Graciosa in French, " .75

Any of the above works sent by mail on receipt of price.

Address, **HIRAM C. SPARKS,**

Publisher,

374 385 Broadway, New York.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has **REMOVED** his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel, and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of **HARP MUSIC**, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 871

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC,

AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from **SEMINARIES, DEALERS and TEACHERS.** A new and complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 874

Dwight's Journal of Music.

WHOLE No. 376.

BOSTON, SATURDAY, JUNE 18, 1859.

VOL. XV. No. 12.

Translated for this Journal.

Henry Heine about Music and Musicians.

IX. — MEYERBEER — (CONTINUED.)

Meyerbeer is now (1837) writing a new opera, to which I look forward with great curiosity. The development of this genius is for me an extremely noteworthy spectacle. I follow with interest the phases of his musical, as of his personal life, and I observe the mutual influences that operate between him and his European public. It is now ten years since I first met him in Berlin, between the university buildings and the watch-house, between science and the drum, and he seemed to me to feel himself very much cramped in that position. I recollect I met him in the company of Dr. Marx, who at that time belonged to a certain musical regency, which, during the minority of a certain young genius, then regarded as the legitimate successor to the throne of Mozart, paid steadfast homage to Sebastian Bach. The enthusiasm for Sebastian Bach however, was not merely intended to fill up that interregnum, but also to annihilate the reputation of Rossini, whom the regency most feared and consequently most hated. Meyerbeer then passed for an imitator of Rossini, and Doctor Marx treated him with a certain condescension, with a gracious, patronizing air of superiority, which I must heartily laugh to think of now. Rossini-ism was at that time the great sin of Meyerbeer; he was still far from the honor of being warred against upon his own account. He prudently refrained from all pretensions, and when I told him with what enthusiasm I had lately seen his *Crociato* produced in Italy, he smiled with moody melancholy and said: "You compromise yourself, if you praise me, poor Italian here, in Berlin, in the chief city of Sebastian Bach!"

Meyerbeer had then, in fact, become entirely an imitator of the Italians. Discontent with the moist-cold, acutely intellectual, colorless Berlinianism had early caused a natural reaction in him; he sprang away to Italy, enjoyed his life cheerfully, gave himself up there wholly to his private feelings, and composed there those precious operas, in which Rossini-ism is carried to the sweetest excess; it was gilding refined gold, and adding a stronger perfume to the rose. That was the happiest time of Meyerbeer; he wrote in the full contentment of Italian intoxication of the senses, and in life as in Art he plucked the lightest flowers.

But such a life could not long satisfy a German nature. A certain homesick longing for the earnestness of the Fatherland awoke in him; while he reclined beneath Italian myrtles, there crept over him a reminiscence of the mysterious shudder of the German oak woods; while zephyrs of the South caressed him, he thought of the sombre chorales of the north wind. It was with him perhaps as with Madame de Sevigné, who, when she lived near an orangery and was continually

breathed upon by the odor of mere orange blossoms, began at last to long for the bad smell of a good wholesome dung-cart. In short a new reaction took place; Signor Giacomo became suddenly again a German and again attached himself to Germany, not to the old, rotten, outlived Germany of short-winded town respectability, but to the young, great-hearted Germany of a new generation, which has made all the problems of humanity its own, and which bears the great questions of humanity inscribed, if not always on its banner, yet all the more inextinguishably in its heart.

Soon after the July revolution Meyerbeer came before the public with a work, which sprang from his soul during the agitation of that revolution; with *Robert le Diable*, the hero, who does not know exactly what he wants, who is in continual conflict with himself, a true type of the moral wavering of that period, which fluctuated with most torturing unrest between vice and virtue, chafing itself with strivings and hindrances, and never having strength enough to withstand the attacks of Satan! I am by no means an admirer of this opera, this master-work of timidity — I say of timidity, not merely as regards the matter, but also in the execution, since the composer does not yet trust his genius, does not yet dare to surrender himself to its complete will, and tremblingly serves the crowd, instead of fearlessly commanding it. At that time Meyerbeer was justly called an anxious genius; he lacked victorious faith in himself, he showed a fear of public opinion; the slightest fault found, frightened him; he flattered all the humors of the public, and shook hands in the most zealous manner, left and right, as if he recognized the popular sovereignty even in music and based his reign on the majority of votes, in opposition to Rossini, who as king by the grace of God reigned absolute in the domain of Music. This anxious habit never in his life has left him; he is still always concerned about the opinion of the public; but the success of *Robert le Diable* has had the happy effect that he is not weighed down by that care while he works, that he composes with far more certainty, that he lets the great will of his soul come forth in its creations. And with this enlarged freedom of the mind he wrote the "*Huguenots*," in which all doubts have vanished, the internal self-conflict has ceased, and the outward conflict between two has begun, astounding us with its colossal shape. By this work Meyerbeer first won his immortal right of citizenship in the eternal city of the soul, in the heavenly Jerusalem of Art. In the "*Huguenots*" Meyerbeer at last reveals himself without timidity; here with unterrified lines he sketches his whole thought; and all that stirred his breast, he has dared to express in unbridled tones.

What most peculiarly distinguishes this work, is the equilibrium attained between enthusiasm and artistic completeness, or, to express it better, the equal height which Art and passion reach in it;

the man and the artist have here competed with each other, and if the former rings the alarm bell of the wildest passions, the latter knows how to transfigure the rude tones of nature to tremulously sweetest euphony. While the great multitude are seized upon by the inward force, the passion of the "*Huguenots*," the connoisseur in Art admires the mastership shown in its forms. This work is a Gothic cathedral, whose heaven-climbing pillars and colossal cupola seem to have been reared by the bold hand of a giant, while the innumerable, finely ornamented festoons, rosettes and arabesques, that are spread over it like point-lace of stone, give evidence of a dwarf's indefatigable patience. A giant in the conception and shaping of the whole, a dwarf in the elaborate execution of the details, the architect of the "*Huguenots*" is as incomprehensible to us as the composers of the old cathedrals. As I stood a short time since with a friend before the cathedral at Amiens, and my friend surveyed that monument of rock-towering giant strength as well as of minutely carving, dwarf-like patience, with awe and sympathy, and finally asked me: "Why is it that we to-day are no longer able to produce such buildings?" I replied to him: "Dear Alphonso, men in those old times had convictions; we moderns have only opinions, and it requires something more than a mere opinion, to erect such a Gothic cathedral."

That is it. Meyerbeer is a man of conviction. This does not relate peculiarly, however, to the social questions of the day, although the sentiments of Meyerbeer in this regard are more firmly grounded than with other artists. Meyerbeer, whom the princes of this earth load with all possible marks of honor, and who also is so sensible to these distinctions, carries yet a heart in his breast, which glows for the loftiest interests of humanity, and he unreservedly acknowledges his worship for the heroes of the revolution. It is fortunate for him that many of the Northern "powers that be" understand no music, else they would see in the "*Huguenots*" more than a mere party conflict between Protestants and Catholics. Yet his convictions are not particularly of the political and still less of the religious sort. The peculiar religion of Meyerbeer is the religion of Mozart, Gluck, Beethoven, it is Music: only in this does he believe, only in this faith does he find his happiness, does he live with a conviction which, in depth, in passion, in enduringness, resembles the convictions of the earlier centuries. Nay, I might say, he is the apostle of this religion. With something like an apostolic zeal and earnestness he treats all that concerns his music. While other artists are satisfied when they have produced something beautiful, and not seldom lose all interest for their work, as soon as it is finished: with Meyerbeer, on the contrary the severest throes begin first after delivery; he is not satisfied until the creation of his mind is shiningly revealed to the rest of the people, until the whole public is edified by his music, until his

opera has poured into all hearts the feelings he would preach to the whole world, until he has communed with all humanity. As the apostle thinks neither of labors nor of sufferings, if he may save a single lost soul, so Meyerbeer, when he has learned that any one denies his music, will indefatigably ply him, until he has converted him to himself; and then the one lamb that is saved, though it be but the most insignificant soul of a feuilletonist, is dearer to him than the whole flock of the faithful, that have always worshipped him with orthodox fidelity.

(To be Continued.)

On the Recognition of Music among the Arts.

A Paper read at a meeting of the Society of Arts, London, May 18, 1869.

BY HENRY F. CHORLEY.

(Concluded from page 88.)

It has been already pointed out, that England's taste for music shows its strong bearings and preferences. To appreciate that which is instrumental in music, wordless, and prolonged, implies a smaller and more choice public than such crowds as frequent oratorio or opera. But in this branch of the art, too, enormous has been the increase of intelligence in England. Thirty years ago a Quartet or a Sonata was charily produced, as a bit of "*caviare* to the million," at the one instrumental concert which London then possessed:—that of the Philharmonic Society. Now the opportunities for hearing such music and for enjoying it are increased thirtyfold. The weekly Monday music in the St. James's Hall—and the catalogue of the works performed in the Free Trade Hall at Manchester, during two consecutive winter seasons, may be appealed to in proof of the progress of English appreciation in this department of the art also.

The minor and collateral facts which could be grouped from every corner of England, from every world of society, are not so perplexing to the speaker by their number as they would be tedious to the hearer. There is now an organ in Rugby School. The Liverpool Lending Library, purposely organized for the recreation of the hard-worked clerks and shopmen of that town, reports it expedient to purvey musical publications as part of the library of books to be lent. At the last great Birmingham Festival, the Town Hall was girdled round with a crowd of people, on the causeways and in the kennels—poorly-clad working people, thousands in number, who stood patiently for three hours to catch from without the sounds from within, and some of whom followed music from cheap printed music books. There was a gratuitous performance of the "*Messiah*" given shortly after this year came in by the Manchester gentlemen to their workmen. The testimony of some twenty of the performers of all classes engaged there assures us that the delight, decorum, and discrimination of the public, made the performance a delight for those to whom it has been entrusted.

This remarkable development of Music has followed a law of society with us. We can understand why bodies of persons congregated by every manufacture should take to part-singing readily, theirs being a life of daily discipline. But, on the other hand, our soldiers, also congregated under daily discipline, do not sing:—a thing strange to any one familiar with the sounds which issue from every German barrack. Observe moreover, that in England no vocal music of masses for men alone, without female admixture, has ever prospered. The Liedertafeln Societies of Germany are club pleasures arranged for the men, when they have escaped from the housekeeping companionship of their domestic life. Our club-frequenters go to read the papers rather than to sing; neither do the best of them conceive female society a restraint in their pleasures—it may be because of the higher intellectual training of the English woman of the middle

classes. In all cases where amateur women participate in German public musical recreation there is something of state and festival. Here it comes as a matter of course.

Music again has a claim on recognition in the calls which are perpetually made on those practising it by Beneficence, Science, and Art, so often as any of their institutions stand in need of recommendations to attract the public. But if more generous arguments than those belonging to debtor and creditor cannot be introduced and weighed here, it would be fruitless and unbecoming to urge that plea.

Let us now meet the inquiry. What sort of recognition—what form of assistance do you desire? Let us consider the natural objection. What need to recognize that which testimony and memorial profess to be in such a flourishing estate as the state of music in England? Now, without pretending to lay down any law in the desire to excite discussion, certain considerations may be submitted in regard to an art which (to recapitulate) has caprices, conditions, and nationalities of its own—which bears intrinsic relationship to science—and an historical affinity and affection to other arts.

Let us see in England what some of the leading wants are:—

There are, first, not sufficient professional musicians in England to supply the present public demand; and this gives occasion to the pretensions of mediocrities, who, knowing themselves certain of employment, work little, demand a consideration disproportioned to their value, and tend to make of Music a pleasure more expensive than accessible. No reference can be hereby made to persons of genius. For their remuneration no standard can be provided. There can be no tariff by which the novels of a Scott or Dickens can be valued; nor the representative powers of a Rachel, a Lind, or a Paganini, rewarded. But there is great overpayment in one branch of the art among the mediocrities—and this grinds heavily on persons no less worthy in other branches. Because of the paucity of solo singers, they are rewarded out of proportion to their merits—because of such disproportion the instrumental musician is insufficiently requited. Now, to be a good orchestral player, demands as entire a life's devotion as to be a good vocalist. The fingers are as hard to train; the breath in the clarinet or bassoon is as difficult to regulate, as the most rebellious voice. There must be for both intelligence and science. But the emolument of a first-rate viola, oboe, or bassoon, as compared with that of a second-rate singer, is as one to ten—if not as one to twenty—hardly sufficing, after a much longer career of toil, to ensure the laborer a pittance for his old age. This inequality must be righted, in some small degree, were the standard of professional merit raised higher; and by the very measures adopted to raise this standard, something might fittingly be done, in recognition of the talent of a valuable yet ill-paid class of public servants.

In their case, public intervention might usefully replace that old direct patronage provided, and which to this day, abroad, provides decoration, pension, and maintenance, for those concerned in the representative arts. Recollect, however, that for the musician no such claim can be put forward as for the man of letters. Though the studies of player or of singer may have engrossed a whole life, they are measured, with a different standard, by public opinion. For him there can be no such indirect requital, as for his brother artist in poetry, or in fiction. Farinelli, the singer, it is true, was made a Prime Minister in Spain, and the late Emperor of Russia gave Rubini a regiment; but we should not dream of offering Mr. Sims Reeves a portfolio, or a treasury clerkship—or of representing that Miss Dolby should fill a place near Her Majesty's person, as did the authoress of "*Evelina*" in the reign of a former Queen of England.

Yet seeing that music is a science as well as an art, some compensating recognition and aid might be afforded in the matter of education—such as hardly can be given to drama, poetry, or romance. Out of no college exercises could come

a "*Manfred*," a "*Bride of Lammermoor*," or a "*Mistress Gamp*. In no female academy could a Miss Edgeworth, or a Miss Austen, be trained how to weave their admirable tissues of art from the materials of every-day life. The musician even depends more on teaching and training than the painter, because his is a more exact science. Rules and processes are essential to his excellence, whether he be a composer or an executant, which no mother instruct, no imitative quickness can supersede.

This education question is beset with difficulties on every side; in no case more thickly beset than in that of music. Some years ago, when the Council of Education availed itself of the assistance of music to popularize its plans, an attempt was made to gain a subsidy for the methods which had excited so much attention and bore such immediate fruit. The Council, however willing to call in the art as an aid, declined protecting it in any way; and considering the difficulties of the question at that time, any vote which might have been then gained, might have caused so much cavil, might have been so wrested from its true purpose, as to have failed in its object. It may not prove practicable to help on music, when it is employed in its diluted form, as an accomplishment thrown in to lighten more severe and scholastic studies; but a central college, affording the best and cheapest education to professors and artists of the highest class, might prove an object of care, more manageable, perhaps, or more beneficial. We cherish a tree at its roots more efficiently, than by watering its single leaves or by training its smaller branches.

It is true that we have what is called a Royal Academy of Music in London: an institution which it would be pleasanter to pass by than to enter. By entering it some pain must be given to worthy persons, but attention must be called to the capricious basis on which that structure stands, and to the peculiarities of its organization. These are of such a nature, that during the last twenty years not one single artist, capable of doing England, or the Academy, or music, credit before the public, has issued thence—not a single singer capable of saying and singing the songs of Handel, or able to cope with foreigners in foreign singing—not a single instrumental player of any renown—not a solitary composition which has lived beyond the hour when it was transcribed from the exercise book. During twenty years past London has contained materials for such a central college as can exist in no other European capital; the illogical consequence has been, that our students of both sexes have been driven abroad, partly because of the superior cheapness of instruction—partly because of its superior quality.

It has been asserted that London is richer in material than any other capital. The difficulties of getting a complete foreign musical education are manifold for an English student, who must needs acquaint himself with all styles and countries of music. The conservatories of Italy, Germany, and France, had and have each their special excellences. Italy, pre-eminent for the use and training of the voice; Germany, for instrumental proficiency and general theory; France, for readiness and brilliancy, especially as connected with stage declamation. Each of these schools has its preferences as well as its prejudices. The Italians, as a class, regard German music with a mysterious and impatient antipathy. The Germans have a distaste for every thing in music that is Italian, as something slight and sensual, and when they try to enter its domain they do so heavily and awkwardly. The French stamp a French seal on both German and Italian music, ere they will allow either to pass the barriers of Paris. One language, one style may be acquired in each country; but did the English student successively study in all the three schools, he would have to add, to complete—and to prepare himself for English tastes, habits, and occupations on his return.

In pursuance of this assertion a step further, your attention must be drawn to the influences of foreign education on the character and manners of the musician. Perhaps there is no class of ex-

hibiting artists who, in these respects, stand in such need of wise and thoughtful training as they —exposed, as they are, perpetually, on the one side, to public flattery, on the other, to private association with persons less educated if not less scrupulous in morals than themselves. The good side of life and of manners in foreign countries is less likely to strike young and inexperienced visitors endowed with the artist's temperament than the slackened sense of duty and obligation—than the facility of certain pleasures and indulgences, which neither magic nor money can produce for them on their return home. Very few have returned without having something to regret, and much still to learn, yet more to unlearn. And since women play a much more indispensable part in Music than in other arts, it need not be suggested how, in this particular branch of education, the separation of families, the breaking of home-ties, the adoption of foreign manners and habits, useless at home, are so many things to be deprecated by all who do not separate art from manners and morals—from all that is comprehended in the word civilization.

A more practical fact remains to be advanced. While our English respect for music, and while, in consequence, our cultivation of music has increased, the great foreign schools have been dwindling in authority, because the greatest professors have been gradually diminishing. The fact is, that some of the best have been led to root themselves in England. That many of these have no place in our Royal Academy is to be accounted for by the dearness of life here, and the high fees to be obtained by private tuition. Such professors, as matters stand, cannot be expected to devote themselves to professional pupils on fees so disproportionate to those which they receive from fortuitous sources. Hence, it must be told, has arisen, in our unbeneficed Royal Academy, that system of deputies and subordinates in which the raw and crude student has been too often allowed to take charge of the education of the pupil only a stage more raw and crude than himself, who has entered the school in good faith and hope of a first-class education, yet whose education costs him more than it would have done at Leipzig, or Paris, or Milan, or Brussels. Is it Utopian to fancy that, by a certain sum devoted to endowments, a superior and less variable quality of instruction might be obtained? thereby recognizing the merit of the best professors whom we may possess by birth, or may entertain by position; thereby making it possible for English parents to educate English children at home, on accessible terms, in all the great schools of music, in all the great branches of art, with an eye expressly to English wants and capacities—and without that utter disruption of family ties and sympathies, which, in England, can never take place without some chance of failure and unhappiness among those who, however glad to go, are yet compelled to return. Is it Utopian to fancy that with some such scheme, there might be combined some such plan of travelling scholarships, as forms part of the statutes of the Conservatory of Paris? In reward, maintenance for a while of such pupils as had most notably distinguished themselves. Such might, by foreign experience and enlargement of sympathy, be led to enrich, not denationalize themselves, so as to do honor to Music's country, which is, after all, the whole civilized world.

It seems not wholly extravagant to conceive that London, Birmingham, some central town in Yorkshire, and Manchester and Liverpool conjointly, might enjoy this advantage in recognition of the remarkable advance shown in the cultivation of music, and of the services which these districts render to the great cause of art. It seems not grasping at a vision to submit that such a scheme might be cautiously tried, and gradually extended; and what is more, though not self-supporting, be turned to account in raising the standard of execution, and enlarging the resources brought to bear upon public representations.

The pupils of the Music School at Paris can, to a certain degree, be claimed by the government theatres of that city; and hence it arises, that though every year does not bring its comple-

ment of artists of genius, the average service of such theatres in Paris is better, and attainable on easier terms, than in many far cheaper capitals. That some theatres, relieved of some among the heavy incumbrances which weigh on such undertakings, and on no overgrown scale of pretension or cost, might be connected with such a central college as has been adverted to, is perhaps not impossible. Then, supposing some such provision for education tried, is it Utopian, further, to fancy that Government might recognize Music by calling it in, as it does painting, to take its commemorative part in the celebration of national events? Why should not such court patronage, as in the last century called from Handel the famous Dettingen Te Deum on the occasion of a victory, be replaced by a National Commission for Music to put forth its powers when a great victory is won, or when the nation buries its great hero, or when a great peace is concluded? If our painters and sculptors are summoned to decorate our palace of legislature, to raise trophies and effigies in record of achievement, is it in justice that a sister art should be shut out, or admitted by hap-hazard, as it were, so as to leave no chance for the hymn of the hour becoming a poem for all time? Considering what we have seen of its acceptance among all classes, of its recent growth in this country with a rapidity almost unrivalled, the question is worth being considered by all generous persons. To give the world any thing analogous to "See the Conquering hero comes," or "Rule Britannia," or a setting which should set out such a lyric as "Ye Mariners of England," is an attempt to be no more neglected than that which tries to write England's great deeds on the walls of her council chamber, or to raise a fitting tomb to England's great warrior, when at last he is taken home.

There is yet another form of recognizing Music which may be suggested. What, if some assistance were given to the collection of a musical library? Why might not there be the judicious purchase of manuscripts and scarce works, not irrespective of the curiosity attaching itself to relics? Every month makes such a task more difficult. During the last ten years, some of the most valuable and interesting collections of manuscripts and relics in being have been waiting for purchasers. Among the former, may be named, those gathered by the Abbé Baini, in Rome, which are said to have amounted to the most ample library of antique Italian Church music in being. Among the latter, the original manuscripts of Mozart's imperishable works, and (for England) even more desirable, two series of manuscript copies of Handel's masterpieces, both made under his superintendence, differing one from the other, and both differing from the collection in her Majesty's library. To all concerning themselves in Handel's music, these different editions in manuscript are as valuable (in their art) as the different folio editions of Shakespeare,—with this superior recommendation, that each was unique. Each collection might have been secured for a moderately trifling sum. Should not some of these things find their way into the National Library, from time to time, in fairness and consideration for the world in which we are living?

Last of all, if any or all of the above suggestions be put aside as premature or prejudiced, this much at least might perhaps be accorded:—such a hearing of evidence and testimony as some years since was granted by Parliament to managers, actors, and dramatists, when the question of playhouse monopoly was stirred. Just now, when so many grave questions are before the public, it may seem more than ordinarily frivolous to hint at such a possibility; but this discussion, you will recollect, was appointed ere the present momentous state of public affairs had commenced—and the hint becomes inevitable by way of close to the foregoing speculations. Should such a question be brought to public hearing—in the midst of much that was tiresome, irrelevant, self-interested—information would assuredly be brought together, filling out the meagre outline just offered to you, showing the vast spread of music in this country—its beneficial influences on every class of society—its present wants and

disadvantages, as compared with science and art—and possibly confirming, not merely the graciousness, but the justice, too, of some ascertained official assistance to remedy the wants and disadvantages aforesaid.

In any event, by your consenting to receive this paper, a step has been made. While the producer of it feels that he has done imperfect justice to his subject, he may perhaps be allowed to fancy that he has done a laborer's part in preparing the surface, into which some more eloquent and experienced advocate may succeed in introducing the small end of the wedge. The official recognition of music among other fine arts can only be a question of time in England,—because it is one of justice.

How to Sell a Piano.

Of all the false household gods, that are not gods—but demons—of all the hideous skeletons that mope and mew in corners of peaceful dwellings, there is nothing more detestable than a thoroughly bad and new piano. An instrument whose keys are heavy and clogged, and refuse to move under any but the most muscular grasp; whose wires are dumb for any harmonious utterances, and find speech only for a loose, short, tinkling sound, that is thoughtful enough to die away as soon as produced; but whose outer shell, if not in accordance with the severest decorative taste, is highly polished and showy to the eye, is nothing but a musical, melancholy, delusive apple of the Dead Sea. The mechanism of such an instrument is worn and faded with age, while its case is so new that the damp of nature has hardly left the wood. Many thousands of such pianos are annually made in this country, and disposed of through an elaborate organization with tolerable success. They are always well advertised as bargains sold under peculiar circumstances, and purchasers are always ready to be caught by such a taking advice. I have not always been so worldly-wise myself. It was only the other day that I bought an instrument in this way, which has since, I am happy to state, been turned into profitable use as a mustard-and-cress bed. The record of my experience may be a warning to those who have the same money and the same desire to buy a piano, and who are, at present, as innocent as I once was, but never hope to be again.

The first piano that I visited was described in the advertising columns of the leading daily journals, as "a sweet and elegant instrument, chaste in design, pliable in touch, with all the latest improvements; the property of a lady who was going to Sierra Leone." The address was a lodging house in a genteel decayed neighborhood; and I was struck by the contrast between the brilliant face of the instrument, and the faded appearance of the well-worn furniture in the room.

"You haven't had it long, ma'am?" I said, addressing the lady who was about to proceed to Sierra Leone.

"No, sir," she replied, "and there's the annoyance. If I'd known my medical man was going to order me Sirry Leony for the benefit of my health, I shouldn't have bought it, as I did, only two months ago."

"That's rather a curious place to be ordered to for your health, ma'am," I said; "the most fatal spot for Europeans on the globe."

"I leave it to my doctor," she replied, promptly, "who knows my constitution best. Shall I have the pleasure of sending the piano home at fifty pounds?"

"Thank you," I replied, "I have got my daughter to consult, but I will lose no time in letting you know."

"There are two other persons after it," she returned, as she showed me to the door; "and if you could oblige me during the day?"

"Oh, certainly," I said, "you may consider it done."

I did not decide to purchase this "chaste and pliable instrument;" and I believe its nominal owner did not go to Sierra Leone, as I saw the same advertisement repeated, at intervals, for several months after this interview.

The next piano that I visited was one described in very similar terms, except that it was the property of a bereaved parent. Children will die, and pianos must be sold, and as public inspection was invited, I got over any natural delicacy that I might have felt in trespassing, as a stranger, upon the sacred domains of private grief.

The address was again a lodging house in the same neighborhood, with very similar furniture, and a very similar instrument—so similar, in fact, that it might have been the identical one I had gazed upon a few

weeks before. A female servant attended me during the inspection.

"Missus," said the girl, handing me a written paper, "as put down the lowest she'll take, an' if you don't like that amount, p'raps, she ses, you'll make a offer."

"Isn't your mistress at home, then?" I asked.

"Oh, yes," replied the girl; "but she never comes into this room, and never will until that pianny's moved out of it."

"Indeed!" I observed.

"No, sir," continued the girl, "becos you see it belonged to Miss Mariar, who was the fav'rite child."

"It looks very new," I answered, "as if the child hadn't used it much."

"Lor' bless you, sir!" returned the girl, "Miss Mariar thought nothink of a'ving a new pianny ev'ry week, and the men was always a-muckin' the stairs in bringin' 'em in, or takin' 'em out."

"Is Miss Maria, as you call her, the child that's dead?" I asked.

"Yes, sir," she answered, "I think she is."

I at once took my leave, without any further remarks, and, as the door closed behind me, I fancied I heard a somewhat angry conversation between the girl and some other female voice (perhaps the invisible mistress's) in the passage.

Unfavorable as were my impressions of the two last visits, I resolved to persevere in my search; and the next advertisement that attracted me, was one in which an aged man, whose sands of life had nearly run out, announced his wish to provide a new home for his piano before his death.

"You've kept it in excellent condition," I remarked to the venerable-looking owner, for it seemed to me as new and as showy as the other two I had taken the trouble to examine.

"I have," he replied, "and I shouldn't like to part with it to any man who wouldn't treat it as well. It's been a companion to me for many years, and I respect it."

"A very proper feeling," I remarked, "and I hesitate in offering to deprive you of such a companion."

"Not at all, sir," he answered quickly; "not at all. With one foot in the grave, it's not proper that I should stand with the other foot in a piano. I've no friends or relations—none whatever—the instrument's yours for fifty pounds."

"I think," I said, "I must take time to consider before I decide."

"Why?" he asked, sharply. "You're a man of business; so am I."

"True," I answered; "but this is a transaction like marriage, which a man seldom enters into more than once during a life."

"Pay me five-and-forty pounds," he said, "and the loss of the difference will fall upon the charity to which I shall give the money."

"I think I must decline the purchase altogether," I replied.

"You've either been playing upon my feelings, sir," he said, with much energy, "or wasting my time."

"Neither," I replied.

"Perhaps you are looking for a hurdy-gurdy?" he asked, sarcastically.

"Wrong again," I returned; "the fact is, I have seen this instrument before, at the house of a lady who ought, by this time, to be at Sierra Leone."

A minute but peculiar mark on one of the keys had enabled me to satisfy myself about this discovery, which turned out to be right. As I took my leave of the piano-forte proprietor, whose sands of life—according to the advertisement—had nearly run out, I noticed a slight change in the position of his wig, to say nothing of his altered tone and manner, which made him more youthful by thirty years.

My experience by this time ought to have satisfied me that little pecuniary benefit was to be derived from hunting for bargains out of the regular order of trade. Curiosity, however, led me on; and the little knowledge I had already gained produced a feeling of confidence—perhaps over-confidence—in my wisdom and keenness that gave an additional zest to the pursuit.

The next piano that I visited was the property of a widow lady in reduced circumstances, who was compelled to part with some of the luxuries that had adorned her once happy home. The address was still the same kind of front parlor in a house let out for lodgings, and the piano was still the same kind of gay, showy, got-up-looking instrument, refusing in its shiny coat of sticky, treacly varnish, to harmonize with the other threadbare and dusty trappings of the room. After a few minutes' delay, the lady made her appearance, dressed in an ordinary vulgar dress, and with nothing of the widow about her except a particularly large and frightful cap, which she had

evidently put on in a hurry, to attend me in what she considered becoming costume.

"You'll excuse me, sir," she said, with emotion, "if I seem to hurry you, but you know how painful it must be to me to sell anything that belonged to him, when he's only been dead a month—a month come next Wednesday."

"Indeed!" I said, with a voice of sympathy; "is it a six three-quarter octave?"

"No, sir," she returned, with a deep sigh, "he couldn't a-bear anything larger than a six-and-a-half. He never had strength enough to play upon it, though he gave eighty-five guineas for it a month before he died; and I suppose I musn't ask any more than sixty."

"I thought it seemed very new," I replied; "unseasoned, if I may use the term."

"No, sir," she said, "not unseasoned. New, if you like, but not unseasoned; he was too good a judge for that; and his last words almost were, 'Mary Anne, if you let that instrument go for less than I gave for it, you'll do yourself an injury.'"

I went direct from the widow's house, of course without having made a purchase, to look at the piano of a widower in reduced circumstances, which, my advertisement list told me, was for sale in the next street. The instrument might have been the twin-brother of the widow's piano, and the widower might have been the husband of the widow. The house was again a lodging-house; the apartment was again a faded front parlor; and the bereaved owner of the property was a middle-aged man, who had huddled on a shabby black coat over a blue shirt and highly-fanciful waistcoat, which gave him the appearance of a professional cricketer, made hurriedly decent to attend a funeral.

"You'll pardon me, sir," he said, in tones of deep feeling, "if I appear to hasten your departure, but you know how trying it is to dispose of anything that belonged to her, when she's only been dead a fortnight—a fortnight next Saturday."

"Indeed!" I replied, in the same tone I had used to the widow, for the speech was, in substance, the same; "is it a full seven octave?"

"No, sir," he replied, with a heavy sigh, "her fancy always ran upon six and three-quarters. It seems only yesterday that I gave eighty guineas for it, before she was taken from us, and now I suppose I musn't expect to get more than sixty pounds in cash."

"I'm afraid," I answered, "that it's too new—too unseasoned for me to venture on its purchase."

"Too new, sir! too unseasoned!" he exclaimed, in astonishment; don't say that, because I know she was too good a judge to be imposed on. It was only a few days before she was taken from us that she said to me, 'Robert, it was very kind of you to spend your poor mother's legacy in buying me a piano; but it'll be no loss to you. You'll get back all you gave for it, if you put it up to auction.'

Having had enough of this mixture of the grave and the huckster's shop, I passed still pianoless, to a more cheerful atmosphere. A young man, in chambers, had advertised an instrument for sale, which he had unexpectedly won at a raffle; and though his direction was not very promising, resolved to pay him a visit. The instrument, as I expected, presented the same old familiar face that I had gazed upon so often for the few weeks, and I seemed to welcome it as a tried and valued friend.

The young man, who looked like one of those commercial travellers who leave Josephus in penny numbers at street-doors upon commission, affected an extremely off-hand, living-in-chambers manner in displaying his property.

"There you are," he said, throwing up the lid; "a piano's all very well, but it don't suit my book."

"You don't play, then?" I asked.

"No time," he replied, "for all that sort o' thing when you're going in for the law."

"No," I said, "I suppose not. The instrument seems remarkably new."

"Does it?" he returned. "I'm no judge. They tell me it's worth eighty sovs., and I want fifty for it. That won't break anybody's back."

"No," I said; "but I don't think it's quite the thing to suit me."

"Say five-and-forty, then. It cost me nothing, and I want to buy a dog-cart."

"I think I must decline," I replied.

"You don't seem to know your own mind," he said.

"I know the piano, though," I returned. "It belongs to one whose sands of life ought by this time to be thoroughly run out."

The young man in chambers said no more, for he saw that I was an exceedingly well informed man. The instrument was the same one, with the small

mark on one of the keys, that I had examined at the house of the venerable-looking secret agent.

I did not give up the investigation even at this point, but passing from these channels of private enterprise to a more public field, I visited a piano that was on view at a hat shop in a leading thoroughfare. It was still one of the same large family of instruments that was presented to my view, though the man who exhibited it was not made to perform any particular character, except that of an affable tradesman.

"Music's a nice accomplishment, sir?" he said, as I tried the keys with a very lame performance of the "Merry Swiss Boy," and variations.

"Ye—s," I said, endeavoring to speak without interrupting the flow of harmony.

"Wish I had your touch, sir," he continued.

"You must have learnt very young."

"No," I said, affecting not to hear his last remarks, "this instrument's not the one for my money."

"Of course not, sir; certainly not, sir," he returned quickly; "I thought so the moment I heard you run your fingers over the keys. There's no deceiving you, you're too good a judge of the article."

"Good morning," I said, preparing to go, though pleased by his observations.

"If you'll step up-stairs, sir," he replied confidentially, "I think I can suit you to a hair, though we don't want it generally known that we sell pianos at a hat shop."

I went up stairs, under the guidance of a boy, who took me to the second landing, where I was introduced to a long room crammed full of every variety of instruments. The master followed in a few minutes, and seemed astonished that I was standing in the middle of his secret stock, instead of in another department, where he meant me to be ushered to inspect another solitary specimen.

"Well, sir," he said, with some little embarrassment, "since you've been shown in here by that stupid boy, I can say no more. You're a man of the world, and must know that a hat warehouse is not half full of pianos without a reason. They may be smuggled, or they may be—However, we'll say no more about it, here they are. I hope, sir, you'll take no notice of the singular circumstance."

"Oh, certainly," I replied, "it's nothing to me."

"Thank you, sir," he returned, quickly, "much obliged, I'm sure; and since you are here, if there's any instrument you'd like to select, you may place your hand on any one of them for fifty pounds."

I own that I was weak enough to be deceived by the elaborate train of deception, and that I suffered accordingly. I selected an instrument for a fifty pound note, which faded away in harmony and appearance before it had been in my possession six months, notwithstanding that it was treated in the most kind and considerate manner. I called in the services of a professional man to effect a cure, and he candidly told me that the operation was impossible. The piano had only one fault, but that was of the most unreformable kind—it was a bargain bought, in a moment of weakness, at a hat shop.

War Songs and War Music.

In our harmless military parade, where no more tiresome service than a tramp up Broadway is required, the music of the Dodworths and Sheltons is often the best, and to the majority of the spectators the most pleasing feature of the display, while to those in the line it is quite indispensable in the march. From the earliest days—from the times of Moses down to the present moment—no band of soldiers of any extent has undertaken a march without the enlivening influence of music. The inevitable passion formerly displayed itself in the shawm and sackbut, and is now as fully manifested in the drum, trumpet, cornet and other instruments that accompany the march of modern armies.

During the last few years military music has made considerable advance. The bands of Austria are almost without rivals, and in Italy the only benefit that the "Tedeschi" have brought to the Italians over whom they were stationed, is the music. At Florence the Austrian bands, aided by native Italian musicians, were accustomed to play daily before the palace of the Grand Duke and in the fashionable resort of the Cascine. At Bologna and Ancona, and the various Lombard towns, where the Austrians are stationed in great numbers, the military music is also excellent, and at Rome the French troops indulge the people with a similar luxury, playing almost daily on the Pincian Hill.

In Prussia the military music is considered admirable, and in Turkey, also, it has, under the supervision of Giuseppe Donizetti, the brother of the great composer, attained a high degree of excellence.

But instrumental music is not always enough for

the soldier. He desires something beside the ear-piercing life and the shrill trump. He feels the need of some vocal demonstration, in which he can himself take part. This feeling is universal, and manifests itself in the war whoop of the American savage, as well as in the more finished war songs of the moderns. France, indeed, seems to have the pre-eminence for military songs. First of all is that most thrilling strain of Rouget de l'Isle, the world-renowned Marseillaise, than which there is not a nobler war-song in existence. Then follow the *Mourir pour la Patrie*, Queen Hortense's pleasing composition, *Partant pour le Syrie*, and a number of other local and ephemeral pieces, like the almost childish "*Monsieur Malbro, il est mort*," that serve a good purpose for a time, at least. The English, on the contrary, are almost destitute of such songs. Their great national anthem, "God Save the Queen," is, with its majestic choral harmonies, utterly unsuited for a war song. During the Crimean struggle the favorite ballad *Annie Laurie*, and a new song, "Cheer, Boys, Cheer," were very popular with the soldiers, and were often sung in unison by whole regiments. The Italians, for such a musical people, have few if any real war songs. The famous *Suoni la tromba* of Bellini has often served to inspire patriotism and arouse courage, but it can hardly be considered a national war song.

The *Courier des Etats Unis* contains some interesting remarks about the songs for the present European war. We translate the following:

"From the first day of their entry in that country the future heroes of the Italian war have sought to express, by the choice of the songs with which they enlivened their marches, the unanimous sentiments with which their brave hearts are filled. So far they appear to have a preference for the patriotic refrain, *Mourir pour la Patrie*."

"These couplets, familiarized by the celebrated drama of *Chevalier de Maison Rouge*, and which popular tradition has baptized by the name of the 'Girondist's Song,' are now the cries of the spontaneous enthusiasm awakened in the hearts of our soldiers at the approach of the conflict."

"The words of this war song have really never had the slightest relation to the Girondists, notwithstanding Alexander Dumas; they were written by Marshal Brune while he was yet general of the brigade. It is only a few years since M. Lavardet, the autograph collector, had in his possession the detached pages of a memorandum book on which were yet legible these couplets, written with a pencil by Brune himself, with all the erasures and corrections."

"The *Piemontaise*—words by Auguste Barbier, and music by Madame Dauterive—is also frequently sung along the boulevards and in the suburbs. It reads as follows:

"Peuple de France, en guerre, en guerre!
Enfants des champs, enfants de la cité,
Levons-nous tous, aux armes! notre mère
A dans les cœurs agitée sa bannière,
En guerre pour la liberté! (Bis.)"

"Ah! cette fois c'est la dernière,
C'est le dernier des grands combats;
Encor quelques jours de misère,
Encor la foudre et ses éclats.
Et puis dans une paix profonde,
Pour toujours, les peuples du monde
Reposent leur membres las. (Bis.)"

"Loin de nous de prendre l'épée
Pour avilir les nations.
Penser sur leur terre usurpée
Et souffler leurs vieux blasons:
Nous voulons, guerriers magnanimes,
Délivrer de nobles victimes
De l'ochlocratie et des prisons! (Bis.)"

"Où, nos bras s'arment pour défendre
L'œuvre injuste des anciens rois,
Pour relever de la poussière
Le front d'un grand peuple aux abois,
Et sans intérêt, sans colère,
D'aider à reconstruire son sort,
Son rang véritable et ses droits. (Bis.)"

"Italie, ô terre malheureuse!
Ton cri n'est point oublié
De nos nouvelles de beauté,
Pour tous les trésors de science
Que tu verses sur notre enfance
Nous te rendrons la liberté. (Bis.)"

In Piedmont, continues the *Courier*, the military musicians welcome our soldiers by playing the Marseillaise; but, what a Marseillaise! A Marseillaise Italianized and tricked out with flourishes and cadenzas that metamorphose this energetic air into a pleasing dance tune—a real boarding-school-miss Marseillaise.

Both in Paris and the provinces the *Châlet* has never been so popular, and the spectators invariably demand a repetition of the lines:

"Dans le service de l'Autriche
Le militaire n'est pas riche.
Chacun sait ça."

It is a noticeable fact that real war music has always been dreaded by despotic government. There are countries where no one dare raise a note of the Marseillaise. But now it is sung by troops all the way from Paris to Rome. It re-echoes in the passes of the Alps, and arises from the plains of Lombardy. To the Italians it is already a signal of relief and rescue, and may yet be a coronation anthem of triumph and liberty.—*N. Y. Evening Post*.

The Opera Humbug.

MR. DWIGHT.—The good folks down East have been sorely provoked by the fuss made in the Boston papers about the Italian Opera—more properly pronounced by some Uproar. We have been inclined to think you were making a mistake about it, and are now happy to be confirmed in that idea by the following valuable piece of criticism, from the *Gospel Banner*, of Augusta, Maine. The worthy editor kindly waived his scruples against patronizing the theatre, for the purpose of testing, by his own experience, how these expensive entertainments compare with the simple, unaffected, intelligible concerts we have down our way, at twelve and a half cents a head admission, without any cost for librettos. The excellent editor must be a competent judge, for we have his own assurance that he has not only one, but two ears for music, and those probably long ones, and loves "good music." No wonder he objects to the "puerile, noisy, senseless" Italian Opera.

NATIVE.

While in Boston, Anniversary Week, we availed ourselves of an opportunity to go to the Opera—not as a minister, but as an editor! *pro bono publico*. We had long wondered at the infatuation of opera-goers, and had been desirous of seeing for ourselves what it is that attracts thousands to expend so much money and time, and we knew no better way of learning than to look and listen for ourselves. So, having been told that the whole force of the famous troupe now in Boston would bring out parts of the three great operas—*La Sonnambula*, *Norma*, and *Lucrèce Borgia*—on Saturday afternoon, we went.

The spectacle that saluted the eye before the rising of the curtain was a magnificent one. The whole floor was occupied by finely dressed ladies and gentlemen, as were the three galleries rising one above the other into the lofty dome which was brilliantly lighted. And the music of the orchestra, and now and then a strain of the singing were fine, but the performance, as a whole, we thought a bore. Whiskered men and painted women, tricked out in plush and tinsel, growling, and grunting, and shrieking, and squalling, sometimes in solo, and then in duet, and anon the whole swarm like so many cats, gesticulating, and menacing, and embracing, and frowning, and going through with all sorts of antics, in a gibberish that nobody can understand, that is the Italian Opera, as we saw it. Had it not been for a few strains—of which *Casta Diva* as sung by Madame Laborde is never to be forgotten, and Carl Fornes' bass singing,—it would have been insufferable. And yet, when some performer went through with his or her throat-splitting vocal gymnastics, it was curious to see the audience such being the *fashion* just now—go into fits of enthusiasm. To us—and we profess not only to have an ear but two ears for music—a quiet seat on a mossy rock, near some pond full of frogs, would have been quite as edifying, and nearly as musical. We do not understand how men and women can night after night listen to such, and then lie abed the long beautiful mornings of May, when, had they retired betimes, they might go out on their glorious common, and listen to a concert, compared to which all that the *omnis*, and *musis*, and *divis*, and *is*, and all the rest of them can do would be harsh discord.

We must think that those who thus spend much of their time place a low value on it; that those who seek their amusements thus must be hard pushed for enjoyment; that those who call it music have a curious taste, while those who expend their money thus are richly entitled to the benefit of the proverb we could not help applying to ourselves as we left the place: "A fool and his money are soon parted!"

A good drama is worth while; a concert of good music and words is the richest possible entertainment; but from such puerile, noisy, senseless performances as an Italian Opera, good Lord deliver us!

The Great Festival at Jones's Wood.

(From the N. Y. Tribune, June 9.)

New-York—the city—is composed of such diverse, not to say of hostile, elements, that events which would command affectionate local interest, and perhaps be embalmed in history, pass here as much unnoticed as though they belonged to the volant phenomena of a Tartar camp. Of this sort are the musical festivals of the great German population, as exhibited annually in the delectable groves just outside the city lots. One of these came off on Monday and Tuesday, at Jones's Wood. Imagine what an enthusiastic German poet—a Göthe, a Schiller, or a Heine—would sing of the lyrical gatherings on the chief of the German rivers, and change the geography, leaving the men and women just the same as in the fatherland—and we have the scene of yesterday. The air was fragrant with the virgin-like freshness of May. The river rolled in tranquil beauty. The multitudes gathered in decency and good order, without a bayonet to save society, or any similar sanguinary horror which aristocratic Europe deems indispensable. The musicians, to the number of several hundred, assembled, and clustered on a colossal platform, where, under the direction of Mr. Eisfeld and Mr. Dodworth, they discoursed their harmonies. The following is the list of pieces splendidly played by a wind orchestra of several hundred performers: Selections from Robert le Diable; Meyerbeer; Grand Military Overture, Mendelssohn. March Prince Albert, Kuhnner; Selection from Martha, Flotow; Overture, Stradella, Flotow; Fackel-Tanz, Meyerbeer.

During an interval in this performance, Mr. Wm. Henry Fry delivered an address, as follows:

"LADIES AND GENTLEMEN: This is the third time I have been honored with the duty of addressing a monster gathering, assembled to signalize the profession and benevolent needs of musical artists. The first time was when 20,000 people were gathered together in the Crystal Palace, at the period when the arts and industries of all the civilized nations were condensed there in generous contestation—vindictive the Universal progress of humanity, and assuring as was thought, the peace of Christendom—especially that of Europe; but, oh! where is that peace now in the old world? But we may congratulate ourselves that we are at peace, although Europe is surrendered to the coarse objectivities of national hates—to the awful dynamics of war—by which peasants, mechanics, and artisans shoot one another with the intensities of long artillery-ranges and Minnie rifle-extensions, without the lean satisfaction of looking a so-called enemy in the eyes or distinguishing him from a donkey or a stump. We may remember too that we are assembled under a dome, not as that of the Crystal Palace, which was wilted by fire in a few seconds; but under the dome of heaven whose arch is beyond destruction or decay. [Applause.]

"Close as we are here to the most beautiful river in America, our own Hudson, I cannot but recall the glorious German Rhine—[cheers]—the Rhine, and the brave men of the Rhine, and the beautiful girls of the Rhine, and the inspiring wine of the Rhine—and the lager beer of the Rhine. [Laughter.] It seems to me that although this gathering is expressly international; owing to the predominance of the German element among performers and auditors, it is easy to suppose oneself on the banks of the old German river, so refulgent with natural and historic beauties. [Cheers.] I cannot, too, omit to express the satisfaction which I feel as an American, that while havoc riots in Europe, here in America—and especially in this great city, which is tangent to the ocean common to the old continent—all nations, all peoples, all bloods, are fused in common social affinities, and at this moment symbolized by the indestructible harmonies of musical laws. [Cheers.] Permit me to say that what I understand of the spirit of our people and our institutions—of the very life of our glorious city, crescent every hour in municipal supremacy—is the generous welcome which is afforded to the industry and art, the talent and genius of Europe—embracing each man who is worthy as a brother and a friend, and strengthening the national arm, without any of the stale and effete resorts of armed tyrants or bigoted hierarchs. [Applause.]

"In regard to the particular profession of music, so represented and illustrated here to-day, permit me to say, that in my opinion, no city of Europe is more richly endowed than is New York. As I turn my eyes on the hundreds of performers here assembled, I feel that I count as many artists as there are players. [Cheers.] I believe, Mr. Eisfeld, that I understand the immediate object of this vast gathering, when I say that it is to signalize the coalition of two beneficial musical societies, so that their efforts in future may not only be lyrically more available, but that prospectively they may contribute to a fund for widows and orphans, it may be—may provide for what a man loves better than himself—his wife and children. [Cheers.] In enforcing this charity—this duty—the artist may remember the value of his calling. He may reflect that his music is worth nothing unless it personifies passion and emotion—unless it enforces courage, without hate or savagery; illustrates love, without fickleness, change, or cruelty; expresses religion, without persecution or bigotry. [Great cheering.] In so worshipping art, the artist is prophesying those greater days, when the warrior and politician shall cease to absorb the best places in history, and the creative mind find its proper place. [Cheers.]

"LADIES AND GENTLEMEN—I am deeply obliged to you for your courteous attention. I trust these Sylvan retreats may often be enlivened in this manner by the dance and song—by good fellowship and by good manners. This scene recalls that of last year when I had the honor of addressing many thousands of persons assembled here. The only difference I find is the absence of lager-bier [great laughter], which flowed then as copiously as the river by our side. [Continued laughter.] [Here the President handed the speaker a glass to drink.] Gentlemen and ladies, you think I am going to speak longer—but I'm not. [Great laughter and cheers.]"

The music was resumed:—then the dance:—then fireworks:—and the heart and soul of Germany seemed to be transplanted to Jones's Woods in these musical festivities."

Dwight's Journal of Music.

BOSTON, JUNE 18, 1859.

MUSIC IN THIS NUMBER.—1. Conclusion of HAUPTMANN'S *Salve Regina*, as arranged to English words: "We have thought of thy goodness, O God."

2. Short piece for choir: "Be pleased, O Jehovah, to deliver me," by HAYDN. (Also from Webb's "Cantica Ecclesiastica.")

The Programmes of the Past Musical Season in Boston.

The rather one-sided comments of a Leipzig critic upon music on our side of the Ocean, which we published last week, reminds us that we have not yet given, after our custom of past years, a tabular summary of the works and authors that have been brought before a larger or a smaller public here, during the season now at length left completely behind us. The German writer based his observations wholly upon programmes from New York. Perhaps when he sees what has been done during the same time in Boston, he will not be quite so confident that musical art and musical taste in this country are tending so decidedly in the direction of the "Music of the future," so-called, and that Liszt and Berlioz and Wagner have become the gods of our idolatry. We give below a classified list, perhaps not quite complete, but as nearly so as we can make it, of the compositions in each kind which have formed the material of our Concerts, Operas and Oratorios since October last.

1. SYMPHONIES FOR ORCHESTRA.

BEETHOVEN: No. 1, in C. (twice); 2, in D; 4, in B flat; 5, in C minor (twice); 6, "Pastorale"; 8, the Allegretto only (3 times); 9, Choral, (twice).

MOZART: in E flat; in C, "Jupiter."

HAYDN: in D; the "Surprise."

MENDELSSOHN: in A major, "Italian"; A minor, "Scotch"; "Lobgesang."

2. CONCERTOS.

BEETHOVEN: for violin, in C. with Orch.

RODE: for violin, with Orch.

WEBER: with clarinet, C minor.

MOZART: in E b, piano and orchestra (twice).

3. OVERTURES.

BEETHOVEN: King Stephen; Leonora, No. 3, in C; Fidelio, in E; Egmont.

MOZART: Don Giovanni; Figaro.

WEBER: Freyschutz (3 times); Oberon (3 times); Preciosa.

ROSSINI: Tell (twice); Siege of Corinth; Il Barbiere.

MEYERBEER: Huguenots (4 times); Robert le Diable (4 times).

FLÖTOW: Martha (many times.)

R. WAGNER: Tannhäuser (once.)

HEROLD: Zampa.

KREUTZER: Nachtlager in Granada.

KALLIWODA: Concert overture.

REISSIGER: Yelva.

4. VIOLIN QUINTETS.

MOZART: No. 1, C minor; 5, E flat; with clarinet.

BEETHOVEN: No. 1, in E flat, op. 4; 2, in C, op. 20.

WEBER: with clarinet, op. 84.

MENDELSSOHN: No. 2, E flat.

SCHUBERT: op. 163, in C (with 2 cellos.)

RIES: op. 171, in G.

SPOHR: Notturmo from op. 35 (twice.)

5. VIOLIN QUARTETS.

HAYDN: No. 48, in F; 60, in A.

MOZART: No. 4, E flat; 10, D.

BEETHOVEN: op. 18, No. 2; op. 59 "Rasoumowsky" in F (twice.)

SCHUBERT: in A minor.

MENDELSSOHN: op. 12, No. 1, E flat (twice); op. 44, D; posthumous, op. 81, in E.

GADE: op. 3, in E minor.

6. TRIOS, (PIANO, VIOLIN, &c.)

BEETHOVEN: in D, op. 70, No. 1; B. flat, op. 97.

MENDELSSOHN: in D minor.

7. PIANO-FORTE PIECES.

WEBER: L' Invitation a la Valse, (arranged for 8 hands, 2 pianos, by O. Dresel.)

MOSCHELES: Duo, "Les Contrastes," for 8 hands, 2 pianos.

LISZT: "Benediction de Dieu," from "Harmonies Poétiques."

BENNETT: Capriccio (with Quintet.)

MENDELSSOHN: Several Lieder ohne Worte.

8. ORATORIOS, CANTATAS, &c.

HANDEL: Messiah; Israel in Egypt.

J. S. BACH: 5th Motet.

MENDELSSOHN: Hymn of Praise; Chorus from *Edipus*; Hear my prayer (Soprano solo with chorus).

SCHUBERT: "Miriam" Cantata; Psalm: "The Lord is my Shepherd."

NEUKOMM: David, oratorio.

ROSSINI: Stabat Mater.

9. OPERAS.

MOZART: Don Giovanni (5 times); Nozze di Figaro (twice.)

PAISIELLO: La Serva Padrona.

ROSSINI: Barber of Seville.

BELLINI: Norma (3 times); I Puritani.

DONIZETTI: Lucrezia Borgia (4 times); Fille du Regiment (3 times); La Favorita; Lucia.

VERDI: Trovatore (twice); Traviata (3 times).

MEYERBEER: Robert le Diable (4 times); Huguenots (twice).

FLÖTOW: Martha (5 times).

10. SONGS, DUETS, ETC.

HANDEL: "Angels ever bright and fair."

BACH: Air soprano, with cello: "My heart ever faithful," &c.

GLUCK: Che farò senza Euridice.

MOZART: "In diesen heil'gen Hallen"; "The Violet"; "Dove Sono"; "Non più andrai."

BEETHOVEN: Scena: "Ah! perfido"; "Adelaide" (twice).

SCHUBERT: "Ave Maria"; Serenade.

MENDELSSOHN: "Jerusalem, thou that killest," &c.; "Caro cibus," from *Landa Zion*.

ROBERT FRANZ: Several Songs. Also Part-Songs.

MEYERBEER: "Ah! mon fils" (twice).

ROSSINI: "Sombre foret," from *Tell* (twice); Scena from *Tancrède*.

BELLINI, DONIZETTI, VERDI. The usual selections.

COSTA: Quartet, "Ecco quel fiero istante."

BALFE: "Come to the garden, Maud."

11. MISCELLANEOUS.

BEETHOVEN: Music to Goethe's "Egmont," entire.

ROBERT STOEPEL: "Hiawatha," a Romantic Symphony.

BERLIOZ: Orchestral arrangement of Weber's "L' Invitation."

WAGNER: Scena from *Tannhäuser*, arranged for Orchestra.

WEBER: Andante from 1st clarinet Concerto, arranged for Quintet.

MOZART: Adagio from Serenade for wind instruments, arranged for Quintet.

SCHUMANN: "Sylvester Song," from Album, arranged for string Quartet with Clarinet.

MEYERBEER: "Fackeltanz"; Polonaise, from "Struensee," (both for orchestra.)

The list, it will be seen, includes but very little that is new in any sense. Of works new to Boston audiences we can only mention: the "Egmont" music; Mr. Stöpel's American "Romantic Symphony," which was wholly new; the overture to "King Stephen"; the Quartet and Quintet by Schubert; the Quintet by Ries; a single piano piece, each, by Liszt, Moscheles and Bennett; and the operas: "Figaro," "Serva Padrona," "Martha," and the "Huguenots." Messrs. Berlioz, Wagner, Liszt, &c., certainly figure next to not at all. The fault of the season has been that it has given us almost nothing but repetitions of good old favorites, with half a dozen memorable exceptions. The encouraging feature of it has been, that the concerts have been made up in the proportion of at least five to one of sterling classical works, and have dealt comparatively little either with hacknied trivialities or with things attractive solely on the ground of novelty. Do we err in reading here a genuine sign of progress of true taste?

Music Abroad.

London.

Mr. Hullak's last subscription concert of the season, on Wednesday evening, was an excellent entertainment. Beethoven's "Pastoral Symphony," Weber's "Concert Stück," well given by that promising

young lady Miss Howell; Mendelssohn's "Walpurgis Night," with Miss Palmer, Mr. Wilby Cooper, and Mr. Thomas, were among its principal features. Besides these we had the pleasure of hearing Mr. Sims Reeves in his very best vein, *encored*, not in Cimarosa's "Pria che spunti" (as a contemporary has stated), but in the entire *scena* from "Der Freischütz,"—also giving to the *solo* in the noble "Sanctus" by M. Gounod, all its due pomp and glory. (When, may be asked parenthetically, are we to hear the entire Mass?) Miss Banks, too, was *encored*, and deservedly, in one of the tremendous songs of *Astra fiammante* from the "Flauto Magico." The concert, in short, went off with the utmost spirit.

DRURY LANE.—"Rigoletto" was produced at the close of last week, with Signor Fagotti in the part of the buffoon. It was impossible to avoid feeling,—clever to a certain degree though the new comer is,—that it is more ambitious than wise for any one to attempt the character while a certain Signor Ronconi is only a few doors distant. It was as impossible to avoid grieving over the magnificent voice of Signor Mongini,—about the most splendid organ that we recollect to have heard, but abused as few voices have ever been. A person more innocent of the art of singing has rarely trod the stage. Ten years ago the tourist might have heard wandering minstrels by the dozen before Pedrocchi's and Peverada's and Florian's and Donay's coffee-houses in the Italian towns, the worst of whom was a great artist, if compared with Signor Mongini. Mdle. Welser, the new *Gilda*, is agreeable to see: we regret that ears cannot report well of her endowments by nature, or the training they have received. She has been replaced by Mdle. Brambilla.—*Ethenaum*, 21st.

PHILHARMONIC CONCERTS.—The programme of the second concert, on Monday evening, was as follows:—

PART I.—*Sinfonia* in A major..... Mendelssohn.
Aria, "Il mio tesoro" (Don Giovanni), Signor Bèlart, Mozart
Duo Concertante for two violins, Mr. Alfred Holmes
and Mr. Henry Holmes..... Spohr.
Recit. and Aria, "Reveries, ma noble protectrice" (La
Part du Diable), Miss Augusta Thomson..... Auber.
Overture, "Oberon"..... Weber.

PART II.—*Sinfonia* in C minor, No. 5..... Beethoven.
Duet, "Raserna, o cara" (Guillaume Tell), Miss
Augusta Thomson and Signor Bèlart..... Rossini.
Overture, "Les Deux Journées"..... Cherubini.
Conductor—Professor Sterndale Bennett, Mus. D.

MONDAY POPULAR CONCERTS.—The programme of the last concert was divided between Franz Schubert and Louis Spohr, the selection from both masters being first-rate—of Schubert we had the string Quartet (No. 1) in A minor; Grand Sonata for the piano-forte (No. 2) in D major; *Rondeau brillant*, in B minor, for piano-forte and violin; "Ave Maria"; Serenade (*Sändchen*); "The Wanderer"; and "The Erl-King." The reputation which Schubert enjoys in this country has been in no way compromised by the doubtful reception awarded to his orchestral symphony at the recent concert of the Musical Society of London. Enough has been said in this journal to show that any important work of his is entitled to serious consideration. The difference of opinion which existed respecting the symphony was, perhaps, one reason why so many amateurs assembled at St. James's Hall, on Monday night. Those who knew Schubert's compositions and admired them, were anxious that he should have an opportunity of redeeming his partially lost credit with the public; and those who knew his instrumental works by report only, were willing to hear and judge for themselves. Schubert may be said to have taken his revenge for the slight he met with at the Musical Society. His three instrumental pieces were heard with delight, and there was no second opinion as to the merits of any one. The Quartet was executed by Messrs. Joseph Joachim, Ries, Schreurs, and Signor Piatti; the Sonata for piano-forte, by M. Charles Hallé; and the *Rondeau*, by M. Charles Hallé and Herr Joachim.

The Spohr selection commenced with the Grand Double Quartet in E minor, No. 3 (Op. 87)—first quartet, Herr Joachim, Herr Goffrie, Mr. Doyle, and Signor Piatti; second, Herr Louis Ries, M. Bernard, Herr Schreurs, and Mr. Daubert. This was a very great performance of a great masterpiece. The other instrumental piece was the sonata in E flat, for violin and harp, played by Herr Joachim and Mdle. Mössner, a harpist of considerable talent.

HERR JOACHIM'S CONCERTS.—The second of these interesting entertainments took place on Wednesday evening, in presence of a very numerous audience of connoisseurs. The programme was as follows:—

Quartet in E flat (Op. 74)..... Beethoven.
Quartet in A minor (Op. 132)..... Beethoven.
Quartet in C (Op. 69)..... Beethoven.

Herr Joachim was inspired this evening. Finer playing was never heard.

CRYSTAL PALACE.—The first appearance of Herr Leopold de Meyer signalized the last Saturday concert in a remarkable degree. Intense was the curiosity to hear the famous *virtuoso*, and when he sat down to the piano, the applause having subsided, the attention was breathless to catch the first sounds from the instrument.

The pieces selected by M. de Meyer were, his new fantasia, entitled "Souvenir de Naples," and "Variations on Hungarian Airs." Both created an extraordinary sensation; the latter being unanimously redemanded. The great *virtuoso* substituted a romance, "Le Départ et le Retour," ingeniously winding up with the *coda* of "The Hungarian Airs," which was received with equal enthusiasm.

Musical Chit-Chat.

The opera rushed to a conclusion in last Saturday's "Matinée." Great was the crowd, and sore the complaints at the manner in which things were hurried through, pieces curtailed, Miss Phillips figuring only on the bills, &c. By four o'clock the curtain fell, and by five the singers were all packed and on their way for New York. Mr. Ullman's experiment of cheap opera had hardly a fair trial, owing to bad weather. The four performances averaged fair houses, and no more. As far as we could judge, the result of it was that the fashionable class staid away, while the "gods" from the gallery, &c., who had always paid their half-dollar, proving more constant, dropped down into the fashionable seats. Try again Mr. Ullman.

The London *Musical World* copies our reminiscences of Mme. Bosio, and informs us that the report, which prevailed here, of her having been separated from her husband, was entirely incorrect. . . . In New York, on Tuesday evening, a new debutante from private and fashionable life appeared in opera, for the benefit of the "Woman's Hospital." Mme. DE FERUSSAC, the daughter of Col. Thorn, whose portrait figures in Winterhalter's picture among the ladies that surround the Empress of the French, was the lady. The piece was *I Puritani*; the other singers, BRIGNOLI, AMODIO, and JUNCA. The *Tribune* says, her voice is not powerful, but of good quality and admirably trained; that she acts with remarkable ease, and sings like an artist. . . . Our accomplished soprano, Mrs. J. H. Lowe, has received an offer of \$1,000 salary to sing at Trinity Church in Chicago. Our readers will be glad to learn that she does not accept. . . . Signor BENDELARI, our *maestro di Canto*, has gone to Italy, to visit his relatives in Naples, and will return here to his pupils in the autumn.

The marriage of JOHANNA WAGNER, with a M. Jachmann, in Berlin, is reported. . . . We quite sympathize with this from the Worcester Palladium:

A criticizing member of Biscaccianti's audience, listening to her charming rendering of the *Serenade*, which commences:

"Through the leaves, the night winds stealing."

objects to the universally accepted pronunciation of the word *winds*, which, by common consent of teachers, &c., takes the long sound of *i*, and becomes *wynnds*. We are aware of the arguments advanced in favor of the innovation; but for ourselves, prefer the softer sound of the spoken word which seems more musical, more poetic. It is a good solid English word, and, rightly pronounced need shame no song nor singer. The idea that English is no language for song, is fast going by; thanks to those who inculcate the theory that distinct pronunciation in singing any language can be attained only by diligent study of its consonants as well as vowels.

The New Orleans *Picayune* says with truth: "The first great success made by Bosio was in Boston." . . . Mme. LORINI (Miss VIRGINIA WHITING), another Boston girl, has had a distinct success in Italy in the leading characters of opera, as *Norma*, &c. Her voice, method, style and action are all praised.

A singing society in Paris, a short time ago, of-

fered a prize for a sacred composition. Amongst other works two were sent in which were pronounced by the society to be unworthy. When the letters which had accompanied the compositions were opened, the name of CARL MARIA VON WEBER was found to be the author. The German papers on this occasion display much merriment and irony.

Musical Correspondence.

NEW YORK, JUNE 14.—It was my intention to have given you a full report of the public production of Dr. WARD's new opera "The Gypsy's Frolic," but so much time has elapsed since that important epoch in our musical annals that I will only briefly allude to it.

Dr. Ward composed this work a number of years ago, and it was first produced at Huntington, Long Island, by a party of amateurs. It was subsequently given at a private *soirée* in this city and on both occasions was deemed a success by the Mutual Admiration Society to which both composer and audience belonged. So it was proposed to give it in public and the poor Mount Vernon Fund was engaged to push it into notoriety. At first the intention was to have it performed entirely by amateurs, but as the eventful evening approached most of these became frightened and backed out; professional talent was engaged and the work finally produced at the Metropolitan Theatre.

It was not a failure but very nearly one, and though it had been advertised for a second performance it was withdrawn after the first representation. As a musical work it has little originality, and though some of the melodies are pleasing, it is yet an opera only fit for private circles where personal friendship and ambition can make it successful.

Yet such is the vanity of mortal men—and especially mortal women! Before the performance the friends of the composer injudiciously said that they confidently expected the work would be at once demanded for the Academy of Music, and that the company would also receive handsome offers from the provincial towns—which means Boston, Philadelphia, &c.—to produce it in those places.

As yet neither the Academy of Music nor the provincial towns have manifested any intense desire to get possession of the "Gypsy's Frolic."

CORTESI, the new Italian prima donna, has met with a brilliant success in the *Martiri*. She sang with immense vim and intensity, and the duet in unison for tenor and soprano in the last act was honored with a double encore. The effort, however, was a dangerous one; the next opera night Cortesi could not sing and when she did appear again in *La Traviata*, she could hardly get through the part. Doctor Somebody then said she could not sing any more, and so her name is withdrawn from the bills, and Colson has taken her place. This lady sang last night in *Martha* with success.

STRAKOSCH keeps up a lingering season of opera, but it does not pay expenses, the audiences being chiefly the most defunct of dead heads, artists out of engagements swarming like the locusts of Egypt. For instance, to say nothing of vast hosts of tenors, basses, contraltos, &c., there were some half a dozen *prime donne* present at Cortesi's performances. There was PERITA GASSIER, who has since gone off on a concert tour with her husband and Arthur Napoleon; there was Madame ALAIMO, a pensive looking lady, a really fine artist and a lady of respectability and attainments, but who was wretchedly brought out in *Norma* and failed; there was CORA DE WILHORST, who has had a fever and lost her hair and now wears it short and crispy like a wig; there was ADELINA PATTI, who, if she isn't a *prima donna* now, will be one next fall, and a good one too; there was PATTI STRAKOSCH, who sings quietly and

calmly and has several charming cherubs of Patti-Strakosch-ings which occupy her attention as much as opera-music; there was BERTUCCA MARETZKE, who borders on the chubby, is prettier than ever, and spends most of her time in Staten Island driving around in a Marezekian turn-out; there was PARODI, the queenly Parodi! She is in my opinion the handsomest woman that visits the opera-house. She dresses with such taste, is so ladylike and dignified in her manners, and wears her hair with such a beautiful braid!

Then there are all sorts of relations of artists—Italian fathers with long beards, and Italian brothers with saw faces, long noses and pointed moustaches. The artists and their friends constitute about one-half of the audience, and they must be dead heads, for who ever heard of an artist paying to go to the opera.

However, though the summer is too far advanced to make opera pay, Strakosch has, on the whole, made money this season.

FREZZOLINI arrived here yesterday in the Fulton, attended by two servants. What her operative arrangements are, I cannot learn.

ARTHUR NAPOLEON, Mr. and Mrs. GASSIER, and Mr. MILLARD, with several other instrumentalists, have gone off concertizing. They make a strong troupe, but how a company of eleven people are going to pay their expenses by giving concerts in country towns like Hartford, Albany, &c., is more than I can tell. TROVATOR.

PHILADELPHIA, JUNE 7.—The Board of Music Trade held its annual meeting on the 1st inst., in Baltimore. The attendance of members was very gratifying, and the result of its deliberations evinced to a most satisfactory degree that the *entente cordiale* between those who comprise the Association, not only continues unimpaired, but likely to last many years.

There were present: from Boston, Messrs. Haynes and Russell; from New York, Messrs. Hall, Gordon, and Pond; from Philadelphia, Messrs. André, Gee, Schmidt, and Beck; from Baltimore, Messrs. Willig, Miller, and McCaffrey; from Cincinnati, Mr. W. C. Peters; from Louisville, Mr. Tripp; from St. Louis, Mr. Chas. Balmer; and from Toronto, Ca., Mr. A. S. Nordheimer.

An application for membership was presented to the Board, on behalf of a Southern dealer, who however had prejudiced his own cause, by a tardiness in sending on his documents of eligibility, and he thus fell through upon a ballot vote, because the Constitution clearly prescribes the time prior to each annual meeting, within which formal applications for membership must be made to the President.

The Constitution of the Board was entirely revised upon this occasion; and many important changes therein attested the sound judgment and faithful labors of the Committee appointed to take this matter in charge. The Committee consisted of Messrs. Peters, Hall, and Haynes, a fitting trio, wherein the long experience of the former came well into play with the quick-witted energy of his younger *confères*.

The informal proceedings of this meeting in the beautiful monumental city, proved of the most delightful character, and reflected infinite credit upon the hospitable resident delegation, under whose auspices and direct management their visiting brethren found the hours flitting by in an uninterrupted flow of pleasure and beneficial recreation. And here it may be *apropos* to advert to the presence of Prof. Chas. Grobe, the eminent and prolific composer, whom the members welcomed to these informal festivities with every degree of enthusiasm and warm friendship; and whose geniality and cheerfulness beamed through his gold spectacles at every step, serving to enhance to a marked degree the general

routine of enjoyment. Grobe has just attained his opus 1100, a high pressure state of inspiration, surely and a point which places him in advance of Czerny, Hüntner, and other prolific transatlantic writers. To term him a favorite with publishers would scarcely convey an adequate idea of the exact *status* of feeling between him and his men of business; the latter almost idolize the man, and they respect the genius which throws so many pleasing variations upon their copyrights directly into the fingers of the young ladies of the land. But I digress.

After the adjournment of the Board to meet in New York, on the first Wednesday in August, 1860, and the reflection of the same corps of officers, the members were ushered into a spacious dining saloon, where mine host Barnum had capably fulfilled the wishes of the Baltimore delegation by spreading a superb luncheon of crab salad, cold tongue, ham, cheese, strawberries, such as might have imparted additional lustre to the Barmecide's feast in the *Arabian Nights*, and a fine variety of other condiments, which were keenly relished by all the guests. During the progress of this meal, telegraphic despatches of salutation were forwarded, through the Secretary, to sundry absent members, e. g., Messrs. Oliver Ditson, D. P. Faulds, Mr. C. H. Weber, and Mr. Peters, Jr.; and at the conclusion thereof, the Board found itself deposited into an omnibus, drawn by four spanking steeds, and driven by a pair of enthusiastic "Greeks," who soon reined in before the residence of Mr. Wm. Knabe, the well known piano manufacturer, who had previously extended a cordial invitation to the Association to partake of his good cheer. On the way thither the visitors enjoyed a superb view of the towering Washington Monument, a lasting credit to the patriotic State which reared it and the beautiful city which contains it; and they admired simultaneously the elegant character of the private dwellings which surround it, and which combine with it to render that locality one of the most sightly in America. At the residence of Mr. Knabe, Southern hospitality again evinced itself in an exquisitely arranged and supplied table, and in the open-hearted reception which the members enjoyed at the hands of the Knabes, *père et fils*; and after a due enjoyment of substantial fare and sparkling champagne, the garden of the entertainer, with its cooling breezes, fresh grass beds, and blushing roses, was thrown open for a luxurious siesta, enhanced by the softening, soothing fumes of a prime Neptuno or cigarette. But time presses; and the omnibus again started, now taking its lumbering course toward the placid Patapsco, on the banks whereof the visitors whiled away a half hour, watching the fishermen as they rowed along in their light batteaux, inhaling the fresh river breezes, or pointing out to each other prominent objects in the city, which lay in the rear, enveloped in the haze of a warm summer's day.

Farther along the "Bords du Patapsco," (this, by way of suggestion to Prof. Grobe, who surely then must have become inspired to commemorate the excursion by a morcean to be dedicated to the Board,) the omnibus passed near the Winans cigar-shaped steamers, which certainly is a curious model, and seems more like the back of a whale seen at a distance. After duly gratifying curiosity with an inspection of this really wonderful piece of mechanical ingenuity, the excursionists proceeded to Fort McHenry, where they "arrived just in time to be too late" for the noon drill of the two regiments of flying artillery stationed on the renowned fort. So the members of the Board strolled over the works, now speculating upon the probable range of certain grim looking cannon, now admiring the clear, azure of the Bay far beyond, and anon appealing to a military member from the New York Seventh Regiment, as to the probability of aiming a field piece, successfully, from the fort, at a little steamer which was paddling its way through the blue waters, far off.

Hereupon, the omnibus again picked up the strollers, and after divers wanderings through uninhabited streets, deposited its contents upon the so-called Federal Hill, a fine, cool eminence, which commands a perfect view of the entire city of Baltimore. After tarrying here, underneath foliage of sundry sturdy old trees, in pleasurable conversation, and not infrequently in witty repartee, until the distant murmurings and inky clouds of an approaching thunder gust started the signal for home, the members soon found themselves within a handsome restaurant, yecept Eldon Hall, where a sumptuous dinner awaited them. The table was ornamented with a most magnificent pyramid of variegated flowers, which sent a pleasing and refreshing fragrance over the apartment. To the credit of the host of Eldon Hall, and the hospitable Baltimore delegation, who planned and executed that dinner, be it said, that, as a luxurious gathering together of luscious and well-cooked viands, it has not been surpassed within the remembrance of any individual who partook of it, and that the entire management thereof was a most perfect success. After the repast had been concluded, then followed the customary toasts, sentiments and speeches, — the "feast of reason and the flow of soul" inseparably connected with such festivities. Time and space forbid an enlargement of this subject, although enough might be penned to fill Dwight's Journal and some of the other musical papers with the excellent remarks and appropriate toasts and their rejoinders, which constituted that evening one of the most delightful ever spent by the writer of this rapid sketch. Even now, amid the stern realities of business, a week after the doings herein laid down, does he muse pleasantly and delightedly upon the venerable form of cheerful Willig, the hearty geniality of McCaffrey, and the bland, easy grace of the Messrs. Miller and Beacham, as they exerted themselves successfully to render this annual meeting an oasis, a green spot, to the members of the Board, amid the rough and sterile portions of life's journey. May they ever be bound to us by the *common chord* of friendship; may their *unions* be those of good fellowship and harmony; their *dominant*, a ruling passion to excel; their *tonic*, rarely, if ever, anything stronger than a glass of Moët and Chandon; and may all their *rests* be spent in the unalloyed pleasure of domestic felicity. Amen!

CHICAGO, JUNE 7. — It may seem late in the day to tell you how much we were delighted with Mrs. J. H. Long and Mr. C. R. Adams, of your city, and their really artistic rendering of their respective parts in the two performances of the "Messiah," recently given by the Musical Union. But we cannot help it. We need not tell you, who know their excellences so well, that one of their chief charms to us was the conscientiousness of their renderings of oratorio music — their self-forgetfulness and entire freedom from *ad captandum* effects. This, added to intelligence, appreciation, and good, thoroughly cultivated voices, has added thousands of Chicagoans to their already long list of admirers. Besides singing in two performances of the "Messiah," they sang in a *matinée*, showing themselves as much at home in the simple ballad and the florid cavatina as in the lofty utterances of oratorio. Mrs. Long won all hearts, Mr. Adams made many friends, and both are embalmed among our sunniest reminiscences.

The pupils of Mrs. Bostwick gave that excellent lady a very handsome complimentary concert last week at Metropolitan Hall, which revealed a wealth of vocal talent and attainment among our young ladies, alike creditable to Chicago and their accomplished teacher.

The Musical Union is now rehearsing Haydn's "Seasons," under the direction of

"THE COUNTRY SINGING MASTER."

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

My own Katrine. Song. J. H. McNaughton. 25

A lover's complaint of the loss of his loved one, clothed in language and music both eloquent and touching. If a chorus take up the refrain, the effect will be still more charming.

The last look you gave me. Frank Mori. 25

The latest song from the pen of this sweet English ballad singer. A charming melody, slightly shaded with the melancholy sentiment, which is the purport of the text.

Bonnie Allene. Song. T. Brigham Bishop. 26

A simple ballad, which the sweet voice of Master Rents (of Morrie's minstrels) has often been discoursing to delighted listeners during the last few months.

Johnny was a shoemaker. Florence. 30

As sung by Mrs. Florence almost nightly during her travels, in various parts of the country. Very funny it is, of course, and will become a favorite.

My own mountain stream.. W. T. Wrighton. 25

A charming little melody, distinguished for that neat finish, which forms such an agreeable feature in all of Wrighton's songs.

Great is the Lord. Quartet. Verdi. 25

A gem of sacred music, which will make a choice opening-piece for church-choirs, large and small.

Instrumental Music.

Home Memories. A medley. Charles Grobe. 50

This is a pleasing pot-pourri ingeniously constructed upon the melodies of the most favorite of those songs, which have "Sweet home" for their subject. The selection comprises nearly twenty different melodies, all more or less familiar.

Gentle Nettie Moore (or Little White Cottage). Varied by Charles Grobe. 50

A new set of Variations in Grobe's inimitable style on the leading minstrel-song in the country.

Marianita Galop. W. H. J. Graham. 25

Hurrah Sturm Galop. Keler-Bela. 25

These are selected by Mr. Heilmüller as the cream of the late European dance-music. They will be performed in Newport during the coming season, and must create a furore.

Les Vêpres Siciliennes. (Revue melodique). Four Hands. F. Beyer. 60

A new number of this excellent set, which is sufficiently known to all teachers not to need any further recommendation.

Books.

HAYDN'S ORATORIO, "THE CREATION," (composed in the years 1797 and 1798). In Vocal Score, with a Separate Accompaniment for the Organ or Pianoforte. Arranged by Vincent Novello. Plain, 75 cents. In crimson cloth, embossed. 1,25

The second volume of Ditson & Co.'s American Octavo Edition of Sacred Oratorios, printed and bound uniform in style with the previous issue, "The Messiah," the neat and convenient form of which met with unqualified praise from all persons of taste. The special care bestowed upon its publication has produced a most correct copy, one which no musical person would forego the privilege of possessing, and at a price which the limited means of none can oblige them to dispense with from their repository of choice standard works.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of SHAWM, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent Judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solifoggios, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING, BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "Mason's Vocalizing Exercises and Solifoggios." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "Russell's Elements of Musical Articulation." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "Anthem Edition."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. B. GRAY,

" " J. H. HIDLEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Bolton, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—RICKEY, MALLORY & CO.

" " APPLEGATE & CO.

Chicago, Ill.—S. C. GRIGGS & CO.

" " W. B. KEEN.

" " HIGGINS BROTHERS.

" " D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" " J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCIS RAYMOND.

" " M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Indianapolis, Ind.—STEWART & BOWEN.

Janesville, Wis.—J. SUTHERLAND & CO.

" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Mansfield, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" " A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOR.

" " H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

" " E. DARROW & BROTHER.

St. Louis, Mo.—KEITH & WOOD.

" " L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" " PECK & RUDD.

Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

GEORGE WILLIAM WARREN,

ORGANIST OF ST. PAUL'S CHURCH,

ALBANY, N. Y.

ADOLPH KIELBLOCK,

Residence, 236 Tremont Street.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
344—4th 8 Temple Place.

O. B. BROWN,

TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing.
348th ROOM, BOWDOIN STREET CHURCH.

J. C. D. PARKER,

Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

WILLIAM SCHULTZE

GIVES Instruction on the VIOLIN, the PIANO-FORTE,
and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

SIGNOR AUGUSTO BENDELARI

Gives Instruction in Singing.

Residence Tremont House.

M. R. ZERDAHELYI, THE PIANIST, continues to
give Instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS EICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Hermann Baum,

Residence, No. 47 Hancock Street.



J. SCHÜBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas
Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 367

HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,

Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,

DEALER IN

Music, Piano-Fortes, Melodeons, &c.

BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,
SPRINGFIELD, MASS.

O. O. CLAPP & CO.

DEALER IN

SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

G. ANDRÉ & CO.

IMPORTERS OF FOREIGN MUSIC,

(Agents of J. André, Offenbach.)

1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,

MUSIC PUBLISHER,

And Wholesale and Retail Dealer in

Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

"NEAR THE BROKEN STYLE," and nearly
100 other Songs, with Music, are contained in "The
Home Melodist." Price 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

"GENTLE NETTLE MOORE," and nearly
100 other Songs, with Music, are contained in "The
Home Melodist." Price 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

"LULA IS OUR DARLING PRIDE," and
nearly 100 other Songs, with Music, are contained in
"The Home Melodist." 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

Favorite Songs, Duets and Trios

— OF — M O Z A R T,

With the Original Italian or German Words
and an Entirely New English Version.

The whole arranged from the Scores of Mozart, revised and
adapted to the English.

BY S. S. WESLEY, MUS. DOG.

Songs.	
Komm Heber Mal. The Return.....	20
Vergies mein nicht. Forget me not.....	20
L'Addio. The Farewell.....	20
Quando miro quel bel cigno. Though I watch.....	25
I Modern Cavalieri. How Cavaliers are changed.....	25
Un moto di gioia mi sento. O tell what transport.....	25

Le Nozze di Figaro.

Porgi amor. O believe. 'twas less.....	25
Voi che sapete. Twilight.....	25
Non piu andrai. So, sir Page.....	50
Dove sono i bei momenti. Happy childhood.....	50
Non so piu com son. I don't know where I am.....	25
Crudel! perche finora. Then by the garden bower. Duet.....	25
Giunse alfin il momento. Yes, at length.....	30
Su l'aria. Sweet Zephyr. Duet.....	25
Il cospo e la capretta. The deer amid the heather.....	30

Don Giovanni.

La ci darem la mano. May bid me not. Duet.....	25
Vedrai carino. List 'twill be well.....	20
Batti, batti, o bel Masetto. Chide me, chide me.....	25
Il mio tesoro. To her I love.....	25
Deh! vieni alla finestra. Ope, ope thy casement.....	20
Non mi dir, bel idol mio. Let no regrets assail.....	40
Protegger il giusto ciel. O guard all bounteous heaven.....	20

La Clemenza.

Deh prendi un dolce amplesso. We part, we part.....	25
Ah! perdonna. Oh, forgive the hope. Duet.....	20
E' altro che lagrime. Oh, not with tears alone.....	20
Parto, ma tu ben mio. Part we.....	50
Deh per questo istante solo. Oh, for one brief moment.....	50
Ah! grande, serendano. With hearts o'erflowing. Quartet.....	20

Zauberflöte.

O cara imagine. O peerless maid.....	25
Qui adagio non. Who treads the path. Bass song.....	25
La dove preudo. Smiles and tears. Duet.....	25
Non paventar. Lonely rest.....	50
Gia ha ritornato. Once more your footsteps. Terzetto.....	30
Te guida palme e mobile. The path that lies before thee.....	25
Mi lagnerò tacendo. Ah, that I could. Terzetto.....	35

Idomeneo.

Effrett! lusinghieri. Gentle Zephyr.....	40
--	----

Published by Oliver Ditson & Co., Boston.

"MARTHA."

THE SONGS, DUETS, TRIOS, &c., from this favorite
Opera, have been published by the undersigned with
Italian and English words, and a Piano-forte accompaniment
of moderate difficulty.

FIRST ACT.

Of the Knights. Duet. [Lady Harriet, Nancy.]	50
Oh! what madness. Terzetto. [Lady Harriet, Nancy, Sir Tristan.]	25
Lost, proscribed, a friendless pilgrim. Duet. [Lionel, Plunkett.]	30
From the time of earliest childhood. Song, from the above Duet.	25
This indeed is quite amusing. Quartet. [Lady Harriet, Nancy, Lionel, Plunkett.]	50

SECOND ACT.

Spinning Wheel Rondo. Song. [Lady Harriet.]	25
'Tis the last rose of summer. Song. [Lady Harriet.]	25
She's laughing at my sorrows. Duet. [Lady Harriet and Lionel.]	30
Midnight. Quartet. [Harriet, Nancy, Lionel, Plunkett.]	35
Midnight. The same as a Song.	15

THIRD ACT.

Porter Song. Song. [Plunkett.]	25
Huntress' Song. [Nancy.]	25
Like a dream, bright and fair. Song. [Lionel.]	30
How so fair, stood she there. [The same in a lower key.]	25
Here in deepest forest shadows. Song. [Lady Harriet.]	25
Heaven to you may grant pardon. Quintet Finale.	35

FOURTH ACT.

Lionel, ah! unhappy. Song. [Plunkett.]	25
--	----

Published by Oliver Ditson & Co., Boston.

NEW, ATTRACTIVE AND VALUABLE MUSIC BOOKS,

Recently Published by Oliver Ditson & Co.

277 Washington Street, Boston.

Handel's Oratorio, "The Messiah." A New and
Superior Octavo Edition. 75 cts. Superbly bound. \$1.25.
Haydn's Oratorio, "The Creation." Same style
and prices as the above.

One Hundred Songs of Scotland. Music and Words.
A comprehensive Selection of the choicest Melodies. 50 cts.
One Hundred Songs of Ireland. Music and Words.
Sentimental, Patriotic and Humorous. 50 cts.

One Hundred Comic Songs. Music and Words, in-
cluding all the most popular Humorous Songs. 50 cts.

100 One-Part Songs. A Collection of Songs and Tunes
to be used in connection with any Juvenile Class Book.
Translated from the German, by Mrs. Shindler, author of
the "Southern" and the "Northern Harp." 25 cts.

The Home Melodist. Containing nearly 100 of the most
popular Songs.—Words and Music. Bound in Muslin. 25 cts.

The Song Festival. A collection of Psalmody, Songs,
Duets, Trios, Quartets, Glee, Sacred and Operatic Choruses
for Choirs, Classes, Clubs, Musical Conventions, Chorus
Societies and the Drawing-room. By V. C. Taylor. 50 cts.

The Golden Harp. A collection of Words and Music for
Sabbath Schools, comprising Five Hundred Hymns, Tunes,
and Select Pieces. By L. O. Emerson. 25 cts.

Cooke's Vocal Method, Revised Edition. Con-
taining, in addition to the original work, numerous Exer-
cises, Solifugios, &c., on Portamento, Sustentation, and Flexi-
bility of the Voice. \$3.

Feder's Method for the Guitar. A New and Pro-
gressive Method of Rapidly Acquiring a Thorough Mastery
of the Instrument, with a pleasing variety of Songs and Na-
tional Melodies. \$2.50.

The Child's First Music Book. For the Piano, con-
taining Simple Lessons, with Pleading Exercises. 50 cts.

Bertini's Self-Teaching Outdoom of Music.
For the Piano-Forte, with ample Explanations of the Science
as applicable to every Musical Instrument. 25 cts.

Guide to Musical Composition. for those who wish,
in a short time, and without the aid of a teacher, to acquire
the power of Inventing Melodies, and of providing them with
accompaniments; especially of Composing the Easter kinds
of Musical pieces. By H. Wohlfahrt; translated by J.
S. Dwight. 75 cts.

Star Collection of Instrumental Music, arranged
for Wind and Stringed Instruments and for the use of Small
Bands and Orchestras. By W. Moore. \$1.50.

The National Orchestra, A Collection of all the Popu-
lar Melodies of the day, arranged for Small Bands and Or-
chestras, consisting of 1st and 2d Violins, Flute, Clarinet,
Cornet and Bass, by B. A. Burditt. 30 Nos. Each 60 cents.

CANTICA ECCLESIASTICA; or, together with Select Pieces from various
Authors. Ancient and Modern, adapted to words from the
Sacred Scriptures. By Geo. James Webb. Price \$2.

OPERA LIBRETTOS.—"Ditson & Co's Standard
Opera Librettos," 2 numbers now ready, viz: "Il Tro-
vatore" and "Lucresia Borgia," each with English and
Italian Words and the Music of the Principal Airs. Price 25 cts.
Published by Oliver Ditson & Co., Boston.

BEAUTIES OF MENDELSSOHN'S SONGS WITHOUT WORDS, FOR THE PIANOFORTE.

Consisting of the Choicest Gems in this Celebrated Series.

1. Two People's Songs, in B and A. 15
2. Venetian Gondola Song, in F sharp minor. 15
3. Duet. 25
4. Allegro con fuoco, in B flat. 25
5. Venetian Gondola Song, in A minor. 15
6. Spring Song; (played by Thalberg). 25
7. Funeral March and Table-Song, (also sometimes
called Hunting Song). 25

OLIVER DITSON & CO. would also inform the numerous
friends of Mendelssohn's Piano Music, that their complete
edition of this Master's chaste and ever beautiful

SONGS WITHOUT WORDS,

after having undergone several times a most careful and scru-
pulous revision by some of the best Boston musicians, is now
pronounced entirely CORRECT and RELIABLE. Price, handsomely
bound in cloth, \$3. An arrangement of the same for

TWO PERFORMERS,

by CHARLES CZERNY, in seven books, each book \$1, has
also been issued by the same publishers.

Published by Oliver Ditson & Co., Boston.

BERBIGUIER'S METHOD FOR FLUTE.
To which is added Drouet's Twenty-Four Studies, in all
the Keys. The most popular method of instruction for the
Flute, written in a style at once pleasing and simple. \$2.00.
Published by Oliver Ditson & Co., Boston.

COURTISSE'S METHOD FOR GUITAR. Contain-
ing the Elementary Principles of Music, with Examples
and Lessons necessary to facilitate the acquirement of a perfect
knowledge of the instrument. To which is added a choice
Collection of admired Songs and Popular Pieces. Price, \$2.00.
Published by Oliver Ditson & Co., Boston.

Cantica Ecclesiastica; A COLLECTION OF ENGLISH ANTHEMS;

TOGETHER WITH

Select Pieces from Various Authors,
Ancient and Modern.

ADAPTED TO WORDS FROM THE SACRED SCRIPTURES.

BY GEORGE JAMES WEBB.

CONTENTS:

Arise, shine, for thy light is come.	Palestrina.
Blessed be Jehovah, God of Israel.	Bardanzsky.
Be pleased, O Jehovah, to deliver me.	Haydn.
Bless Jehovah, O my soul.	Child.
Blessed are the dead which die in the Lord.	Spohr.
Blessed be Jehovah, God, the God of Israel.	Morera.
Blow the trumpet in Zion.	Palestrina.
Bless Jehovah, O my soul.	G. J. Webb.
Blessed is every one that feareth Jehovah.	Neukoman.
Call to remembrance.	Farrant.
Come ye children, hearken unto me.	Haydn.
Enter not into judgment with thy servant, O Lord.	Atwood.
Give to Jehovah glory and strength.	Hummel.
Holy, holy, holy, Lord God Almighty.	O. H. Black.
Holy, holy, holy Jehovah of Hosts.	Allegri.
Have mercy upon me, O Jehovah.	G. A. Neumann.
Hosanna to the Son of David.	G. J. Webb.
How beautiful upon the mountains.	"
If ye love me, keep my commandments.	Talks.
I will arise and go to my Father.	R. Oreygton.
I am the resurrection and the life.	Dr. Gauntlett.
In thee, O Jehovah, do I put my trust.	D. Fere.
I have set Jehovah always before me.	V. Novello.
Jehovah is my Shepherd.	Mattel.
Jehovah is merciful and gracious.	G. J. Webb.
Jehovah will be a refuge to the oppressed.	Walmesley.
Lord, now lettest thy servant depart in peace.	Handel.
Love your enemies.	Walmesley.
My soul doth magnify the Lord.	A. Nathardt.
O fear Jehovah.	Neumann.
Our soul waiteth for Jehovah.	John Weldon.
O Praise the Lord.	T. Brown.
O Love Jehovah.	Rosati.
O Zion, that bringest good tidings.	Mendelssohn.
O be joyful in the Lord, all ye lands.	Webb.
O Jehovah, our Lord, how excellent is thy name.	G. J. Webb.
Praise ye the Lord.	Dr. O. Koebe.
Pray for the peace of Jerusalem.	Palestrina.
Rejoice in Jehovah, O ye righteous.	Hummel.
Sanctus.	Webb.
Sing, O heavens, and be joyful, O Earth.	V. Novello.
The eyes of Jehovah are upon the righteous.	Neumann.
When Jehovah shall build up Zion.	"
We have thought of thy kindness, O God.	"

Price \$2.00.

Published by OLIVER DITSON & CO.

GUIDE TO MUSICAL COMPOSITION. For
those who desire in a short time and without a teacher
to acquire the Art of Inventing Melodies, and of providing
them with suitable Accompaniments. Especially of Compo-
sing the easier kinds of Musical Pieces. By Heinrich Wohl-
fart. Translated by J. S. Dwight. Price, 75 cts.
Published by Oliver Ditson & Co., Boston.

THE NEW GERMANIA. A Collection of the most
favorite Operatic Airs, Marches, Polkas, Waltzes, Dances,
and Melodies of the day. Arranged in an easy style, for Four,
Five, and Six Instruments. By B. A. Burditt. Price, \$1.25.
Published by Oliver Ditson & Co., Boston.

CONGREGATIONAL HARP. A Collection of
Hymn Tunes, Sentences, and Chants, of both Ancient
and Modern Composers, carefully selected from various pub-
lications, (by permission,) and designed for Congregational uses
and social Religious Meetings; together with a variety of
Tunes for Sabbath Schools. By L. E. Barnes. 65 cts.
Published by Oliver Ditson & Co., Boston.

THE AMERICAN HARP. A Collection of new
and original Church Music. Composed and arranged by
Charles Zeuner. This work has been the basis of the popular
collections of Sacred Music for the past dozen or fifteen years;
and though nearly a quarter of a century has elapsed since
its first issue, it retains an unquestioned superiority over all
similar works. 75 cts.
Published by Oliver Ditson & Co., Boston.

GARCIA'S SCHOOL OF SINGING. In which
the Art is clearly developed in a series of Instructions
and appropriate Examples, to which are added Exercises writ-
ten and composed by Manuel Garcia. Price, \$2.50.
Published by Oliver Ditson & Co., Boston.

NATIONAL ORCHESTRA. A Collection of val-
uable Music for small Bands and Orchestras, consisting
of 1st and 2d Violins, Flute, Clarinet, Cornet and Bass.
Edited by B. A. Burditt. 30 Nos. Each 60 cts.
Published by Oliver Ditson & Co., Boston.

SHORT VOLUNTARIES FOR THE ORGAN.
From the works of Abel, Arne, Beethoven, Debussy, Gode-
froy, Gluck, Handel, Haydn, Heese, Hummel, Kellner,
Long, Marcello, Mozart, Muller, Neumann, Onslow, Rink, and
Spohr. Arranged by John Ellis. Nine numbers. Each 50 cts.
Published by Oliver Ditson & Co., Boston.

THE NATIONAL LYRE. A Collection of Sacred
Music, consisting of Psalm and Hymn Tunes, with a
choice selection of Sentences, Anthems and Chants. By S. F.
Tuckerman, S. A. Baneroff, and H. K. Oliver. 67 cts.
Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

Whole No. 377.

BOSTON, SATURDAY, JUNE 25, 1859.

VOL. XV. No. 13.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

377 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance. To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$8. Ten copies, \$15. Twenty copies, \$25.

TO ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers. Advertisements will be inserted at the following rates.

Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200; One Year, \$600.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125. One-Fourth Column, 1 " \$4 50; 1 Quarter, \$38; 1 Year, \$75. One-Eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.

Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$20. Teachers' Cards, Two lines, Nonpareil, per annum, \$8.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

A MUSIC TEACHER WANTED.—To take charge of the Music Department of "The Southern Female College," La Grange, Ga., October 1, 1859. The applicant must be a MUSICAL—a performer on Piano and Guitar. He must be a man of family—a native American—lead the Choir at the Baptist Church. Some knowledge of Tuning important. A good singer preferred. Salary \$1000.

Forward testimonials immediately. Selection made by 15th July; don't promise to answer letters. Testimonials returned if desired. The name of successful applicant will be published in this paper.

Address, BROOKS & COX,
La Grange, Ga.

WANTED.—By October 1st,—a Lady who is competent to Teach both Vocal Music, and the Piano. No one need apply who can not give good references and has not enjoyed successful experience as a Teacher of Music.

Address, I. K. ARMSTRONG,
Principal of Marion Female Seminary,
Marion, Ala.

MUSIC TEACHERS WANTED: We are constantly receiving orders for superior Music Teachers from all parts of the South and West. Applications are solicited.

References: Prof. Geo. F. Root, Dr. Lowell Mason, and others.
SMITH, WOODMAN & CO.

American School Institute,
346 Broadway, New York.

Schools are supplied with competent Teachers and Professors.
375-377

An Elegant Lithograph.

"EINE MATINEE BEI LISZT."

Presenting Correct Portraits

—or—

Kriehuber, Berlioz, Czerny, Ernst,

WITH

Liszt at the Piano-Forte.

Size of the Engraving, 13 by 17½ inches.

PRICE, THREE DOLLARS.

Copies Forwarded by Mail.

Published by Oliver Ditson & Co., Boston.

Favorite Songs with Choruses.

RECENTLY PUBLISHED BY

OLIVER DITSON & COMPANY.

Bonnie Allene.	T. B. Bishop.	25
Gentle Millie Gay.	"	25
Jane O'Malley.	L. V. H. Crosby.	25
Luleanna.	"	30
Jenny Bell.	T. H. Howe.	25
Leonora Leigh.	J. H. McNaughton.	25
Gentle Hallie.	St. John.	25
Marion Lee.	H. S. Thompson.	30
Annie Lisle.	"	25
Kitty Lee.	W. Williams.	25
Come, love, to me.	Lon Morris.	30
Kittle alone and I.	H. S. Thompson.	30
Ye winged winds.	"	30
Fly away o'er the deep.	"	30
My own Katrina.	M'Naughton.	25
Mother Bailey.	Carl Lorenz.	25
Alice Lee.	H. S. Thompson.	30
Lillie Bell.	C. B. Hitchcock.	25
Silver Spring Pebbles.	L. O. Emerson.	25
Shepherdess of the Alps. (La Pastorella dell' Alpi.)	Rocini.	25

Concert Songs for a Soprano Voice

With thanks, kind friends. Bolero in "Vesper Sicilienne."	60
Dear name, that taught. (Caro Nome.)	"Rigoletto." 40
Why fall these tears. (Qual soave.)	"I Martiri." 40
The green trees whisper'd low and mild.	Balte. 35
Come into the garden, Maud.	" 35
From a charming, noble lady. (Page's air.)	Nobil donna. "Huguenots." 25
'Tis Love's almighty power. (A questa voce.)	" 25
O lovely land of Touraine. (O vaga suol della Turenna.)	" 25
Spinning-wheel Rondo.	"Martha." 25
The Power of love.	"Satanella." 30
The Forest Fairy. (Venezano Waltz.)	Venzano. 35
Go where honor. (Alfin brillar.)	Ricci Waltz complete. "Il Colonnello." 40
O were I Queen of Spain.	"Rose of Castille." 40
Over the Ocean. (Or la sull' onda.)	"Il Giuramento." 40
Thus the moral. (La morale in tutto questo.)	"Don Pasquale." 25
Hernani rescue me. (Hernani involami.)	Complete. "Hernani." 50
Mother, I pray to thee. (Prayer and Barcarolle.)	"Etoile du Nord." 35
Gipsy song. (Balliamo, cantiamo.)	" 50
O my Fernand. (O mio Fernando.)	"Favorita." 50
Plighted Faith. (O luce di quest' anima.)	"Linda di Chamounix." 50
'Twas no vision. (Non fu sogno.)	"Lombardi." 35
See, 'tis the hour." (Regnava nel silenzio.)	"Lucia." 50
Hear, O hear me. (M'odi, ah, m'odi.)	"Lucrezia Borgia." 25
Holy beauty, child of nature. (Com' è bello.)	" 40
Gentle Goddess. (Casta Diva.)	"Norma." 50
Ah, my child. (Ah, figlio mio.)	"Prophet." 25
Arrayed for the bridal. Polacca. (Son virgin.)	"Paritani." 50
Robert, idol of my heart. (Roberto tu che adore.)	"Robert le Diable." 35
Ah, for time's end power. (Ah, non credea.)	"Sonnambula." 50
'Tis thus perchance. (Ah, forse e lui.)	"Traviata." 75
Night, calmly and silently. (Taceas la notte.)	"Trovatore." 50
Retaplan.	Malbran. 25
The Skylark.	Hatton. 40
Upward the flames roll. (Stride la vampa.)	"Trovatore." 25
Published by Oliver Ditson & Co., Boston.	

Published by Oliver Ditson & Co., Boston.

MOZART'S SONATAS. Complete in one Volume. Re-printed from the German Subscription Copy. Bound in Cloth, handsomely embossed. Price, \$6.00.

Published by Oliver Ditson & Co., Boston.

MASONIC HARP. Containing over 400 Odes, Hymns, Songs, &c., with music, adapted to all the Public and Private Ceremonies of the Masonic Fraternity. By G. W. Chase. Price, 60 cents.

Published by Oliver Ditson & Co., Boston.

THE CELESTINA:

OR,

Taylor's New Sacred Minstrel.

A Repository of Church Music

ADAPTED TO

EVERY VARIETY OF TASTE AND GRADE OF CAPACITY.

BY VIRGIL CORYDON TAYLOR.

A MOST CAPITAL COLLECTION

FOR

Choirs, Schools, Families and Congregations.

Presenting in one volume

Select Compositions of the best Authors,

Suited to

The Devotional Exercises of Church and Home.

The Use of Family Circles & Social Gatherings.

Choir Rehearsals and Individual Vocal Practice.

Prefaced with

Elementary Instructions in Vocal Music

And

A Secular Department.

Price Seventy-Five cents each. \$7.00 per Dozen.

Published by Oliver Ditson & Co., Boston.

For Sale by all Music Dealers and Booksellers.

STOCK OF A First-Class Music Store for Sale!

AN EXCELLENT OPPORTUNITY FOR ANY PERSON DESIROUS OF ENGAGING IN THE MUSIC BUSINESS, is now offered by a person about retiring from the Trade. The stock consists of a well assorted collection of Sheet Music, Music Books, Instruments and Merchandise usually to be found in a store of the kind. Included in the stock are thirty or forty Piano Fortes and Melodeons, now rented. The entire amount will be disposed of to one party, or a division will be made, if required, so as to form two lots, one to comprise the Sheet Music and Books, the other, the Musical Instruments and Merchandise. The department of Music and Books is particularly fine, having been selected with much care, nicely arranged in papers and folios, appropriately marked and admirably suited to the wants of a musical custom in any locality. It formed originally the stock of a store in one of our leading cities, and no better assortment can be found even in our greatest business places. The real value of the stock is ten thousand dollars, but it will be disposed of at a much less sum on very favorable terms to the purchaser in regard to payments. The stock can be easily removed and will be found saleable in any part of the United States or Canada.

Application may be made to

OLIVER DITSON & CO., Boston.

SAUNDERS' SELF-INSTRUCTING SCHOOL FOR THE VIOLIN. On an entirely different method from any work of the kind heretofore offered to the public in this country, intended for Beginners, Amateurs, Business Players, and Teachers. Price, 75 cts.

Published by Oliver Ditson & Co., Boston.

JOHNSON'S HARMONY. Practical Instructions in Harmony, upon the Pestalozzian, or Inductive System; teaching Musical Composition and the Art of extemporizing Interludes and Voluntaries. By A. N. Johnson. Price, \$1.

Published by Oliver Ditson & Co., Boston.

ZEUNER'S ORGAN VOLUNTARIES. Part I. 165 Interludes and Short Preludes, introducing all the various Keys used in modern Church Music, \$1.50. Part II. Practical Voluntaries to be used before and after services in Churches, \$2. Complete, \$3.00.

Published by Oliver Ditson & Co., Boston.

CELEBRATED STUDIES IN PIANO PLAYING.

- BERTINI**.—Twenty-five easy Studies, opus 100. \$1.25
Twenty-five Studies, opus 22, introductory to Cramer's Celebrated Studies. 1.50
CRAMER.—Celebrated Studies. Revised and selected by Julius Knorr. Two numbers, each, 2.00
OZERNY.—Studies in Velocity, opus 229. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each, .50
One Hundred Finger Exercises, opus 189. Octavo size. Three numbers, each, 1.00
Fifty Grand Finishing Studies, opus 409. Six Books, each, 1.00
DUBREUIL.—Ecole du Mécanisme. 8 nos. each, .50
DIABELLI.—Twenty-eight Melodious Exercises for Four Hands, (Teacher and Pupil,) the Melody being within the compass of an octave, in the principal major and minor keys. Four numbers, each, .50
HELLER.—Twenty-four New Studies, 2 nos. each, 1.00
MOSCHELES.—Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2.50. Second book, 2.00
Study of the Scale, with an accompaniment for the Teacher. Opus 107 2.50
MOCKER.—Thirty Dramatic Studies, opus 74. Two numbers, each, 1.00
ROSELLEN.—Twelve Studies in the modern style of Piano-playing. Two Books, each, 1.00
SCHMITT.—The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton. .50
PLAIDY.—Technical Studies. As introduced at the Conservatory of Music at Leipzig. Translated by J. C. D. Parker. 2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTUATION AND EXPRESSION.

Illustrated in
TWELVE NEW VOCALISES.
First Book now ready. Price \$1

Published by **OLIVER DITSON & CO.**

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of **C. F. MARTIN'S CELEBRATED GUITARS**, American, French, and German **PIANO-FORTES**.
[C] Brass Instruments, Clarinets, Flutes, &c for Bands, made to order, and warranted. **BUSON'S CELEBRATED FLUTINAS** and **ACCORDEONS** constantly on hand. **INSTRUCTION BOOKS** for the Piano, Violin, Flute, Clarinet Saxhorn, Cornet, Accordeon, &c., &c.
Wholesale Price Lists sent to Dealers, on application, gratis.
Orders by Mail, with the money inclosed, will be punctually attended to. 316

JOHN ZUNDEL'S SCHOOL

— FOR —

ORGANISTS & COMPOSERS.

Second Session commences September 12th for three successive months. Pupils (Ladies or Gentlemen) for one month only, may enter at any time.

TERMS.

Tuition and Board, including use of instruments, for three months, - - - - -	\$150.00
For one month, - - - - -	50.00
Tuition (without board) and use of instruments, for three months, - - - - -	100.00
For one month, - - - - -	30.00
Per Quarter, (weekly two lessons), - - - - -	50.00

For particulars, address

JOHN ZUNDEL, Brooklyn, N. Y.

MASON & HAMLIN'S MELODEONS AND HARMONIUMS.

THE TREBLE FORTÉ STOP.—A New and Admirable Improvement has just been effected in the Melodeons of **MASON & HAMLIN**. It consists in the "Treble Forté Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of **MASON & HAMLIN** has received since 1856, for **BEST** Melodeons and Harmoniums, no less than **Twenty Gold and Silver Medals and Diplomas** from various State Fairs and Societies throughout the country. Pastors, Chorists, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from - - - - - \$300 to \$200
Harmoniums from - - - - - \$200 to \$500
Descriptive Catalogues sent on application to
MASON & HAMLIN,
Boston, Mass.
Mason & Hamlin's Instruments are also for Sale or to Let by
OLIVER DITSON & CO., 277 Washington St. 375-3m

NOVELLO'S

CENTENARY EDITIONS OF THE

ORATORIOS.

ORIGINAL EDITION,

Arranged and Edited by Vincent Novello.

HANDEL'S MESSIAH,

Price 75 cents
Bound \$1.25; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,

Price 75 cents
Bound \$1.25; All the Choruses (in Score,) 50 cents.

Haydn's Seasons. Paper, \$1.20; bound, \$1.68

Mendelssohn's St. Paul. Paper, 75 cents; bound, 1.28

Mozart's 12th Mass. Haydn's Third Mass. Beethoven's Mass in C, and Mozart's Requiem Mass, each, in paper, 75 cents; b'nd, \$1.

Rossini's Stabat Mater. Paper, 50 cents; bound, \$1.00

Romberg's Lay of the Bell. Paper, 68 cents; bound, 1.00

All the Oratorios of the Great Masters, in uniform style at similarly low prices. Catalogues forwarded gratis.

N. B.

This is the **ONLY CHEAP EDITION** of the Oratorios Ever Edited by Vincent Novello, any statement to the contrary being entirely unfounded; to his careful supervision, this edition owes its pre-eminent purity of text and correctness.

WEBB & ALLEN,

370 1 Clinton Hall, Astor Place, N. Y.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

WILLIAM HALL & SON.

New-York, April 1, 1859.

ZUNDEL'S MELODEON INSTRUCTOR. In 7 parts. Part I. Elements of Music. II. Progressive Finger Exercises. III. Airs, Marches, Dances, Variations, &c. IV. Favorite Movements from Operas. V. Voluntaries and Interludes. VI. Selections from Oratorios. VII. Modulation. Designed as a thorough Instruction book for the Melodeon, Seraphine, Eolicon, Melodeon, Organ, or any other similar instrument. By John Zundel. In cloth, embossed and lettered, \$2.50. Plain, \$2.00

Published by Oliver Ditson & Co., Boston.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Sticilian Vespers." A. W. Berg, each, 30

- No. 1 Valse d' Hiver.
2 Polka Masurka.
3 Galop brillant.

Sans Couci. Morceau a la Polka. Ed. Rookal, 30
Petite Fantasia on an Air in the "Barber of Seville," René Favarger.

Illustrations Operatiques. Charles Fradel, each, 35

- 1 Martha. 8 Trovatore.
2 Traviata. 4 Lucrècia.

Showers of Gold. Revere-Tremolo on the Air "I dreamt that I dwelt." Krug, 30

Silver Spring. Frits Spindler, 35
Miniature Fantasia. Henry Schwing, 30

La Nouvelle Italie. Six Fantasia. J. B. Duvernoy, each, 35

- 1 Rigoletto. 4 Il Corsaro.
2 Il Trovatore. 5 I due Foscari.
3 Luisa Miller. 6 I Masnadieri.

Juvenile Sonatina. Henry Schwing, 35

Five Studies in form of Variations on "Over the Summer Sea." Henry Schwing, 35

Ever of Thee. Revere. C. Fradel, 25
Juvenile Opera Monique. " 40



THE **BEST PIANOS,**
ARE MANUFACTURED

BY **CHICKERING & SONS,**

WHO HAVE RECEIVED

88 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,
BOSTON.

TELEMAQUE IN 4 LANGUAGES,

FRENCH, SPANISH, ITALIAN,
AND GERMAN.

Elegantly printed. Price \$3.00

Télémaque in French and Spanish,	Price 1.75
Télémaque in French and Italian,	" 1.75
Télémaque in French and German,	" 1.75
History of Napoleon in Spanish,	" 1.00
Lamartine's Graciosa in French,	" .75

Any of the above works sent by mail on receipt of price.

Address, **HIRAM C. SPARKS,**

Publisher,

374 335 Broadway, New York.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has **REMOVED** his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp. 371

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Dwight's Journal of Music.

WHOLE No. 377.

BOSTON, SATURDAY, JUNE 25, 1859.

VOL. XV. No. 13.

For Dwight's Journal of Music.

Regina Mingotti.

THE "SONTAG" OF A HUNDRED YEARS AGO.

"Signora Regina Mingotti, one of the chief ornaments of the vocal band at Dresden, early one fine morning presents herself before me, preceded only by her fame, accompanied by all the bewitching graces of youth, vivacity and talents, and, what is still worse, entitled to the chief credit of the success of my *'Attilio Regolo'* in Dresden."—*Metastasio to the Princess di Belmonte, 1761.*

The last glimmering of day shot in faint beams of light through the stained glass windows of the Chapel of the Ursuline Convent at Graetz. It was the Festival of the Sacred Heart, and the sonorous voice of the Abbess rang out in a clear solo, the last verse of the hymn "Cor Arca":

"Haurietis aquas in gaudio
De fontibus Salvatoris."

"With joy ye shall draw waters
From the Saviour's fountains;"

and the nuns responded "Alleluia." The abbess seemed inspired as she chanted the verse, and the little chapel resounded with the rich notes of her voice. The nuns, whose long black robes, and snowy veils, made them seem in the twilight like spectres, looked at each other with an expression that almost amounted to admiration.

She was a fine looking woman about mid-age, but her whole appearance left the impression that some great sin or sorrow had touched her; and mortality cannot touch sin, or suffer sorrow without bearing its traces forever. There are some who seem to bear on the very surface, as it were, the marks of all their souls have suffered, as some mountains when rent asunder are said to exhibit on their hard crystalline superficies the symbol of a perpetual fear—a trembling turned to stone.

It was only when singing the chants and hymns of the service, that the Abbess showed any emotion; the lofty and beautiful, though irregular, melodies of those sublime Psalms appeared to reach an inner nature that responded passionately to their sounds.

The last note of the "Alleluia" rested on the ear, and the evening service was closed, but "Signora Madre," as the abbess was called, remained still before the organ, unconscious of everything around her. A slight, pale nun, about her own age, with a steady, self-collected air, that was just kept from being hard by a tender mouth, and calm, soft eye and voice, stepped out of the group of *religieuses*, and spoke a few words in low, silvery Italian to the Abbess. She started, gazed around her, but recollected herself almost immediately.

"Grazia, mia Benedicita," she said, in a gracious voice, then rising from the organ seat, gathered her robes and veil around her, and motioning to the nuns and scholars to move on, swept out of the chapel with the stately steps of an empress.

The door closed noiselessly, and for an instant or so stillness rested on the dim little chapel, and

the faintly burning light of the altar lamp seemed to burn brighter in the dark loneliness of the place. The door suddenly opened, and the Superior entered, not erect and unbending as she had been a few moments before, but bowed and trembling. She approached the altar and laid herself down on the steps in quiet but deep anguish. No groan escaped her lips, her eyes were closed, but no tear fell from them.

"Full desertness
In souls, as countries, lieth silent bare
Under the blenching, vertical eye-glare
Of the absolute Heavens."

The moon that had just risen shot in soft beams through the altar window, and as they played around the richly decorated altar and laid placidly down on the tessellated pavement, flecks of rich hues mingled with their silvery radiance, forming the sacred chord of color, "blue, purple, and scarlet mingled with silver and gold," as in the curtain cord of the old Jewish Tabernacle. Just at that instant a childish voice burst out in a strain of delicious melody,

"Haurietis aquas in gaudio
De fontibus Salvatoris."

The Superior listened and said to herself: "Can it be that the angels are speaking to me? No, my extreme sorrow is driving me mad. And yet why not? It may be so. We are told that if we ask in faith we shall be heard; and have I not prayed earnestly for some answer?"

The child-voice sank lower and lower, then commenced again at the beginning of the hymn, "Cor Arca," just sung by the Abbess and nuns, and went with gentle wavering through each verse. A holy calm passed over the suffering woman's face as she knelt on the altar steps, with her hands crossed reverentially over her breast, listening to the words of the hymn that spoke such sweet consolation to her;

"Quis non amantem redamet
Quis non redemptis deligat,
Et Corde in isto feligat,
Æterna Tabernacula."

When the child-voice reached the "Decus Parenti et Filio" she united her own powerful voice to it, expressing thus her gratitude and rapture. Just then the door of the chapel opened and the nun who was called "Sister Benedicita" entered.

She hastened up to the Superior in a troubled, anxious manner, saying, "My poor friend!"

"Hush, Julie!" replied the Abbess, in a low voice, filled with awe. "At last I have been heard. There is a God, for one of his angels has been singing to me."

At that moment a light tripping foot-fall was heard, and a little form was seen stealing out of the chapel door.

"Who is that?" asked Sister Benedicita.

"It is I, Regina Valentini," answered a little trembling voice.

"What are you doing here, child, at this late hour? The dormitory bell rang long since."

The little girl hesitated, then coming close up to the two *religieuses* said:

"Oh, sister Benedicita, do not scold me. That beautiful hymn!" She stammered, and in a broken voice added: "I forgot that you had all left the chapel."

By this time the Superior understood it all.

"It was you then singing?" she asked abruptly.

"Yes!" answered the little shy girl, in a whisper.

"Go to the dormitory, Regina," said Sister Benedicita, coldly. "This must never occur again. To-morrow you shall take your stand beside me in the choir. Go! do not delay any longer."

The little girl stood undecided, moved slowly off, then stopped, tried to speak, and failing, burst out into a free child-like flow of tears.

"What is the matter?" asked the nun, impatiently.

"I do not know," sobbed out the poor, excited little creature, "but I want to sing and I cannot; I want to sing like Signora Madre, and I do not know how;" here her sobs burst out with renewed strength.

Benedicita said not a word, but taking the child by the hand, walked with resolute steps out of the chapel through the corridor, and up the stone staircase that led to the dormitory. As they reached the entrance a nun met them and said:

"Ah, Sister Benedicita, Regina has then been with you. We have had quite a hunt for her."

"No, Sister Cécile," replied Benedicita, "she remained in the chapel after vespers. You must take more care in future, and not leave any laggards behind after service."

The dormitory sister looked vexed, but made no reply to this reproof, and took the little Regina by the hand to undress her; but Benedicita, with a calm grace, said:

"Pardon, permit me to do this part of your duty to-night. I wish to be alone with the child a little while."

Benedicita entered the little division set apart for Regina's sleeping place, which, like all the other beds, was fenced in and made private by white curtains hanging from iron rails near the joints of the vaulted ceiling. By this time Regina's excitement was stilled by the nun's quiet, undemonstrative manner; but her little heart was gushing over with love for the apparently cold woman; her childish instincts, as clear and truthful as those preceding death, told her that Benedicita was tender and good.

The nun undressed the little girl and superintended the performance of all the neat, orderly regulations of the dormitory; they also recited the litany of Our Lady of Loretto together; then when Regina's little head rested on the pillow, Benedicita drew the covering kindly over her, and knelt again on the hassock beside the little pallet in silent prayer. The child lay still under the magnetizing influence of the nun's presence, her short, nervous breaths grew longer and calmer, her eyes closed unconsciously, and

her little spirit floated off to a beautiful dream-land, where she was nestling in dear Sister Benedicita's arms, and the tall, cold Signora Madre was kissing her, and every kiss seemed like a beautiful melody.

Two or three days passed, and Regina was not noticed by the Abbess or Sister Benedicita. She was a timid, shy child, and felt half afraid and half ashamed to look at either of them. She hoped they had forgotten her foolishness, and at matins and vespers she would kneel and, covering her face and head with her little pinafore, stop her ears with her fingers, that she might not hear the glorious voice of the Abbess which always affected her so deeply.

One day Sister Benedicita and the Abbess passed her in one of the thickly shaded walks of the convent grounds. They came upon her before she saw them, for she was busily occupied in listening to a bird's song, and was trying in a shrill, piercing head-note to imitate the carol. The bird sang out louder, as if in rivalry, and the child rang out triumphantly her imitation, and clapped her hands in merry exultation, as she found suddenly she could command her throat sufficiently to make these head-notes vibrate in a piercing trill. She turned and saw the two religious listening to her, and frightened at being caught in her innocent amusement, made a shy reverence, and bounded off down an adjoining lime-walk.

The next day she was summoned to the salon of the Abbess, and tremblingly took her first lesson; but she had to leave the room in what she considered direful disgrace, because when the Abbess told her to come daily for the same purpose, instead of thanking her for her condescension, she burst out into what Sister Benedicita called silly cry-baby tears.

For some time Regina's awe for the Abbess and the listlessness of the religious herself prevented much advancement, but this soon passed away. The girl had been taught the first rudiments of music by the old priest who trained the choir, therefore the Abbess was spared that drudgery; and it was lucky for Regina that she had some knowledge, as probably but for that, she would not have received much benefit from the lessons, for the Abbess had just that knowledge which genius aided by high culture possesses, she could fashion the plan and add decoration, but she could not lay the heavy blocks of the foundation.

The old priest was a good musician and trained the choir children carefully on the *canto fermo* of the Gregorian chants. He divided his class into two parts, and, on the great fasts and festivals of the church, accustomed them to sing the antiphon so justly and beautifully, that strangers came from far and wide to hear the music of this little Silesian convent chapel. It was one of the few places where could be heard the "*Missa Papæ Marcelli*" of Palestrina, composed nearly a hundred years before their day; and on great festivals Regina always sang at the Offertory one of Marcello's Psalms, of which the old priest was an ardent admirer.

The foundation of her voice being thus firmly laid, the Abbess' part of the work grew to be a great pleasure to her. She opened to the delighted girl the more varied and brilliant music of the stage. Metastasio's operas were then in vogue. Vinci's music of the "*Didone Abbando-*

nata," so expressive of wild, ungovernable love and despair; the cold, classic "*Semiramide*" of Porpora; and Caldara's lyric "*Olimpiade*," gave the enthusiastic young musical student subjects for delightful labor. So her days passed in the simple performance of her duties, studies and music, until she reached the age of fifteen; then an occurrence took place, which altered or developed the future of her life.

Regina was an orphan. Her father had been an Austrian officer of inferior grade, who during a station at Naples had married there a young Neapolitan. Regina was born in her mother's native place, and had seemed to inherit from her place of birth, as well as her mother, one of those musical organizations peculiar to the inhabitants of Southern Italy. Soon after her birth her father was ordered to Graetz in Upper Silesia, where he remained four or five years. When Regina was still a child, her mother died, and her uncle, an old Canon, placed her in the school of the Ursuline Convent at Graetz.

After her mother's death, her father removed to Dresden, where he married again; and as he soon had a growing family, the old Canon uncle supported the little motherless girl at the Convent school. Her father had died a few years after his second marriage, but when she was fifteen she met with a heavier loss, in the death of the kind old Canon. He had no money to bequeath her, and she had to be sent to her step-mother in Dresden, as he had requested before he died. The prospect of her leaving the Convent caused almost as much sorrow to the nuns and scholars as to herself, for she was dearly beloved by them all.

"If she only had a *vocation*," said sister Benedicita with a sigh, "then her future could be blessedly settled."

But poor Regina had no *vocation* for a religious life, although she was a good religious girl, too honest also to embrace it for interest. With a heavy, aching heart she prepared to go out into and face that dreadful world, that they were all taught to fear so much in the Convent. The nuns and girls showered tears and caresses on her, and Benedicita told her if the world laid too heavy a burden on her, to remember that God's yoke was easy and His burden light, and the Convent would always be a happy, peaceful home to her.

She took her leave of the Abbess alone in the little salon, which had been the scene of her delightful studies for so many tranquil years. The Abbess had altered very much in this time, she had grown prematurely old, and seemed very near another state of being. There was no softening or tenderness accompanying her debility however, she seemed only to grow harder and more stern. She was one of the race of Kohath, and had borne her Ark of discipline with bowed head, and eyes blind to the glories of the Tabernacle sorrow. No one but Benedicita knew the cause of her stern grief. No breath of her past had swept into that retired abode. The snow-drift that had chilled her world-life had cut it off even from memory, and so complete was the silence that no one ever knew, even whether it was her own shame, or another's sin that had caused this unending penance of grief. She rarely talked to Regina, but on this their last meeting she said more than she had during their whole intercourse. She gave her in hurried words excellent counsel.

"Regina, if your new home proves disagreeable, and your relations ungracious, if they feel and show that you are a burden to them, and you wish for a means of support, I will tell you of a way. Go quietly to some Director of a Theatre, sing for him, and then ask him to find you employment. Great wealth has been made by such voices as yours—but—" and here the Abbess' eyes flashed, and her frail body shook, as she added in a stern voice that startled Regina, while she held the girl's wrist with a vice-like grasp—"but, for God's sake, child, remember that in this career I am pointing out to you, stand fearful temptations and horrid sin. Poor thing! you cannot understand me. Alas, we only teach of sin here, in a way that children never know what world sin is. Regina, the devil in the world is not a hideous monster; he will present himself before you in forms more beautiful and attractive than the blessed angels in the altar picture. Take care and remember my warning. Your voice will give you luxury and fame, but do not let it drag you down to degradation."

"See here—you remember this *Salve Regina*," in the "*Didone*." Sing this to any musical Director; go through the whole passage as I have trained you; sing it and act it as you do to me, and he will engage you immediately. Then they will dress you in fine clothes, put you on a place larger than the church altar from which the Bishop preaches at Whitsuntide, before a greater crowd than you have ever seen; but do not be afraid: forget your clothes, forget the crowd, and imagine you are here in this little convent parlor with me, and"—she added in low, solemn words that Regina never forgot,— "and I shall be with you, not in the flesh, but in the spirit, and when this glorious hour comes, and your voice is making you famous, let me see that your heart is unsoiled, your virtue unsoiled."

Only one month after leaving the Convent, Regina Valentini was standing in the salon of the Director of the Court Theatre at Dresden. She had found her home sad enough, the step mother harsh and exacting, and her step-sisters jealous and overbearing. They put on her the most laborious duties, and treated her more like a domestic than a relative. One day, when worn out and discouraged with her forlorn life, she wrapped a mantle around her, and went to the residence of the Director Mingotti, who she had heard was the Chief of the Royal Theatre of the city.

Although only sixteen, she had a fine good presence. The healthy, regular life she had led at the Convent, united to a naturally vigorous constitution, had developed her finely. Her height was above the ordinary size, her movements graceful and her carriage erect. She had a full, well-developed chest, fine breadth of shoulders, and her head was set on her neck with the classic air of a Greek ideal of Juno. Her face was good, not beautiful, but expressive of natural feelings, warm emotions and intelligence.

"I have come," she said to the Director, with a frankness that arose partly from her unsophisticated nature, and partly from her young, reckless despair—"I have come to ask you to hear me sing. The Abbess of the Ursuline Convent at Graetz, where I was educated, told me when I left her, that if I needed to earn my living, to go to some Musical Director, and after he had heard me sing he would give me employment."

"What can you sing?" asked the amused Director. "Some Church hymns of course, and may be an Italian Canzonetta or two."

"Oh yea," she answered, with forced gaiety, for her spirit was too weighed down to resent his half playful indifference, "Church hymns and Canzonetta—plenty of them; here is a Canzonetta I sang before I could speak; my mother, a Neapolitan, used to sing me to sleep with it."

And seating herself at the spinnet she sang "Venus' Eloge," a passage from Predieri's "*La Pace fra la Virtù e la Bellezza*." As she finished it, noticing the Maestro's pleased look, she glanced up at him archly, and with mad-cap gaiety struck off the "*D'ogni costume*" from the same popular, dramatic poem of Metastasio, the music of which she had composed herself. Every phrase was filled with saucy, bewitching caprice, and the last line of each verse ended with the trilling carol she had caught from the birds in the convent garden.

"Bene, bene," cried the Director, "your rôle will be comic," and he made her repeat it.

"Now," said the girl rising from the spinnet, "now that I have broken the ice, and do not feel afraid of you, let me sing you something worth hearing. Have you the *Didone Abbandonata* of Vinci?"

He handed her a manuscript score of the Opera, she turned over the leaves rapidly, until she reached the spirited passage, "*Son Regina*." Then placing the score on the harpsichord, said, as he was about hunting for a duplicate copy of the passage:

"Never mind the music for me. I know the whole opera as well as you do. But accompany me, and if you have a voice, sing that passage preceding the '*Son Regina*.' I have never heard a man sing in all my life, but old Padre Pioco, who croaks like a raven—I wonder if you all do?"

The playful, authoritative air of the girl amused the Director, and as he had a tolerable voice, he sang the opening passage she had requested to hear. Playful and merry as Regina seemed, she had "a well of tears back of her eyelids," and a heavy, aching heart in her throat; but she had a sturdy, enduring spirit, that motherless girl, and she drove back the tears and choked down the heart. She listened to the Maestro's singing with delighted surprise; it produced a novel effect, and filled her with fresh inspiration, for it developed to her more fully the character of her own part. When he finished, her glorious voice soared out in that rich old note of Vinci's "*Didone*." The room fairly trembled with the force of the outpouring notes. Her own wrongs, and youthful, impatient despair, and proud, independent nature seemed to find an expression in the haughty words Metastasio has put into the lips of the beautiful but unfortunate queen of Carthage. The Director listened with surprise to this inspired girl. When her last note ended, he rose from the piano, and taking the hand of the now trembling girl, kissed it reverentially.

"You are a divinity," he said, "I have never heard such a voice; neither '*La Romanina*' nor '*La Faustina*,' both of whom I know well, and have heard sing this opera repeatedly, can sing this passage equal to your execution of it."

"You can find me employment then?" she asked, with a faint attempt at a laugh, as she brushed off some hot tears from her flushed cheek.

"Find you employment!" he cried—"Mon Dieu! Yes, and when you are the Regina of the opera, do not forget your first admirer, Director Mingotti."

"Oh, you shall always be my prime minister, I promise you," answered the delighted girl, half sobbing, and trying to laugh to hide her emotion.

"How many parts do you know?" said Mingotti, trying to divert her thoughts, by getting her interested in conversation. "Come sit down here, and tell me of your training. Who taught you?"

Regina told him her whole history, and the good, warm-hearted Director became doubly interested in her. He found on examination that she would only need a little practice at rehearsals, to rub off the awkwardness and novelty, and also to accustom her to the sound of the instruments. Old Porpora was then in Dresden, and the Director immediately engaged him to train Regina for the stage. Her *débüt* was hurried on, in order to have it over before the return of Faustina and her husband, the celebrated musical composer Hasse, who were the Court musicians, off on *congé*. The Director and Porpora decided that her first appearance should be in her favorite "*Didone Abbandonata*."

The *débüt* was successful, and she recalled to many present the triumphs of "*La Romanina*" in the same opera nearly twenty years before. And no wonder, for the two women sang alike under the influence of powerful personal emotions; "*La Romanina*" expressed in it her hopeless love for the cold, ungrateful lover-poet Metastasio. Poor Regina sang for her life, her future, and as the anguish of her forlorn, desolate position pressed in on her, it gave a tone of pathos to her singing that touched every heart.

Her future was as brilliant as her *débüt*, and it belongs to history,—to the history of great artists. She became almost immediately a powerful rival of Faustina, Hasse's wife; and this rivalry came very near injuring her materially in the outset of her career. Hasse, when he composed his music of the "*Demofonte*," knowing that Regina had to sing a rôle in it, wrote a very difficult air for her, and to test her still further, he made the accompaniment of only *notes pincées* on the violin, hoping that her voice, unsustained by the harmony, might wander, and thus she would lose her self-possession. She was so charmed by the beauty of the melody—"Se tutti miei mali"—that when he showed it to her she overlooked the snare and accepted it with enthusiasm; but her friend, the Director, discovered the trick, and the young *prima donna*, thanks to the early training of Padre Pioco, and the *canto fermo* of the old chants, was enabled, by a little close study, to make of the intended ruin, a new triumph.

She remembered also other lessons more valuable than the *canto fermo* of the Padre,—the stern warnings of the Abbess. Although in her new career it was not required of her to be a vestal or a Lucretia, she chose to be a virtuous woman. She married soon after her first appearance the Director Mingotti, it was said—not for love, but whether for love or gratitude, she and her husband were faithful and honest to each other, and always lived happily together.

Though remembered now only by the student of musical biography, one hundred years ago she was one of the most famous singers in that bril-

liant circle of great artistes, who sang poetry as beautiful as their music, for they had a Metastasio to write their librettos. It was Regina Mingotti who, when she went to Madrid to sing for Metastasio's friend, the great Farinelli, who was Director there, had to have her residence out in the country, that the eager public should not hear her practice.

She led a happy, prosperous life, and retired from the stage early with a handsome fortune, and a public reputation as brilliant as her private was pure. In Metastasio's life, in Dr. Burney's works, the life of this great and good woman can be gathered up in beautiful bits. Fétis also gives a pleasant little sketch of her; and in the Dresden gallery is a charming pastel portrait of her by Rosalba, which a friend described to me with an enthusiasm so earnest, that it prompted me to write this sketch of the good and lovely *prima donna* who flourished so grandly and purely in that far-off hundred years ago.

ANNIE BREWSTER.

Music Recorders—Three in the Field.

The *Christian Inquirer*, New York, gives the following full and authentic description of the ingenious invention of the Rev. Mr. BOND, to which we have already referred:

Clock-work, similar to that used for telegraphing, is imbedded in the vacant space at the left of the keyboard, which seems to be just fitted to contain it. This clock-work may be kept entirely out of sight, only accessible by a key-hole for the purpose of winding it up, and may be put in operation or checked by means of a stop close to the keyboard. A ribbon of paper, ruled similarly to common music paper, which is wound upon a reel, is drawn by the clock-work at even rate under an inked cylinder. Under the piano, and to be entirely out of sight in an instrument constructed for the purpose, is a set of levers, equal in number to the keys of the piano. These levers converge till they meet in a straight line under the inked cylinder, each being connected at the extremity of its long arm with its corresponding key, and having at the extremity of its short arm a point turned upwards; or, if connected with a black key, a double point. When any key is struck in playing, a point, or double point, as the case may be, presses the moving paper against the inked roller, and makes a mark, or a double mark, longer or shorter, according to the duration of the note, after the manner of the manifold letter-writer, and on its proper line or space, each sharp being represented as in common notation, on the same line or space with its corresponding natural.

Any piece of music, whether slow or rapid, is registered with mathematical exactness, and it is manifest whether the notes are staccato or sustained.

The use of this Recorder of Music to the composer is obvious. Amateurs, also, good improvisors, will be able by it to record their music as fast as played; and the transcribing afterwards into common notation will be little more than a simple mechanical operation, which, if desirable, can be given to others to perform.

It is, also, worth suggesting, that, as the record made is strictly accurate, and whatever is played is found in black and white, a performer can criticize his own playing at leisure, and correct his own errors, or the teacher can receive by mail or otherwise a sort of daguerreotype of the pupil's execution, or a mamma can see whether her daughter, during her absence, has accomplished faithfully the task of practicing given her.

The above description we have the pleasure of publishing from the pen of the inventor, Rev. H. F. BOND, formerly of Dover, N. H., and now residing in Wisconsin. The instrument may be seen at O. Ditson & Co's music store, on Washington street, Boston. The invention is a complete success, and it promises to be very useful.

At the same time the *Brooklyn (N. Y.) Transcript*, tells us that the same end had already been accomplished by an ingenious musician of that city. We should be pleased to see some precise description of the Brooklyn recorder. Meanwhile, we presume that both inventions were original and independent of each other. The real problem to be solved is not

whether the machines have done what they proposed to do, but whether it is practically of any use when done. Nothing can settle this except the trial of the instrument, for a length of time, by genuine musicians, men who have "ideas" or "inspirations" worth recording. Here is the Brooklyn article:

The above is not so great a novelty in this region as it seems to be in Boston. Mr. EDWARD WIEBE, a musical professor in Brooklyn, has a similar contrivance, which he arranged and used some years ago; but which he has not thought it worth while to get patented, because the use of it would be confined to the few who improvise music, in those rare moments when "the divine afflatus is on them." As nearly as we can judge from the description, Mr. WIEBE's arrangement is identical with Mr. BOND's, and he can doubtless substantiate the priority of his invention. If Mr. BOND has secured the *profit* of the invention, Mr. WIEBE is entitled to the honor, and to the use of his own arrangement. Mr. WIEBE has great fertility of invention. His "Musical Scale Building Indicator" has come largely into use in our schools, and is found to be of very great service in elucidating the mysterious relations of *major* and *minor*—flat and sharp. It shows the whole thing at a glance, and shows it, not (as learners often think) an arbitrary arrangement of some human system, but the simple, natural, necessary law of the one fixed scale of tones which Nature has given us. Mr. WIEBE is not only a thoroughly scientific composer, and a man of fine musical taste, but a truly inventive genius, with a clear eye to the practical and useful, as well as to the beautiful. He is now about bringing into use an improved method of displaying advertisements in cars and other public conveyances, upon which he has been employed for some time, and which, we think will be found very attractive and profitable, and introduce a new era of movable fancy announcements.

Our friend WILLIS, in his *Musical World*, notices these two inventions. His article concludes as follows:

We agree with the idea, of course, that the use of such a recording instrument would be limited: there being but comparatively few musical improvisers. But this should not prevent the full completion and perfection of a very valuable instrumentality for the recording of sweet tones and subtle conceits. Like Maelzel's metronome, it might sometimes, at least, subserve a very desirable and valuable end. There are some men who are singularly felicitous in improvising, but whose *afflatus* seems more or less to desert and play them false the moment that pen and ink are brought into requisition. Wm. A. King, for instance, is a very subtle improviser on the organ (and it just occurs to us that such an invention were much more valuable for organ than piano, that noble mechanism being the most musically-suggestive of all instruments,) but well as he actually writes, Mr. King's printed notes are always—in our estimation—inferior to his unwritten ones.

Touching the question of priority of invention between Mr. Bond and Mr. Wiebe, let us make mention of another circumstance. Last winter, before the death of the lamented Dr. Gerald Hull, we met at the Dr.'s house on the Fifth avenue, his friend Mr. PAUL AKERS, the eminent sculptor. Mr. AKERS, upon whose shoulders, we may be permitted to say, many competent judges, (among whom was Dr. Hull himself), think that the mantle of Crawford has fallen, seems to have applied his genius to the very same point—albeit, music is but a sister art to that which he professes. Mr. AKERS mentioned to us modestly the fact, in the course of conversation, that he had invented and perfected a mechanism for the recording of improvised music on the pianoforte, and then asked our opinion as to its real usefulness to musicians and composers. This we briefly gave him at the time, and a day was appointed for the further consideration of the matter, and for some explanation as to the details of his invention. But urgent business having called Mr. AKERS away from the city, the subject has not since been resumed.

Now, it would be an interesting thing to compare these three inventions, (Mr. Bond's, Mr. Wiebe's and Mr. AKERS'), it being a curious, and yet not unusual occurrence, that a simultaneous movement is suddenly made in the same inventive direction—as would here seem to be the case.

Debut of Mme. la Ferrussac.

The *New York Saturday Press*, one of the liveliest and raciest of our exchanges, thus describes the benefit affair, about which manager STRAKOSCH has seen fit to lecture the ladies of New York Upper Tendon,

or "Upper Pre-tendon," as a Philadelphia paper has it.

There has been a great row, in the papers and elsewhere, because the benefit of the Woman's Hospital Association and the debut of Madame la Comtesse de Ferrussac (née Thorn), didn't attract over five hundred people—stockholders, free-list, and all—to the Academy of Music on Tuesday night. The *Times* and the *Tribune* abuse the public for not coming on this occasion. The *Herald* laughs at the whole affair, and the manager polishes off the lady-patronesses in a rather sharp card. The amiable director accuses these Upper Forty-nine of making false representations to him, whereby he is a loser to the extent of \$878 (eight hundred and seventy-eight dollars). [Cré nom! Is there so much money in the world for anybody to lose?] and suggests that when they next have an attack of philanthropy they shall pay for it out of their own pin-money.

Now, so far as the lady-patronesses are concerned, Strakosch is right. Beyond lending their names, they took no interest in the matter. They were willing to help Madame de Ferrussac to a debut, which was all she desired, and they did not care much for the Hospital—less for the manager; if they had, they would have pursued the plan, and carried the war into the enemy's country. Heavy Cavalry, in the shape of grizzly dowagers, would have charged upon the banks and bankers in Wall Street. The Light Artillery of young brides would have played unceasingly upon Beaver Street and lower Broadway. The Zouaves and Chasseurs d'Enfer, married coquettes and piratical widows, would have carried the enemy's outposts and picked off his officers. The Light Infantry and Bread and Butter Brigade would have met him with the bayonet over the breakfast table or at the threshold of the drawing room. No man's porte-monnaie would have been safe for a moment.

But no. Nobody cared about the matter, and so it was a fizzle. Then, too, it was whispered about that the debutante was never handsome, and was no longer young. This, alas! was too true. Madame de Ferrussac must have been born before the great fire, when all the ladies in society first opened their eyes on this mundane sphere.

And I don't think the public is so much to blame, after all.

The public is good enough. It supports hospitals enough. Without doubt it will support the Woman's Hospital. But is there any moral obligation for a man to go to the opera on a hot night, and be bored, for a charitable purpose?

Does not the charity in this case begin at home?

It strikes me that it begins and stays there.

As for Madame la Comtesse, she has a light and very sweet voice, hardly powerful enough for the Academy. At times, she could scarcely be heard. The opera—the *Puritani*—is a very difficult one, as all the work for the prima donna comes at once. Still Madame managed to get through it creditably. She has been well taught, and sung with taste and always in tune.

I do not think that her voice is sufficient to command success; and, to speak mildly, she has no other recommendation.

We append, as a curiosity, the

CARD OF M. STRAKOSCH.

To the Public:—I regret exceedingly that I am obliged to state that the performance which was given at the Academy of Music on Tuesday, for the benefit of the Woman's Hospital Association, was not only unproductive to the funds of that deserving charity, but that it resulted in a loss of over eight hundred dollars to the manager. I feel called upon to make a brief statement of the facts connected with the management of the performance alluded to above:

1. I have now under my management one of the finest opera companies in the world, led by two magnificent artists as *prime donne*. With Madame Cortesi and Madame Colson as my stars and the artists joined with them, I have given the opera to good and paying houses.

2. I was requested by several ladies occupying high positions in New York society to join them in a benefit performance for the Woman's Hospital. As the attraction on their part, they wished me to arrange for the debut of a distinguished amateur—a lady of this city, who was presumed to have strong claims upon the public curiosity. She had kindly placed her services at the disposal of the committee for this occasion.

3. I remarked, incidentally, that the public of this city was not to be relied upon for the support of amateurs, however distinguished; and that such being the case, I thought I ought to have some guaranty for my expenses. Whereupon the ladies replied that they would use all their influence in favor of the project, and so secure its pecuniary success. Further, it was suggested that if their names should appear as patronesses of the affair, there would be no doubt that an audience would be assembled which would be large enough to leave a handsome sum after the expenses had been defrayed.

4. It was finally agreed that, although the expenses of the opera under my management amount to \$1,500 nightly, I should receive first but \$1,000. The receipts, if any above that sum, were to be divided between the Hospital Association and myself, I taking the risk of the \$500 expenses not secured, while the association, or the lady patronesses, assumed no hazard whatsoever.

5. The result was that the gross receipts of Tuesday evening amounted to only \$622; leaving me a loser to the extent of

\$878. Further, that the majority of the ladies whose names appeared in the advertisement not only neglected to exert themselves to bring about a favorable result to my efforts, but did not lend their personal presence to an affair which they nominally patronized.

These facts for the public, to whom I, as every other manager must look for support. To the charitably disposed, I would respectfully suggest a study of the plan pursued in the matter of benefits for the poor by the aristocracy of the European capitals. The patronesses in those cities take as many as twenty, thirty, fifty, and sometimes one hundred tickets, pay for them, and sell them or give them away, thus providing something for the poor, and securing the manager, who is sometimes even in a worse condition, peculiarly speaking, than the special objects of charity.

Regretting exceedingly, both on account of the Association and my own treasury, that the affair of Tuesday should have been so unproductive, I remain the public's obedient servant.

MAURICE STRAKOSCH.

German Song Festival at Cleveland.

The eleventh annual Festival of the "North American Saenger-Bund" was held at Cleveland, O., on the 14th, 15th, 16th and 17th inst. The first day was given to the reception of the singers; and in the evening Flotow's Opera "Alessandro Stradella" was performed at the Theatre by the male and female members of the Cleveland Glee Club, Herr JOHN OLKER being leader of the orchestra. The theatre was crowded, and the performance is pronounced a great success. The chorus consisted of nearly one hundred persons, and "no hired performers could approach the enthusiasm with which they performed their parts."

The second day (Wednesday) was devoted to rehearsals. In the evening a grand Concert by 400 singers, accompanied by a full Orchestra, under the direction of Prof. F. ABEL, with the following programme:

- | | |
|---------------------------------------|-----------------------------------|
| Part First. | |
| 1—Jubilee Overture..... | O. M. Von Weber. |
| | Orchestra. |
| 2—A night at Sea | Fischer. |
| | By all the Singers and Orchestra. |
| Part Second. | |
| 1—Overture, "Summer Night Dream"..... | Mendelssohn. |
| | Orchestra. |
| 2—Warrior's Scene..... | E. F. Fisher. |
| | All the Singers and Orchestra. |

The exercises of the third day are thus described by the *Cleveland Herald*:

The Prize Concert at the Theatre, Thursday afternoon, was a brilliant affair, evoking a musical display, rarely equalled in any part of the country. The Concert commenced by an instrumental performance by Jung's Band, Pittsburgh, and closed by the Pittsburgh Union Concert Band. Both gave excellent music. The following companies actually sang on the occasion:

Timb Bruderbund, Sandusky Mozart Quartet, Buffalo Liedertafel, Akron Liedertafel, Erie Liedertafel, Buffalo Saengerbund, Columbus Maennerchor, Dunkirk Germania, Pittsburgh Frohsinn, Wheeling Maennerchor, Toledo Saengerbund, Alleghany Teutonia, Detroit Harmonie.

The singing of all was good. The Buffalo Liedertafel, a well dressed and remarkably gentlemanly appearing company, sang the "Night Song" with exquisite taste and harmony. It was rapturously encored. The Akron company sang "The Bee and the Flower," and were loudly encored. The humming of the bee was capitally imitated. The Buffalo Saengerbund were also encored. The bass solo was splendidly executed. The "Singer's March," by the Columbus Society, was as spirit stirring a song as could be heard, and it was difficult to keep from marching to it. The Pittsburgh Frohsinn were encored. The Polka by the Toledo Saengerbund was excellently sung, and obtained a decided encore. The Society is only a year old, but has made fine progress. They are a fine looking company. The Alleghany Teutonia received a merited encore. The Detroit Harmonie were enthusiastically encored for their song, "Wandering at Night," which was one of the gems of the Concert. The general feeling was that the Buffalo Liedertafel were ahead. Messrs. ABEL, GEORGE, and HENRY LANGSDORFF, were the judges:

THE BANQUET.

The Grand Banquet took place in the evening. National Hall was very tastefully decorated for the occasion. An arch of evergreens extended over the pavement in front of the building. The Hall itself was decorated with paintings, flags and evergreens. A platform immediately over the entrance from the stairs was hung with the elegant banners of the different Societies. Across the Hall was a large picture of Liberty, and pictures of four eagles, bearing inscribed scrolls, were displayed around the walls. Upon the picture of Liberty was the following inscription:

Sancta Libertas,
Heil'ger Strand, dich halt' ich!
[Sacred Shore, I keep thee.]

The scrolls held by the four eagles bore the following inscriptions:

Und so finden wir uns wieder
In den heitern bunten Reih'n,
Und es soll der Kranz der Lieder
Frisch und grün geflochten sein.—Schiller.

[And so we meet again in these joyous various groups,
Let then the wreath of songs, fresh and green, be twined again.]

Das alleinige Streben nach dem Nützlichen ziemt nicht dem
guten und edlen Menschen.—Aristotle.

[To strive for the useful alone is not worthy of good and
noble men.]

Es schwinden jedes Kummers Falten,
So lang des Liedes Zauber walten.—Schiller.

[Every sorrow's wrinkles cease,
As long as the magic of the song reigns.]

O walle hin, du Opferbrand,
Hin neben Land und Meer,
Und schling' ein einzig Liebesband
Um aller Völker her!—Heraclitus.
[O rise then, Offering's holy fire,
Rise over land and ocean,
Embracing in unity and love
All the nations of the earth.]

At one end of the Hall was the inscription "WILLKOMMEN!" At the other end was a platform over which was a large gilt harp crossed by a sword. Beneath this design was a large shield bearing the stars and stripes of America, crossed by a belt of gold, red, and black. On one side were deposited an oil painting on the easel, an engraving, palette, busts of Webster and Clay, a vase, globe, mathematical instruments, chemical apparatus, and three books of the Probate Court pertaining to naturalization of aliens. On the other side were an anvil and hammer, steam engine, plow and ship. Interspersed with these were branches of evergreens.

The tables were bountifully supplied with good things. Upwards of five hundred persons sat down in the Hall, and two hundred in the rooms below. A large number in addition could not find seats. The Hecker Band, under the direction of JOHN OLKER, occupied the platform over the stairs into the Hall, and played inspiring airs.

After the supper had been partially got through with, the speeches commenced.

Mr. A. THIERM said in German—Our Saengerbund is young yet, like America itself. The Union fills the want so keenly felt in this business country, to add to labor recreation, to the work of our heads the recreations of the mind. The German singers have first opened the way for it. (Bravo.) The speaker here referred to Orpheus, Arion, and the exercises at the Olympian games, to show that poetry and song were always honored. The German song, especially, has spread its influence all over the world; it is the tie uniting the Germans everywhere. (Bravo.) Festivals like the present are the principal points of German song and German manner of thinking, which is opposed for ever to Puritanism. The Germans are not foreigners here, being the warriors of liberty. [The speaker here referred to the pictures of liberty and the motto on the wall]. We spread cosmopolitan, human ideas; a singer of liberty must be a free man. To promote liberty and cultivate the mind by fostering the arts, the Singer's Union was erected as a concentrating point, and for that purpose we will keep it.

He then gave, in German, the first toast.

The Singer's Union! May it flourish and prosper, as a happy example of progress, to be followed by America.

The second toast:

Our guests. We can welcome them to a scanty festival only, but we hope they may feel happy and preserve a friendly recollection of the Forest City.

The third toast was—

The Union! The modern cosmopolitan State, which irrespective of creed or birth, hospitably opens its arms to all who desire to be freemen, and to help to solve the great problem of freedom; may it realize the facts of the great principles on which it is established.

Judge TILDEN rose to respond. He said that the sentiment of the toast contained an idea that was not new. It is inscribed on our national banner in the words *E Pluribus Unum*—many in one. This nation is made up of many nations. From all parts of the world they come to form the American people. The principal portion of our people, that portion of which we boast—the Anglo-Saxon race, are but descendants from the great German family.

The American people welcome you to their soil. You bring with you an element which is much needed in this country—an element which I see fully developed around me, to-night—sociality. Social feeling is sadly wanting among our people, and it is just that element that you bring with you.

Another thing in which you have the advantage of us is your physical development. We want your robust figures and hardy constitutions. One part of your mission here is evidently to round out and develop our Yankee frames. [Laughter and applause.]

It is a well-known fact that Germans have better heads than almost any nation on earth. It takes fewer of them to fill a bushel than it does those of any other people.

No people on earth have grown so rapidly as the German race. During the past 400 years no nation has grown so rapidly in civilization as the Germans. The thinking of this world is principally done by Germans.

Judge TILDEN then instanced the names of Humboldt, Goethe, Schiller, and other great men of German history and literature as proof of the civilization of the race. He admired and revered the great Teutonic race from which we have all sprung. In the words of the motto on the wall, he bade his German friends "welcome."

Three cheers for Judge TILDEN were given on his taking his seat.

The fourth toast was:

Germany, our Fatherland! Threatened by Romanic and Slavonic tribes, while wanting her unity, she is in danger either of fighting again for a victory not followed by liberty, or of suffering a defeat inflicting deep wounds. May she pass unhurt through the approaching storms, and at last, throwing off her beggar's cloak of thirty rags, rise as a national unity and a powerful Republic, with a great and free people.

The reply was read (the author having suddenly fallen sick). "Our Fatherland is in danger during the present war. The temple of Janus has been opened by a tyrant, the murderer of liberty, who now appears under the banner of liberty in Italy. Russian armies are concentrated on the frontiers of Germany. Our Fatherland, however, must triumph in spite of all her enemies, in spite of the thirty-six birds of prey which have their nests in the oaks of Germany. The gigantic power of our country must be set free against the external enemies. We can defeat them only as a national unity. While we can only send across the ocean our best wishes, we go in not for the princes, but for the people; for unity, for liberty, not in Germany alone, but all over the world. May the last king's throne soon fall into pieces before the rising majesty of the people."

Immense applause followed the reading, and the band struck up the *Marseillaise*, which was sung with enthusiasm by every one present, and followed by thundering shouts of "Bravo!"

The fifth toast was—

Woman—not those who make dupes of their husbands, but those women, the flames from which the man's poetry, energy, and love of liberty are nourished, those who verify the words of the poet,—Wherever they walk flowers spring up under their feet.

Responded to by Dr. HARTMANN.—Yes, the Women—Honor the women, they spin and weave, &c.; says Schiller, but that saying proves that not editors alone have the privilege of "lying like print." There is another popular saying, which, although not in verse, contains much truth; it runs thus: "Where the devil dares not to go himself he sends a woman!" Now we cannot deny that all the evil in the world has come from women; look around you, out of every ten poets, nine at least have been troubled to death by women; there is never a young genius trying to rise in the world, but is overpowered and kept down by some mishap in the shape of a woman; in short, there is so much evil done by women in the world, that a thousand abortions, of a thousand years' length each, would not be sufficient to wash it off. We Germans have a singular signification in our language: nearly every bad is feminine. But then we have classed among women also some of the noblest virtues, even power and strength, and the giver of all light, the sun himself (or rather herself, in German, this being the only language where the sun is a feminine and the moon a masculine word,) beauty, &c. It is certain also, that women have ever since the creation governed the world, that no civilization could go on but under the influence of women, and that we all more or less obey their dictates. How is that? Why, the female form is undoubtedly the finest in the world; for that reason it has been worshipped always. We, however, who are breaking down the idolatry of olden times, we will sustain woman's beauty rather in a spiritual view. In a beautiful body we worship a beautiful spirit. Beautiful is the woman attending to her household duties in pious simplicity, beautiful also is the mother educating her children in the fear of men and God, but more beautiful is that woman that comprehends her duty and brings up all her family not as slaves of some man, but as true and free men.—This woman I eulogize in spite of all her faults, and hoping that all our ladies will take the hint, I invite all those present to drink with me the health of that woman.

Dr. HARTMANN's speech called out thunders of applause, and at the close, congratulations and shouts rang through the Hall. It was unmistakably the speech of the evening.

At its close the *Marseillaise* was again sung with enthusiasm.

All the speeches, except that of Judge Tilden, were in German.

It is impossible to convey any description of the exciting scene or of the enthusiasm of the Germans. Here a group would suddenly spring up, clink their glasses of Rhine wine, and with a shout would sit down again. At another part of the room some one would strike up a line or two of some national song, and a hundred would immediately join in, finish up with a "Ho!" clink glasses, and subside again. An immense quantity of light Rhine wine was despatched, but there was no drunkenness or quarrelling. At midnight we left them singing and fraternizing—the happiest set of fellows we ever saw together in such numbers.

The fourth day opened with an imposing procession of dragoons, Turners, Singing Societies, Bands, &c., on the way to a picnic at Wilson Park.—The crowd numbered thousands. Short speeches

were made by Mr. C. F. Baur, of Pittsfield, Mayor Senter, Hon. D. K. Carter and Charles Arnold.

The Singers' Prize, a handsome silver cup valued at \$50, was then presented to the Buffalo Leidertafel by Mr. H. LANGSDORFF, of Cleveland, one of the Judges, and received by Prof. ADAM, on the part of the fortunate Society.

Then commenced the fun and frolic of the affair. Every one went in on his or her own hook to secure enjoyment. Little parties seated themselves on the grass, sang songs, and drank lager out of glasses, ornamented cow-horns, and various quaintly devised drinking-cups. One party drank from a curiously designed porcelain boot of formidable dimensions when looked at in the light of a drinking-cup. Bands of music played in different parts of the ground, and occasionally one of them would start off through the grounds followed by a crowd of singers.

The Turners had fastened a pole between two trees, and on it executed numerous astonishing feats of agility. A jovial Teuton, seated astride a ladder, his head crowned with oak leaves, and having a lager keg in front of him, was borne proudly through the grounds on the shoulders of stalwart Germans. In front rode an enthusiastic singer on horseback, with two others holding on to the tip of the horse's bushy tail. In advance of all went a brass band, while a crowd of jolly singers brought up the rear of this strange procession, which paraded the grounds several times during the afternoon. Most of the German men wore wreaths of oak leaves around their hats, whilst the women, of whom a large number were present, wore oak-leaf scarfs.

In all that immense crowd—amid all that vast ocean of lager that was set running down the throats of the Teutonic assemblage, we did not hear of a single quarrel or disturbance, nor did we hear a single word of anger or insult.

The Festival wound up with a grand Ball. Twenty-one companies of Singers took part in the Festival, mostly in full force, with friends, making, in addition to the resident German population, many thousands of persons who kept those four days as a holiday. Beer and Rhine wine flowed freely, yet we do not hear of a single quarrel or disturbance in the whole time. Why will not Americans take a hint from such examples? When shall we too learn to know the meaning of the word *genial*, and begin to cultivate the art of living, as well as the arts of making a living?

Musical Correspondence.

WORCESTER, MASS., JUNE 20.—We passed a most agreeable evening last Friday, June 17, at Washburn Hall, at a soiree given by Mr. B. D. ALLEN, of our city, with the following programme:

PART I.

1. Piano Duo: Quintet No. 5 in A. Mozart.
a. Allegro; b. Larghetto; c. Menuetto; d. Variations.
2. The Twenty-third Psalm: for two Soprano and two Contralto voices. Schubert.
3. Pastoral Sonata for Piano Solo, Op. 28. Beethoven.
a. Allegro; b. Andante; c. Scherzo; d. Rondo.
4. German Songs. Robert Franz.
a. "Sterne mit den goldenen Füßchen."
b. "Er ist gekommen in Sturm und in Regen."
c. Spring Song.

PART II.

5. Piano Solo; Scherzo e Capriccio. Mendelssohn.
6. Scene and Air from "Der Freischütz." Von Weber.
7. Piano Duo; "Overture to Shakespeare's 'Midsummer Night's Dream.'" Mendelssohn.
8. Angel Trio from "Eljah," "Lift up thine eyes." Mendelssohn.

It commenced with a Piano Duo by Mozart, very finely rendered by Mr. B. D. ALLEN and Miss ELLEN BACON. No. 2 was sung very neatly by Mrs. DOANE, ALLEN, WHITNEY, and Miss NELLIE FISKE. The next was splendidly played by Mr. ALLEN, who is one of the greatest players in the whole country. The three German songs, by Robert Franz, were sung sweetly by Mrs. R. S. ALLEN, but not with sufficient power. The Scherzo e Capriccio by Mendelssohn we never heard played better. Miss Bacon, we thought, gave it with much more

feeling and expression than a professional concert-giver a few weeks ago. Next came a scena and air from *Der Freyschütz*, most beautifully sung by Miss Nellie Fiske; it was decidedly the gem of the evening. The overture to the *Midsummer Night's Dream* by Mendelssohn was finely executed by Miss Bacon and Mr. B. D. Allen; followed by the "Angel Trio," from "Elijah," well sung by Mrs. Allen, Whiting, and Miss Fiske. On account of the storm there were only about eighty persons present. Much credit is due to Mr. Allen for so fine an entertainment.

LEIPZIG, JUNE 6.—Amidst all the political troubles and the consequent depression of business, Leipzig, during the past few days, has been the scene of some musical events which may be of some interest to many of your readers, especially such as have heretofore made this city a place of residence for the sake of musical studies and improvement. We have had a Convention of Musicians from different parts of the country, continuing in session from the first to the fourth of June. The convention had for an object the grounding of a society for the promotion of the cause of music in general, as well as a means of furthering acquaintance and friendship between artists. The means taken to reach this much to be desired end will be seen by the following programme:

June 1. *Evening*, Concert in the Theatre, under the direction of Dr. FRANK LISZT, and "Theater Capellmeister" A. F. RICCIUS. After the concert general meeting at the lower saloon of the "Schützen Haus," with a view to mutual acquaintance.

June 2. *Morning*, Private Matinée in the upper saloon of the "Schützen Haus" for members and guests, (not open to the public). *Afternoon*, in the Thomas Church, "The Graner Festival Mass," by FRANK LISZT, under direction of the composer. *Evening*, Supper for members and guests in the upper saloon of the "Schützen Haus."

June 3. *Morning*, Lectures. *Afternoon*, Choice of a President, &c., with other necessary business. *Evening*, Bach's Grand Mass in B minor, under direction of Carl Rudel.

June 4. *Morning*, Concert for chamber music in the Gewandhaus. *Afternoon*, Lectures in "Schützen Haus." To close as festival performance in the theatre, *Genoveva*, opera in four acts, by Robert Schumann.

June 5. *Morning*, General excursion by means of a special train to Merseburg. *Afternoon*, Organ Concert in the "Dome," arranged by Director H. Engel, of Merseburg.

Although it may be dull to go back and repeat the particulars of several of the above general programmes, still I will risk it, as it has some interest, there having been an especially large place devoted to modern compositions and the "Music of the Future,"—so for the concert in the theatre.

PART I. (Under Riccius' direction.)

1. Overture "Meeresstille und glückliche Fahrt," Mendelssohn.
2. Prologue: spoken by Mrs. Franziska Ritter.
3. Duo for Piano and Violin (B minor), by Fr. Schubert, executed by court pianist Herr von Bülow and concertmeister David.
4. Aria from "Benvenuto Cellini," by Berlioz, sung by Mrs. von Milde from court theatre at Weimar.
5. Overture to "Manfred," by Schumann.

PART II. (Under Liszt's direction.)

6. "Tristan and Isolde." Introduction, Manuscript, by R. Wagner. (The above is a new opera which has not yet appeared.)
7. "Der Hildeknabe" and "Schön Hedwig," two ballads by Hebbel; music by Schumann; spoken by Mrs. Ritter.
8. Duet from the "Flying Dutchman," by R. Wagner; sung by Mr. and Mrs. von Milde.
9. Two piano pieces, by Chopin and Liszt; executed by H. von Bülow.
10. Two songs by Robert Franz; sung by Herr von Milde.
11. Tasso, lamento e trionfo: symphonic poem by Liszt.

As this communication is intended as a report and not as a criticism, I will not take up space in lauding the many beauties, vocal and instrumental, of the above programme, or in remarking on some of the peculiar and not always understandable features of it.

All the performers received much applause, especially BÜLOW, whose performance is most wonderful he is said by many to be nearly equal to Liszt in his best days. As doubtless many of your readers know, he is Liszt's son-in-law, as well as pupil—his wife, as well as her mother, Mrs. Liszt, was present. In regard to the last piece on the programme, I have heard the criticisms of learned persons, which generally amounted to this: that they "liked it far better than they had expected to," which, although rather an equivocal compliment, still shows that there was something to admire. The instrumentation, as on all sides conceded, is magnificent, and on the broadest scale, nearly every instrument known to the modern orchestra being brought in. This is said to be one of the best, if not the best, of all Liszt's compositions of the kind. The finale which was generally admired, consisted of a choral melody which was treated almost independently with wind instruments, while the violins had a very rapid contrapuntal figure playing over and around it. He was called out three or four times at the close, during which time it rained bouquets thick and fast.

The private matinee of the following day was principally occupied by a well-known acquaintance of the Boston public, none else than ALFRED JAELL, now pianist to the king of Hanover. He has not grown a day older in appearance since leaving America, and is just the same devoted friend to the ladies as ever. He played a most beautiful trio in modern style for piano, violin, and cello, composed by Dr. O. BACH, from Vienna, who was present. DAVID and GRÜTZMACHER satisfied all demands as to the rendering of the string parts. There was also a song by a Fräulein Ginast, from Weimar, music by Liszt, to Heine's poem of the *Loreley*, a really beautiful thing, and worth all the masses and symphonic poems put together. There was also a lady pianist whose name I have forgotten; she played a duet for piano and violoncello, with Grützmacher, music by Franz Berwald—neither the composition nor the execution of it was equal to the other numbers of the programme. The matinee was concluded by a concert piece, entitled *Hommage à Händel*, by Moscheles, for two pianos, executed by the composer and Alfred Jaell. It was splendidly played and was the more appreciated, that Moscheles has not been heard in public before for a long time.

Of Liszt's mass composed for the dedication of the Gran Dom I must say but little, as it is useless to attempt a description when the thing itself is nearly indescribable—like the symphonic poem it is instrumented for an immense orchestra, in this case with the addition of the organ—and to say the least produced an immense volume of sound. So far as the usual mass form and church style are concerned, this composition has neither. There is very little comparatively in the fugued style and that not carried out to any great extent. The mass, from all I hear, has not pleased much. It is worth something to see Liszt as Conductor—every muscle of his body conducts—he stands on one leg the best part of the time, from the fact that the other is generally occupied beating time—one moment he is out of sight sunk beneath his music desk, the next he shoots up in all his six foot proportions. One moment facing in one direction, the next in the opposite one; and to sum up, it is a great pity that Liszt's orchestral works cannot everywhere be given under the composer's direction. The supper in the evening in the beautiful saloon of the "Schützen Haus," was a grand affair, in which some four or five hundred people participated. The following names were made the subjects of toasts: The King—Schumann and his co-workers, Liszt, The Sing Society, The ladies present and absent, Moscheles, Rietz and Riccius, the leaders of music in L. The next evening was occupied by the performance of Bach's Mass by the "Riedischer Verein." Of this great work (in many respects Bach's greatest) I am free to admit that I am not far enough yet to understand its beauties and must give my decided preference for Handel, who stands nearly in that relation to England and America that Bach does

to Germany. Of the concert for chamber music in the Gewandhaus I give the whole programme as being one of the most interesting of the series:

1. Quartet in four fugued movements (Ms.) by Carl Müller, executed by the Minnigen Court quartet of the Brothers Müller.
2. Psalm (op. 27 No. 1.) by Ferd. Hiller, "By the waters of Babylon," &c., sung by Mrs. Dr. Riclam.
3. Concerto in the Italian style, by J. S. Bach, H. von Bülow.
4. Sonata by Tartini for Violin; David.
5. "Leonore," Ballade by Bürger, composed by Liszt (Ms.) spoken by Mrs. F. Ritter.
6. Grand Trio by Schubert; H. von Bülow, David and Grützmacher.

In the Concerto by Bach there was opportunity to prove the truth of the assertion, that Bülow is one of the very few who can satisfy or entertain a modern audience with piano music of Bach's. He came fully up to his reputation in this particular, and was called out three times, but refused to play again. The opera "Genoveva," closed the week, and the musical events recorded, in the evening. It contains most beautiful music, but is very rarely given, as it is not calculated for the public; it was first brought out in Leipzig under Schumann's direction, and has I believe been given only here and in Weimar. It was merely gotten up for this occasion, and the different parts were well sustained and received much applause. So ended the musical part of this convention, which may be productive of great good. I have not as yet heard the result of the business meetings or when the Society is to meet next year. I hear Dr. BRENDL, editor of the "*Neue Zeitschrift für Musik*" is appointed President for the ensuing year. B.

Dwight's Journal of Music.

BOSTON, JUNE 25, 1859.

MUSIC IN THIS NUMBER.—Continuation of the opera, *Don Giovanni*, arranged for the Piano-Forte.

Liszt Criticized by an Admirer.

We have had occasion lately to correct a false impression which has gone abroad, that the Lisztian compositions, in the large, ambitious forms, "*Symphonische Dichtungen*," &c., have created an enthusiasm among real music-lovers in this country. And we have uniformly, when it has fallen to our duty to report of these as they have chanced to come up in our concert-programmes, been compelled to confess our inability to recognize in them the real presence of the creative spark. To be sure our experience has been very limited, we have not yet had one of his orchestral works performed here with an orchestra, but only in his own four-hand arrangements for piano. In each instance the whole thing was tedious, overstrained, unedifying; whereas any work of Beethoven, or Schubert, or Mendelssohn, which had imaginative thought and beauty in it, is sure to charm you and excite you in the merest outline copy of a pianoforte arrangement. Such, we believe, has been the general impression with regard to Liszt. As much as all admire him as a wonderful executant; as the most skilful, sympathetic, delicate and powerful interpreter of the creations of the men of genius; as a splendid instance in his own life of a high Art enthusiasm, the chivalric head of the musical knight-errantry of our times, and the generous expounder and advocate of the genius of his friends, as Chopin, Franz, and others;—still we have had no experience as yet, in listening to his compositions, that has run at all counter to the general opinion of intelligent musicians: that the creative faculty has been denied him, quite as distinctly as the genius of interpretation has been given him. With all that our young and ardent pianists of "the Future" have tried to do for us, we have

not so far been able to "experience a change"; and all the "revival" they have yet succeeded in getting up in this country exists wholly in the imagination of the Leipzig editor, from whom we copied a few weeks since.

But it is well to listen to all sides. Liszt has been having a three days' ovation recently in Breslau; and the *Breslauer Zeitung* reports of what was done. We translate a part of it. The writer is HESSE, one of the first of living German organists, after old Johann Schneider of Dresden. He is plainly a friend and admirer of Liszt personally, as generous and accepting as he can be in his criticisms, and what he writes, therefore, may be regarded as the utmost stretch of generous concession which a solid, sensible musician, brought up upon Bach and Mozart and Beethoven, could make, after impartial, friendly hearing and examination, to the new works.

On the 9th of May, a grand concert was arranged in the Schiesswerder Hall, by Herr Dr. Leopold Damrosch, in honor of, and with the cooperation of, the Court-Capellmeister Herr Dr. FRANZ LISZT. Liszt, the great, genial master of the Piano-forte, who with his achievements on this instrument alarmed the world, gave eleven concerts here in Breslau in the year 1843, with ever increasing success. He electrified his hearers by such playing as no one had shown before. Whoever thought to give himself up to his playing with the calm and comfortable feeling that he would to the performances of Hummel and other masters, was greatly mistaken. Liszt transferred his moods to the piano. He screwed up the feelings of the hearer to a pitch of feverish excitement, but he allowed them also to subside occasionally. We were at that time so fortunate as to be daily in his presence and admire his magical play. His repertoire was multifarious, he played all masters.

We will not waste words about his gigantic technique, his art of singing on the instrument, &c.; these are well-known things; thousands have heard him. But we cannot forbear alluding to one composition; we mean his "Reminiscences from *Don Juan*," one of the most genial of piano pieces. We lament for any one who has not heard him play these reminiscences. The marble guest on horseback, the insinuating *Don Juan* with his *La ci darem*, the struggling and at last consenting *Zerlina*, the Champagne song, &c., all this did Liszt pass before our minds in such a way that we forgot Liszt, concert hall and all; one awoke from the performance as from a blissful dream. Four times we heard this piece by him, and always with the same emotions.

That Liszt's active mind should finally grow weary of the virtuosic career, although he reaped in it the highest triumphs, is no wonder: he longed for another kind of activity. He fixed his abode in Weimar, where he was called to the office of Court Capellmeister, and now appeared as the creator of greater works. It is well known what opposition his direction has experienced, and we frankly confess that we too hitherto have not been able to sympathize with this direction. We love euphony, and have always had a holy horror of hardness, even in a Bach and a Beethoven (in his last works); we are more fond of those works of those masters, in which too violent assaults upon the sensibility of the ear do not occur; but do not understand us by any means as saying, that the fourth movement of the ninth Symphony, for instance, does not thrill us to the centre of our soul by its sublimity.

You will perhaps smile at our confession of faith, will call us a pedant, a schoolmaster; we must bear it patiently. As to Liszt, we have read through his scores attentively, have found much in them that goes against the grain with us, but at the same time also much that has appealed to us and inspired us with a

great respect for the composer's geniality. "*Les Préludes*," for example, pleased us very much.

But to return to the concert. As Liszt stepped up to the conductor's desk, he was received with a triple *fanfara*. Schiller's poem, "To the Artists," composed by Liszt for men's voices, soli, chorus and orchestra, opened the concert. With joy and from our heart we must confess that this composition by its noble keeping, its beauty, sublimity and superb climax, took deep hold on us. What a glorious conception of such precious words! The execution was worthy of the composition. It ended amid loud applause. It was followed by Beethoven's ever young and precious Violin Concerto, which Dr. Damrosch played with much understanding and fine execution. . . . Liszt had taken the direction of the orchestra and striven in the rehearsal for a very delicate accompaniment.

"Tasso" (*Lamento e trionfo*), a Symphonic Poem by Liszt, now followed. One who hears this work, which contains much that is grand and beautiful, for the first time, will often feel his ear affected hardly, and there is much to which we ourselves, after four times hearing, cannot become reconciled; this we confess frankly. At the same time we must, after careful readings of the score, confess as freely our high appreciation of the often powerful intentions of the composer. Abrupt harmonic sequences startled us rudely; we could not reconcile ourselves to them; but the entire Cantilena in A flat major is full of grace and charm; and there is a fine intellectual grace in the *Allegretto mosso* in F sharp major, which afterwards, when the composer has again stirred up all the passions in the recurrence of the *Lamento*, returns triumphantly in C Major in the *Allegro con Brio*. The *Moderato Pomposo* and the *Stretto* are brilliantly effective. The work was received with tumultuous applause. The last piece of the evening was the ninth Symphony of Beethoven. . . . Liszt was serenaded after the concert in front of his hotel.

On the following evening a Soirée at a private house was held, when compositions of the newest composers furnished forth the feast. We have only room to translate what Herr Hesse says of Liszt at the piano.

Dr. Damrosch and Liszt now played Chopin's *Nocturne* in C minor (op. 48), in a quite glorious and deep-felt style. The composition too was very beautiful in this form. The irresistible enchanter, Liszt, remained seated at the piano and gave us one of his *Études* in D flat major, which is extremely interesting, graceful, and altogether charming in point of harmony. The tones of embellishment thrown into the figures, ringing like those of a glass Harmonica through his magical touch, made a peculiar stimulating impression on the nerves. The master's *Pianissimo*, which we have only heard equalled by Chopin, the infinitely various nuances of his touch, the fabulous elasticity and swiftness of his long stretched fingers, the beautiful tone-colors which the instrument assumes under his hands, all these excellent peculiarities wrought so powerfully upon his hearers, that the restrained jubilation burst out after it was ended. Then he played a waltz, and then a greater one after Schubert's themes from the *Soirées de Vienne*. We know this very neat and graceful piano piece: but how did Liszt play it? He made it half as long again by incidental variations; he displayed in it a fabulous degree of technical execution; he scarcely looked at his hands, but turned to the bystanders with piquant, jocular marginal glosses, which he made upon the composition and upon his playing. To see him sitting there, and watch his peculiar head and intellectual face, the unlimited monarch of the keyboard, making sport of the maddest difficulties, and yet never for a moment changing the calm position of his body, any one would say, that such an artist nature, as this of Liszt, exists only once.

THE MUSIC RECORDER. — We have received the following communication from Mr. BOND, the inventor of one of the three instruments referred to in another column.

DEAR SIR: — There seems to be some contention as to priority in the invention of a Music Recorder. I desire to say for myself that, until the time I obtained a Caveat, I had no knowledge of any such instrument or of any attempt to construct one. I was then directed to a description of a Music Recorder in the London Journal of Science, which was invented as far back as 1836. It is very unlike my instrument, yet it prevents me from claiming as original the main idea of recording notes by means of levers on a moving strip of paper. Other things quite as essential to make the machine of practical value, I do claim; as for instance, the place it occupies in the piano, the manner in which the paper is ruled, the mode of distinguishing sharps and flats from the naturals, the application of the ink, the apparatus for marking the bars, and the way in which the swell of the pedal is represented. The English invention does not appear to have been successful. Nobody here has ever seen it. Yours truly, H. F. BOND.

Musical Chit-Chat.

Our friend TRENNLE has returned to Boston, not, we are sorry to say, much benefited in health by his sojourn in the South. He has resolved to try the California climate, and there is much room for hope that that will restore him. His loss in the musical world of Boston will be sorely felt. . . . All the Italian singers and players of the several opera companies united in a grand day and evening performance on Wednesday, in New York, in aid of the widows and children of their countrymen who shall have fallen in the patriotic cause of Italy. Mme. GAZZANIGA, a native, it is said, of Voghera, mentioned in the late battle of Montebello, is very ardent in the cause, having already contributed 2,000 francs to it. We are glad to hear that a movement is on foot for a repetition of the performance here in Boston. . . . A musical Festival, of classical orchestral music, on a large scale, was held in the Philadelphia Academy last Monday evening. There were three conductors, who conducted each a part, viz.: Messrs. SENTZ, MEIGNEN and Dr. CUNNINGTON. The programme must have lasted into the short hours. It included the *Eroica* Symphony; the piano Concerto in E flat, of Beethoven, played by Carl WOLFGANG; the violin Concerto of Mendelssohn, played by Carl GAERTNER; three overtures (Weber's "Jubilee," Cherubini's *Deux Journées*, and Mozart's *Zeuberflöte*); a finale from *Lohengrin*, and four vocal pieces. The orchestra contained over forty stringed instruments; the audience was large and the performances highly satisfactory.

The Cincinnati "Cecilia Society" gave its seventh concert on the 16th inst. The music consisted of the first part of Mendelssohn's "Elijah," and Gade's Osianic Cantata of "Comala." . . . Mme. BISCACCANTI had an enthusiastic concert last week in Bangor. One of the papers there, after indulging in no end of raptures, relates the following: (What, pray, is a "Grand-pupil"?) :

Just before the first appearance of Madame Biscaccianti, Madame Zimmermann ascended the platform, and spreading a small carpet strewed it with flowers amidst the rapturous applause of the whole audience. It was a worthy tribute of the grand-pupil of the great Mozart to the genius of one who honors with her song the sublime conceptions of its great masters.

A Berlin correspondent of the *Tribune* (perhaps our readers know him) writes:

Dr. Chrystander, well known in the musico-literary world of Germany as one of the first writers on musical-historical topics, is now in London, finishing the second volume of his very remarkable *Life of Handel*, the first volume of which appeared last season.

Of the final volume of Jahn's *Life of Mozart*, we have as yet no tidings. I doubt whether these four thick volumes will be found to have interest enough to make them worth translating into English; but public libraries ought to have them, since they contain a vast amount of information, not only upon Mozart, but upon all points connected with him.

Music Abroad.

London.
(From the Musical World, May 28.)

NEW PHILHARMONIC CONCERT.—Owing to its great success at the first concert of the present season, Dr. Wyld judiciously repeated the Choral Symphony on Monday night, when the densely crowded state of the hall (St. James's) proved that the master-work of Beethoven had lost none of its attraction. The principal vocal parts were allotted to Madame Rudersdorff, Miss Stabbach, Messrs. Wilbye Cooper and Weiss; and the execution, on the whole, was even better than before, the attention of the audience quite as marked, and the applause bestowed on each movement of the symphony quite as enthusiastic. The fact of two such performances of so elaborate and difficult a composition having taken place within so short an interval of time is not merely creditable to Dr. Wyld, but speaks well for the musical taste of his numerous patrons and supporters. The overture to *Die Zauberflöte*, and Mendelssohn's first piano forte concerto—played with wonderful spirit and brilliancy by Mad. Schumann (who was unanimously recalled into the orchestra at the conclusion)—were the other pieces in the first part of the programme. The second part was wholly devoted to Mr. Howard Glover's new dramatic cantata, entitled *Comala*, one hearing of which, imperfect and in many instances bad as was the execution, sufficed to show that the composer had treated his subject not only with the ability which has won him a distinguished place among contemporary musicians, but in a truly poetical spirit. When we say that the music is Ossianic, we by no means intend that, like the poetry it aims at illustrating, it is obscure, but that it is marked almost throughout by a dreaminess of character, occasionally by a sort of rugged wildness, perfectly in keeping with the theme. The gloomy personage of *Comala* (Madame Rudersdorff)—chiefly employed (like some Irish orator) in lamentations, maledictions, and denunciations, until death releases her (and the reader) from further anxiety—is graphically portrayed. Her first air, "Where art thou, Oh Fingal?" is plaintive and beautiful, and the scene in which she becomes lyrically frantic, on hearing from Hidallan (Mr. Weiss) of the supposed death of Fingal, extremely romantic and effective. Among other pieces that, even after a single hearing, may, without hesitation, be pronounced excellent, are the song of Melicoma (Miss Stabbach), "Grey night grew dim along the plain," and the air in which Hidallan apostrophizes the weeping *Comala*—"What joy thus to behold his love." The dances, the marches, and the choruses are all, more or less, striking—the best of the last-named, perhaps, being the unaccompanied chorus of bards, "Where are our chiefs of old?" and the chorus descriptive of the tempest. The little music that accrues to Fingal (Mr. Wilbye Cooper) is chiefly declamatory. As in his *Tam O'Shanter*, Mr. Glover has striven to invest the music of *Comala* with a national turn, and both in the songs we have mentioned, and in nearly all the incidental music, certain peculiarities of the Celtic style of melody, without being plagiarized, are successfully imitated.

HERR JOACHIM'S CONCERTS.—The third and last of Herr Joachim's very interesting performances took place yesterday evening, and was even more successful than its predecessors. The programme—devoted, as before, exclusively to Beethoven—was as follows:—

Quintet in C, Op. 29.
Quintet in A minor, Op. 132.
Quintet in E minor, Op. 59.

Executants—Herr Joachim and Herr Ries (violins), Messrs. Blagrove and Webb (violae), Signor Piatto (violinello).

The quartet in A minor, one of the so-called "Posthumous," was repeated by unanimous desire, in consequence of the extraordinary effect it had produced at the preceding concert. The quartet, Op. 59, completed the Rasoumowsky set, the other two having already been given. The three stages of Beethoven's productive career were thus each represented by a masterpiece. The execution was beyond all praise. No such quartet playing has been heard in London for years as at these entertainments; and last night, as if to make his subscribers regret that, for a time at least, they were to enjoy no more such intellectual treats, Herr Joachim surpassed himself. It is impossible to over-estimate the qualifications of this German violinist as an interpreter of classical music. To a manual dexterity which enables him to vanquish every difficulty with astonishing ease, he unites a style so noble, an expression so pure, and at the same time so thoroughly realizing all that the music is intended to convey, that, while the judgment is invariably satisfied and the severest taste conciliated, the ear is enchanted beyond measure. Never has playing so vigorous, passionate, and impulsive been combined with more faultless intonation, more sustained command of the gradation of sound, more brilliant and unerr-

ing execution. It is, indeed, no exaggeration to say, of Herr Joachim, that he can sing like Mario and fiddle like Paganini.

ROYAL ITALIAN OPERA.—The event of the past week was the first performance this season of *Lucrezia Borgia*—an event always hailed with delight by the subscribers and the public, and always sure to attract one of the most crowded audiences of the season. With such a cast as Grisi in *Lucrezia*, Mario in *Genaro*, and Ronconi in *Duke Alfonso*, not forgetting Madame Nantier-Didié, the excitement and the attraction are not to be wondered at.

The band and chorus were admirable from beginning to end, and Mr. Costa must have exclaimed, when he quitted the orchestra, "This has been a great night for the Royal Italian Opera."

DRURY LANE.—The first performance of *Don Giovanni*, on Tuesday, attracted an immense audience. The special features of the cast—as at her Majesty's Theatre last season—were the Donna Anna of Mdll. Titiens and the Don Ottavio of Signor Giuglini. If the other characters could not boast of such high names, at least they comprised, as far as was practicable, the *élite* of the Drury Lane company. Mdllle. Victoire Balfé was Zerlina—her first appearance in the part on the English stage; Mdllle. Vaneri, who last year made a favorable *début* in *Lucrezia Borgia*, supported the deserted and heart-broken Elvira; Signor Badiali reassumed the part of the profligate nobleman; Signor Lanzoni undertook the Commendatore; and Signor Marini made his first bow at Drury Lane as Leporello. If the cast was not perfect it was no fault of the manager, since out of his materials nothing more satisfactory could be achieved. Mr. E. T. Smith, for instance—to cite a solitary example—could not imbue Signor Badiali with those numerous and indispensable qualities and qualifications so necessary for the true impersonation of Mozart's and Da Ponte's hero, and in which the popular barytone is manifestly deficient. Signor Badiali, however, stands in the same predicament with artists more celebrated than himself. Nature never intended him for the courtly, polished and fascinating gentleman, even if art had supplied all it could. We have had in our time but one Don Giovanni—"native and to the manner born," and each year renders the hope of a successor more and more remote. In Leporello, on the other hand, we have been more fortunate. Lablache was only a shade less renowned in Leporello than Tamburini in Don Giovanni. Nevertheless, the legitimate successor of Lablache has been found in Ronconi, who, if he does not sing the music with equal power and effect, acts the part with as much humor and more subtlety.

Mdllle. Victoire Balfé takes the same view of the character of Zerlina, as Persiani and Bosio, and rejects altogether the bold interpretation given to it by Malibran and Mdllle. Piccolomini.

MADAME SCHUMANN'S CONCERTS.—Madame Clara Schumann, who has already twice visited London (in 1856 and 1857), gave the first of three *matinées*, in conjunction with Herr Stockhausen, at the Hanover-square Rooms, on Saturday. Although the audience, we regret to say, was by no means numerous, it was an audience of connoisseurs, able and eager to appreciate the merits of the celebrated pianist, and to enjoy the varied beauties of the programme she had prepared for them. Herr Joseph Joachim was the violinist, and the entertainment began with a performance (by Madame Schumann and Herr Joachim) of Beethoven's grand sonata dedicated to Kreutzer, which for energetic expression and vigorous execution could hardly have been surpassed. Of still greater interest than this, however—for reasons unnecessary to explain—was a duet (variations) for two pianofortes, the composition of Robert Schumann. In this Madame Schumann was assisted by her sister, Mademoiselle Marie Wieck; and nothing could be more perfect than the execution of the entire piece. The admirers of Schumann's music cannot possibly enjoy a greater treat than that of hearing it played by his widow, whose enthusiasm in this instance springs from a source entitled to universal respect. Not only those who assert, but even those who question, the genius of the late composer must admire the talent, while they sympathize with the devotion thus touchingly manifested. Mdllle. Marie Wieck is much younger than her sister, but, so far as this one performance allowed us to form an opinion, she seems destined to do credit to the name she bears. Another piece by Schumann—a sort of *lied*, or song without words, for piano and violin—was admirably given by Madame Schumann and Herr Joachim, and followed by a so-called *ballade*, the composition of the German violinist, which strikes as much by its originality as it pleases by the quaint simplicity of its character. Madame Schumann also played a *scherzo* by Chopin, and some smaller pieces.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Dikson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Emma Jane. Song. W. J. Florence. 30

Another number of the new series of Songs by the Florences, the first two of which (The "Captain with his whiskers," and "Johnny was a shoemaker,") are fast becoming popular. All of them are, in fact, cast for the mouth of the million.

The Diamond Cup. Words by Geo. M. Dowe. Music by W. A. Field. 25

A chaste and beautiful song, whose pure Christian sentiment cannot fail to elicit very hearty sympathy. The music is fine and will go far towards establishing this ballad as a favorite in the home-circle.

Bonnie Bell. Song and Chorus. H. S. Jaycox. 25
A pleasing Serenade for the open air.

Deep gaze to gaze. (Tief Blick in Blick.) Carl Wilhelm. 25

A splendid song from the German, once the subject of innumerable Fantasies, Transcriptions and other arrangements. Young Alfred Jaell won some of his first laurels by a clever arrangement of this melody, which his nimble fingers executed in early concerts. Lately some distinguished vocalist has revived the song, and it now makes its second round through the musical circles of Europe.

Take my gift. Song. J. W. Cherry. 25
A nice parlor-song, not difficult.

Ah! whysing this song of pleasure? C. M. Tracy. 25
Pleasing, of a slightly melancholy character.

Instrumental Music.

Italian Medley. Charles Grobe. 25

A potpourri, introducing a number of the most familiar airs from Italian operas, arranged in a brilliant style.

Cheer, boys, cheer. Varied by Charles Grobe. 50

A set of spirited Variations on Russell's bold melody, which has become a national air of England, especially patronized by the army, ever since the Crimean camp nightly resounded with it. Grobe's arrangement is in excellent keeping with the spirit of the air and will become vastly popular.

Overture. I Capuletti e i Montecchi. (Romeo and Juliet). Bellini. 35

A standard overture, in an arrangement of modern difficulty.

New Bobolink Polka. T. M. Barrows. 25

Lieb Mary Mazurka. Franz Kielblock. 25

Summernight Waltz. F. B. Helmsmüller. 25

Star of the West Schottisch. F. Pansell. 25

Dance Music for piano players' recreation.

Books.

AMERICAN SCHOOL FOR MELODEON. By T. E. Gurney. With an illustration of the Position the Hands in playing. 1,00

Great care has been taken in the arrangement of the elementary studies of this work. The exercises and examples exhibit every phase of execution, a diligent practice of which will enable the pupil to perform with ease and accuracy any of the popular compositions of the day. The collection of Songs, Duets, Trios, Marches, Quicksteps, &c., comprises some of the very best, and have been selected with particular regard to the tastes and wishes of the home circle and social gatherings. This volume is, therefore, calculated for student or performer, equally valuable as a method of instruction and a favorite collection of music for the melodeon and all reed instruments.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of SHAWM, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfeppies, to which is added a considerable amount of Singing School Music, as Glees, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,

BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "Mason's Vocalizing Exercises and Solfeppies." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "Russell's Elements of Musical Articulation." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "Anthem Edition."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. R. GRAY,
" " J. H. HEDLEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. E. PRATT & BRO.
Beloit, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—RICKEY, MALLORY & CO.
" " APPLIGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" " W. B. KEEN.
" " HIGGINS BROTHERS.
" " D. B. COOKE & CO.
Cleveland, O.—S. BRAINARD & CO.
" " J. B. COBB & CO.
Columbus, O.—RANDALL & ASTON.
Detroit, Mich.—FRANCIS RAYMOND.
" " M. ALLEN & SON.
Dubuque, Iowa.—COUGH & GILBERT.
Indianapolis, Ind.—STEWART & BOWEN.
Janesville, Wis.—J. SUTHERLAND & CO.
" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Mansfield, O.—D. STURGIS.
Milwaukee, Wis.—E. TERRY & CO.
" " A. WHITTEMORE & CO.
Pittsburg, Pa.—J. H. MELLOR.
" " H. KLEBER & BROTHER.
Quincy, Ill.—GEORGE W. WINANS.
Rochester, N. Y.—WILLIAM ALLING.
" " E. DARROW & BROTHER.
St. Louis, Mo.—KEITH & WOOD.
" " L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" " PECK & RUDD.
Toledo, O.—D. ANDERSON & CO.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIELBLOCK,
Residence, 235 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
844—tf 8 Temple Place.

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 281 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.

EDWIN BRUCE,
Teacher of the Piano-Forte and Singing-
ROOM, BOWDOIN STREET CHURCH.

J. C. D. PARKER,
Instructor of the Piano-forte, Organ and
Harmony.

8 HAYWARD PLACE.

WILLIAM SCHULTZE
GIVES Instruction on the VIOLIN, the PIANO-FORTE,
and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.
Residence, Tremont House.

M. R. ZERDAHELYI, THE PIANIST, continues to
give Instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 840

JULIUS RICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Hermann Damm,

Residence, No. 47 Hancock Street.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas
Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 857

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,
Music and Musical Instruments,
SPRINGFIELD, MASS.

C. C. CLAPP & CO.
DEALER IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HEDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.
ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

"GENTLE NETTIE MOORE," and nearly 100
other Songs, with Music, are contained in "The
Home Melodist." Price 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

"LULA IS OUR DARLING PRIDE," and
nearly 100 other Songs, with Music, are contained in
"The Home Melodist." 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

PUBLISHED THIS DAY.
Libretto of the Opera
LUCREZIA BORGIA,
COMPOSED BY DONIZETTI.

With Italian and English Words, and the
Music of the Principal Airs.
Price 25 Cents.

BEING A NEW NUMBER OF

DITSON & CO'S
STANDARD OPERA LIBRETTOS.

A Series of Operatic Handbooks which will comprise:

Le Prophete.	La Fille du Regiment.
Norma.	Fidelio.
Il Barbiere di Siviglia.	L'Elisir d'Amore.
Lucresia Borgia.	Les Huguenots.
La Cenerentola.	I Puritani.
Linda di Chamounix.	I Capuletti e Montecchi.
Der Freyschutz.	Il Flauto Magico.
Lucia di Lammermoor.	Il Trovatore.
Don Pasquale.	Rigoletto.
La Favorita.	William Tell.
Don Giovanni.	La Traviata.
Semiramide.	Marriage of Figaro.
Ernani.	Fra Diavolo.
Robert le Diable.	Luna Miller.
Masaniello.	Martha.
La Sonnambula.	Il Guiramento.
La Zingara. (Bohemian Girl.)	La Gasa Ladra.

OLIVER DITSON & CO.

277 Washington Street.

CHEAP EDITIONS

Oratorios, Masses, &c.

Published by Oliver Ditson & Co.

ORATORIOS, &c.

Messiah by Handel. New and beautiful Octavo Edition, complete. Price, 75 cents. In cloth, handsomely embossed, \$1.25.

Choruses of "Messiah." Uniform with the above. \$4.00 per dozen.

Creation. By Haydn. Fine Octavo Edition, complete. Price 75 cents. In Cloth, handsomely embossed, \$1.25.

Choruses of "Creation." Uniform with the above. \$4.00 per dozen.

Creation. Large Folio Edition. Edited by Bishop. \$1.25

David. An Oratorio by Neukomm. Price 50 cents

Moses in Egypt. By Rossini. Italian and English Words. \$1.50.

Mount Sinai. By Neukomm. 2.00

Rossini's Stabat Mater. Latin and English Words. \$1.00

Fry's Stabat Mater. " " " " \$4.00

MASSSES.

Beethoven's Mass in C. Lat. & Eng. Text. Piano or organ, .75

Haydn's Third Mass in D. " " " " .75

Mozart's Requiem, (15th Mass.) " " " " .75

Mozart's Twelfth Mass. " " " " .75

De Monti's Mass in B flat. " " " " .75

Farmer's Mass. " " " " 1.00

Guignard's Mass. For Four Voices. 1.00

Unison Mass. By T. La Hache. 1.50

Zimmer's Mass. For Soprano, Tenor and Bass. 2.00

Lambillotte's Mass. Pascale in D. Four Voices. 3.00

The Memorare. A Collection of Catholic Music, including Six Masses. 2.25

ANTHEMS AND CHORUSES.

Boston Academy's Col. of Chor. Piano or Organ Acc. 1.50

The Sacred Chorus Book. With Piano and Organ Acco. 1.50

Kreisman's Anthems. For Sab'h Morn'gs and spec. occas. 50

Harmonia Sacra. Anth's, Chor's, Tri's, Du'ts, Solos & Cho. 75

Church and Home. Anth's, Motets. Extr'ts from Orato's. 2.25

Taylor's Choral. Anth's. Choruses, Anth's, Quart's, Trios. 75

Twelve German Chorals. By Bach. English Words. 1.00

CANTATAS.

Hear my Prayer. By Mendelssohn. 25

Miriam's Song of Triumph. By Schubert. 50

Praise of Friendship. By Mozart. 30

The May Queen. By W. Sterndale Bennett. (In press.)

Cloth, \$1.25. Plain, \$1.00

The Transient and Eternal. By Romberg. 25

The Storm King. By B. F. Baker. 25

The Burning Ship. " " " " 50

GARCIA'S SCHOOL OF SINGING. In which the Art is clearly developed in a series of Instructions and appropriate Examples, to which are added Exercises written and composed by Manuel Garcia. Price, \$2.50.

Published by Oliver Ditson & Co., Boston.

NATIONAL ORCHESTRA. A Collection of valuable Music for small Bands and Orchestras, consisting of 1st and 2d Violins, Flute, Clarinet, Cornets and Bass. Edited by B. A. Burditt. 80 Nos. Each 60 cts.

Published by Oliver Ditson & Co., Boston.

SHORT VOLUNTARIES FOR THE ORGAN. From the works of Abel, Arne, Beethoven, Defesch, Gelsler, Gluck, Handel, Haydn, Heese, Himmel, Hummel, Keller, Long, Marcello, Mozart, Muller, Naumann, Onslow, Rinck, and Spohr. Arranged by John Ellis. Nine numbers. Each 50 cts.

Published by Oliver Ditson & Co., Boston.

THE NATIONAL LYRE. A Collection of Sacred Music, consisting of Psalm and Hymn Tunes, with a choice selection of Sentences, Anthems and Chants. By S. P. Tuckerman, S. A. Bancroft, and H. K. Oliver. 67 cts.

Published by Oliver Ditson & Co., Boston.

"MARTHA."

THE SONGS, DUETS, TRIOS, &c., from this favorite Opera, have been published by the undersigned with Italian and English words, and a Piano-forte accompaniment of moderate difficulty.

FIRST ACT.

Of the Knights. Duet. [Lady Harriet, Nancy.]	.60
Oh! what madness. Terzetto. [Lady Harriet, Nancy, Sir Tristan.]	.35
Lost, proscribed, a friendless pilgrim. Duet. [Lionel, Plunkett.]	.30
From the time of earliest childhood. Song, from the above Duet.	.25
This indeed is quite amusing. Quartet. [Lady Harriet, Nancy, Lionel, Plunkett.]	.60

SECOND ACT.

Spinning Wheel Rondo. Song. [Lady Harriet.]	.25
'Tis the last rose of summer. Song. [Lady Harriet.]	.25
She's laughing at my sorrows. Duet. [Lady Harriet and Lionel.]	.30
Midnight. Quartet. [Harriet, Nancy, Lionel, Plunkett.]	.35
Midnight. The same as a Song.	.15

THIRD ACT.

Porter Song. Song. [Plunkett.]	.25
Huntress' Song. [Nancy.]	.25
Like a dream, bright and fair. Song. [Lionel.]	.30
How so fair, stood she there. [The same in a lower key.]	.25
Here in deepest forest shadows. Song. [Lady Harriet.]	.25
Heaven to you may grant pardon. Quintet Finals.	.35

FOURTH ACT.

Lionel, ah! unhappy. Song. [Plunkett.]	.25
--	-----

Published by Oliver Ditson & Co., Boston.

Favorite Songs, Duets and Trios

MOZART,

With the Original Italian or German Words
and an Entirely New English Version.

The whole arranged from the Scores of Mozart, revised and adapted to the English.

BY S. S. WESLEY, MUS. DOG.

Songs.

Komm Heber Mai. The Return.	.30
Vergies mein nicht. Forget me not.	.30
L'Addio. The Farewell.	.30
Quando miro quel bel cigno. Though I watch.	.25
I Moderati Cavalieri. How Cavaliers are changed.	.25
Un moto di gioia mi sento. O tell what transport.	.25

Le Nozze di Figaro.

Porgi amor. O believe. 'twas less.	.25
Voi che sapete. Twilight.	.25
Non piu andrai. So, sir Page.	.50
Dove sono i bei momenti. Happy childhood.	.30
Non so piu cosa son. I don't know where I am.	.35
Crudel! perche finora. Then by the garden bower. Duet.	.25
Giunse alfin il momento. Yes, at length.	.30
Su l'aria. Sweet Zephyr. Duet.	.25
Il capro e la capretta. The deer amid the heather.	.30

Don Giovanni.

La ci darem la mano. Nay bid me not. Duet.	.25
Vedrai carino. List 'twill be well.	.20
Batti, batti, o bel Masetto. Chide me, chide me.	.25
Il mio tesoro. To her I love.	.25
Deh! vieni alla finestra. Ope, ope thy casement.	.20
Non mi dir, bel idol mio. Let no regrets assail.	.40
Proteggat il giusto ciel. O guard all bounteous heaven.	.20

La Clemenza.

Deh prendi un dolce amplesso. We part, we part.	.25
Ah! perdonna. Oh, forgive the hope. Duet.	.20
S' altro che lagrime. Oh, not with tears alone.	.20
Parto, ma tu ben mio. Part we.	.50
Deh per questo istante solo. Oh, for one brief moment.	.50
Ah! grazie, serenando. With hearts o'erflowing. Quartet.	.30

Zauberflote.

O cara imagine. O peerless maid.	.25
Qui sdegno non. Who treads the path. Bass song.	.25
La dove prende. Smiles and tears. Duet.	.25
Non parventar. Lonely rest.	.50
Gia fan ritorno. Once more your footsteps. Terzetto.	.30
Te guida, palme e mobile. The path that lies before thee.	.25
Mi lagnero tacendo. Ah, that I could. Terzetto.	.35

Idomeneo.

Zifferetti lusinghierli. Gentle Zephyr.	.40
---	-----

Published by Oliver Ditson & Co., Boston.

**NEW, ATTRACTIVE AND VALUABLE
MUSIC BOOKS,**

Recently Published by Oliver Ditson & Co.

277 Washington Street, Boston.

Handel's Oratorio, "The Messiah." A New and Superior Octavo Edition. 75 cts. Superbly bound. \$1.25.

Haydn's Oratorio, "The Creation." Same style and prices as the above.

One Hundred Songs of Scotland. Music and Words. A comprehensive Selection of the choicest Melodies. 50 cts.

One Hundred Songs of Ireland. Music and Words. Sentimental, Patriotic and Humorous. 50 cts.

One Hundred Comic Songs. Music and Words, including all the most popular Humorous Songs. 50 cts.

100 One-Part Songs. A Collection of Songs and Tunes to be used in connection with any Juvenile Class Book. Translated from the German, by Mrs. Shindler, author of the "Southern" and the "Northern Harp." 25 cts.

The Home Melodist. Containing nearly 100 of the most popular Songs.—Words and Music. Bound in Muslin. 25 cts.

The Song Festival. A collection of Psalmody, Songs, Duets, Trios, Quartets, Glee, Sacred and Operatic Choruses for Choirs, Classes, Clubs, Musical Conventions, Chorus Societies and the Drawing-room. By V. C. Taylor. 50 cts.

The Golden Harp. A collection of Words and Music for Sabbath Schools, comprising Five Hundred Hymns, Tunes, and Select Pieces. By L. O. Emerson. 25 cts.

Cooke's Vocal Method, Revised Edition. Containing, in addition to the original work, numerous Exercises, Solfege, &c., on Portamento, Sustentation, and Flexibility of the Voice. \$3.

Feder's Method for the Guitar. A New and Progressive Method of Rapidly Acquiring a Thorough Mastery of the Instrument, with a pleasing variety of Songs and National Melodies. \$2.50.

The Child's First Music Book. For the Piano, containing Simple Lessons, with Pleasing Exercises. 50 cts.

Bertini's Self-Teaching Catechism of Music. For the Piano-Forte, with ample Explanations of the Science as applicable to every Musical Instrument. 25 cts.

Guide to Musical Composition. for those who wish, in a short time, and without the aid of a teacher, to acquire the power of Inventing Melodies, and of providing them with accompaniments; especially of Composing the Easter kinds of Musical pieces. By H. Wohlfahrt; translated by J. S. Dwight. 75 cts.

Star Collection of Instrumental Music, arranged for Wind and Stringed Instruments and for the use of Small Bands and Orchestras. By W. Moore. \$1.50.

The National Orchestra. A Collection of all the Popular Melodies of the day, arranged for Small Bands and Orchestras, consisting of 1st and 2d Violins, Flute, Clarinet, Cornet and Bass, by B. A. Burditt. 80 Nos. Each 60 cents.

CANTICA ECCLIASTICA. consisting of English Anthems, together with Select Pieces from various authors, Ancient and Modern, adapted to words from the Sacred Scriptures. By Geo. James Webb. Price \$2.

OPERA LIBRETTOS.—"Ditson & Co's Standard Opera Librettos," 2 numbers now ready, viz: "Il Trovatore" and "Lucresia Borgia," each with English and Italian Words and the Music of the Principal Airs. Price 25 cts.

Published by Oliver Ditson & Co., Boston.

BEAUTIES OF
MENDELSSOHN'S
SONGS WITHOUT WORDS,
FOR THE PIANOFORTE.

Consisting of the Choicest Gems in this Celebrated Series.

1. Two People's Songs, in E and A.	.15
2. Venetian Gondola Song, in F sharp minor.	.15
3. Duet.	.25
4. Allegro con fuoco, in B flat.	.25
5. Venetian Gondola Song, in A minor.	.15
6. Spring Song; (played by Thalberg).	.25
7. Funeral March and Table-Song, (also sometimes called Hunting Song).	.25

OLIVER DITSON & CO. would also inform the numerous friends of Mendelssohn's Piano Music, that their complete edition of this Master's chants and ever beautiful

SONGS WITHOUT WORDS,

after having undergone several times a most careful and scrupulous revision by some of the best Boston musicians, is now pronounced entirely CORRECT and RELIABLE. Price, handsomely bound in cloth, \$3. An arrangement of the same for

TWO PERFORMERS,

by CHARLES CZERNY, in seven books, each book \$1, has also been issued by the same publishers.

Published by Oliver Ditson & Co., Boston.

BERBIGUIER'S METHOD FOR FLUTE.

To which is added Drouet's Twenty-Four Studies, in all the Keys. The most popular method of instruction for the Flute, written in a style at once pleasing and simple. \$2.00.

Published by Oliver Ditson & Co., Boston.

CURTISS' METHOD FOR GUITAR. Containing the Elementary Principles of Music, with Examples and Lessons necessary to facilitate the acquirement of a perfect knowledge of the instrument. To which is added a choice Collection of admired Songs and Popular Pieces. Price, \$2.00.

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 378.

BOSTON, SATURDAY, JULY 2, 1859.

VOL. XV. No. 14.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

377 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$3.00, per annum; delivered by carrier, \$3.50. Payment in advance. To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$8. Ten copies, \$15. Twenty copies, \$25.

TO ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates. Three Columns, [1 page,] 1 insertion, \$30; One Quarter, \$200; One Year, \$400.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125. One-fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75. One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$60. Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$20. Teachers' Cards, Two lines, Nonpareil, per annum, \$8. Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

MANNING'S FIRST PREMIUM PATENT MELODEONS. William N. Manning, Manufacturer and Patentee, 118 Essex Street, Salem, Mass. For sale by E. H. Wade, 197 Washington Street, Boston. 378

A MUSIC TEACHER WANTED.—To take charge of the Music Department of "The Southern Female College," La Grange, Ga., October 1, 1859. The applicant must be a **MUSICIAN**—a performer on Piano and Guitar. He must be a man of family—a native American—lead the Choir at the Baptist Church. Some knowledge of Tuning important. A good singer preferred. Salary \$1000.

Forward testimonials immediately. Selection made by 15th July; don't promise to answer letters. Testimonials returned if desired. The name of successful applicant will be published in this paper.

Address, **BROOKS & COX,**
La Grange, Ga.

WANTED.—By October 1st,—a Lady who is competent to Teach both Vocal Music, and the Piano. No one need apply who can not give good references and has not enjoyed successful experience as a Teacher of Music.

Address, **I. K. ARMSTRONG,**
Principal of Marion Female Seminary,
Marion, Ala.

An Elegant Lithograph.

"EINE MATINEE BEI LISZT."

Presenting Correct Portraits

—OF—

Krichuber, Berlioz, Czerny, Ernst,

WITH

Liszt at the Piano-Forte.

Size of the Engraving, 13 by 17½ inches.

PRICE, THREE DOLLARS.

Copies Forwarded by Mail.

Published by Oliver Ditson & Co., Boston.

MASONIC HARP. Containing over 400 Odes, Hymns, Songs, &c., with music, adapted to all the Public and Private Ceremonies of the Masonic Fraternity. By G. W. Chase. Price, 60 cents.

Published by Oliver Ditson & Co., Boston.

RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE IS NOW READY,

AND IS FOUND TO BE

UNPARALLELED

As a System of Instruction

AND

THE BOOK THAT EVERY PUPIL NEEDS

FOR THE

Acquirement of a Thorough Knowledge of
Piano-Forte Playing!

IT IS

ADAPTED TO ALL GRADES OF TUITION,

FROM THE

RUDIMENTAL STUDIES OF THE YOUNGEST

TO THE

Studies and Exercises of Advanced Pupils!

Combining, in a Masterly Manner,

All the Valuable Features of the Author's previous Work, with such Additions, Revisions, and Improvements, as Experience in its use has suggested.

Teachers and Scholars can order this work with perfect reliability upon its meeting their fullest expectations, and being, in every particular, all that is represented to be.

Professors of Music, and other Competent Judges, unite in attesting to its superior merits, the perfect adaptation of its lessons, to the comprehension of all, and to its many

New and Attractive Features!

AS OF

THE UTMOST IMPORTANCE TO PUPILS,

WHO WOULD

LEARN QUICKLY,

UNDERSTAND CORRECTLY, and

BECOME RAPID & FINISHED PLAYERS!

Two Editions are Published, one adopting American, the other Foreign Fingering.

When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

PRICE \$3.00.

Published by OLIVER DITSON & CO.

Favorite Songs with Choruses.

RECENTLY PUBLISHED BY

OLIVER DITSON & COMPANY.

Bonnie Allene.	T. B. Bishop.	25
Gentle Millie Gay.	"	25
Jane O'Malley.	L. V. H. Crosby.	25
Luluanna.	"	20
Jenny Bell.	T. H. Howe.	25
Leonora Leigh.	J. H. McNaughton.	25
Gentle Hallie.	St. John.	25
Marion Lee.	H. S. Thompson.	30
Annie Lisle.	"	25
Kitty Lee.	W. Williams.	25
Come, love, to me.	Lon Morris.	30
Kittie alone and I.	H. S. Thompson.	30
Ye winged winds.	"	30
Fly away o'er the deep.	"	30
My own Katrina.	McNaughton.	25
Mother Bailey.	Carl Lorenz.	25
Alce Lee.	H. S. Thompson.	30
Lillie Bell.	C. B. Hitchcock.	25
Silver Spring Popples.	L. O. Emerson.	25
Shepherds of the Alps. (La Pastorella dell' Alpi.)	Rosini.	25

Concert Songs for a Soprano Voice

With thanks, kind friends. Bolero in "Vespere Sicilienne."	50	
Dear name, that taught. (Caro Nome.)	"Rigoletto." 40	
Why fall these tears. (Qual rovere.)	"I Martiri." 40	
The green trees whisper'd low and mild.	Belfo.	35
Come into the garden, Maud.	"	35
From a charming, noble lady. (Page's air.)	Nobli donne.	"Huguenots." 25
'Tis Love's almighty power. (A questa voce.)	"	25
O lovely land of Touraine. (O vaga suol della Turenna.)	"	25
Spinning-wheel Ronde.	"Martha." 25	
The Power of love.	"Satanella." 30	
The Forest Fairy. (Vensano Waltz.)	Vensano.	35
Go where honor. (Alfin brillar.)	Ricci Waltz complete.	"Il Colosso." 40
O were I Queen of Spain.	"Rose of Castile." 40	
Over the Ocean. (Or la sull' onda.)	"Il Giuramento." 40	
Thus the moral. (La morale in tutto questo.)	"Don Pasquale." 25	
Herani rescue me. (Erani involami.)	Complete.	"Erani." 50

Mother, I pray to thee. (Prayer and Barcarolle.)	"Etoile du Nord." 35	
Gipsy song. (Balliamo, cantiamo.)	"	50
O my Fernando. (O mio Fernando.)	"Favorite." 50	
Plighted Faith. (O luce di quest' anima.)	"Linda di Chamounix." 50	
'Twas no vision. (Non fu sogno.)	"Lombardi." 55	
See, 'tis the hour. (Regnava nel silenzio.)	"Lucia." 50	
Hear, O hear me. (M'odi, ah, m'odi.)	"Lucresia Borgia." 25	
Holy beauty, child of nature. (Com' è bello.)	"	40
Gentle Goddess. (Casta Diva.)	"Norma." 50	
Ah, my child. (Ah, figlio mio.)	"Prophet." 25	
Arrayed for the bridal. Polacca. (Son virgin.)	"Puritani." 50	
Robert, idol of my heart. (Roberto tu che adoro.)	"	55

Ah, for time's sad power. (Ah, non creda.)	"Sonnambula." 50	
'Tis thus perchance. (Ah, forse e lui.)	"Traviata." 75	
Night, calmly and silently. (Taceva la notte.)	"Trovatore." 50	
Kataplan.	Malbran.	25
The Skylark.	Hatton.	40
Upward the flames roll. (Stride la vampa.)	"Trovatore." 25	

Published by Oliver Ditson & Co., Boston.

STOCK OF A First-Class Music Store for Sale!

AN EXCELLENT OPPORTUNITY FOR ANY PERSON DESIROUS OF ENGAGING IN THE MUSIC BUSINESS, is now offered by a person about retiring from the Trade. The stock consists of a well assorted collection of Sheet Music, Music Books, Instruments and Merchandise usually to be found in a store of the kind. Included in the stock are thirty or forty Piano Fortes and Melodeons, now rented. The entire amount will be disposed of to one party, or a division will be made, if required, so as to form two lots, one to comprise the Sheet Music and Books, the other, the Musical Instruments and Merchandise. The department of Music and Books is particularly fine, having been selected with much care, nicely arranged in papers and folios, appropriately marked and admirably suited to the wants of a musical custom in any locality. It formed originally the stock of a store in one of our leading cities, and no better assortment can be found even in our greatest business places. The real value of the stock is ten thousand dollars, but it will be disposed of at a much less sum on very favorable terms to the purchaser in regard to payments. The stock can be easily removed and will be found saleable in any part of the United States or Canada.

Application may be made to

OLIVER DITSON & CO., Boston.

CELEBRATED STUDIES IN PIANO PLAYING.

- BERTINI.**—Twenty-five easy Studies, opus 100. \$1.25
 Twenty-five Studies, opus 29, introductory to Cramer's Celebrated Studies. 1.50
CRAMER.—Celebrated Studies. Revised and selected by Julius Knorr. Two numbers, each. 2.00
OZERNY.—Studies in Velocity, opus 299. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each. .50
 One Hundred Finger Exercises, opus 189. Octavo size. Three numbers, each. 1.00
 Fifty Grand Finishing Studies, opus 409. Six Books, each. 1.00
DUVERNOY.—Ecole du Mechanisme. 8 nos. each. .50
DIABELLI.—Twenty-eight Melodious Exercises for Four Hands. (Teacher and Pupil,) the Melody being within the compass of an octave. In the principal major and minor keys. Four numbers, each. .50
HELLER.—Twenty-four New Studies. 2 nos. each. 1.00
MOSCHELES.—Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2.50. Second book, .25
 Study of the Scales, with an accompaniment for the Teacher. Opus 107 2.50
MOCKEE.—Thirty Dramatic Studies, opus 74. Two numbers, each. 1.00
ROSELLEN.—Twelve Studies in the modern style of Piano-playing. Two Books, each. 1.00
SCHMITT.—The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton. .50
PLAIDY.—Technical Studies. As introduced at the Conservatory of Music at Leipzig. Translated by J. C. D. Parker. 2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTUATION AND EXPRESSION.

Illustrated in
TWELVE NEW VOCALISES.
 First Book now ready. Price \$1
 Published by **OLIVER DITSON & CO.**

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.
 Brass Instruments, Clarionets, Flutes, &c for Bands, made to order, and warranted. **BUSSON'S** CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet-Saxhorn, Cornet, Accordeon, &c., &c.
 Wholesale Price Lists sent to Dealers, on application, gratis.
 Orders by Mail, with the money inclosed, will be punctually attended to. 816

JOHN ZUNDEL'S SCHOOL

— FOR —

ORGANISTS & COMPOSERS.

Second Session commences September 12th for three successive months. Pupils (Ladies or Gentlemen) for one month only, may enter at any time.

TERMS.

Tuition and Board, including use of instruments, for	
three months, - - - - -	\$150.00
For one month, - - - - -	55.00
Tuition (without board) and use of instruments, for	
three months, - - - - -	100.00
For one month, - - - - -	30.00
Per Quarter, (weekly two lessons), - - - - -	50.00

For particulars, address

JOHN ZUNDEL, Brooklyn, N. Y.

MASON & HAMLIN'S MELODEONS AND HARMONIUMS.

THE TREBLE FORTÉ STOP.—A New and Admirable Improvement has just been effected in the Melodeons of **MASON & HAMLIN.** It consists in the "Treble Forté Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of **MASON & HAMLIN** has received since 1858, for **BEST** Melodeons and Harmoniums no less than Twenty Gold and Silver Medals and Diplomas from various State Fairs and Societies throughout the country. Pastors, Choristers, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from - - - \$80 to \$200
 Harmoniums from - - - \$200 to \$500
 Descriptive Catalogues sent on application to
MASON & HAMLIN,
 Boston, Mass.
 Mason & Hamlin's Instruments are also for Sale or to Let by **OLIVER DITSON & CO., 277 Washington St.** 375-3m

NOVELLO'S

CENTENARY EDITIONS OF THE

ORATORIOS.

ORIGINAL EDITION,

Arranged and Edited by Vincent Novello.

HANDEL'S MESSIAH,

Price 75 cents
 Bound \$1.25; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,

Price 75 cents.
 Bound \$1.25; All the Choruses (in Score,) 50 cents.

Haydn's Seasons. Paper, \$1.20; bound, \$1.68

Mendelssohn's St. Paul. Paper, 75 cents; bound, 1.88

Mozart's 12th Mass. Haydn's Third Mass. Beethoven's Mass in C, and Mozart's Requiem Mass, each, in paper, 75 cents; b'nd, \$1.

Rossini's Stabat Mater. Paper, 50 cents; bound, \$1.00

Romberg's Lay of the Bell. Paper, 68 cents; bound, 1.00

All the Oratorios of the Great Masters. In uniform style at similarly low prices. Catalogues forwarded gratis.

N. B.

This is the **ONLY CHEAP EDITION** of the Oratorios Ever Edited by Vincent Novello, any statement to the contrary being entirely unfounded; to his careful supervision, this edition owes its pre-eminent purity of text and correctness.

WEBB & ALLEN,

370 1 Clinton Hall, Astor Place, N. Y.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the **MUSIC BUSINESS**, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREROOMS,
No. 543 BROADWAY,
 (between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

WILLIAM HALL & SON.

New-York, April 1, 1859.

ZUNDEL'S MELODEON INSTRUCTOR. In 7 parts. Part I. Elements of Music. II. Progressive Finger Exercises. III. Airs, Marches, Dances, Variations, &c. IV. Favorite Movements from Operas. V. Voluntarys and Interludes. VI. Selections from Oratorios. VII. Modulation. Designed as a thorough instruction book for the Melodeon, Seraphine, Kolkoon, Melodeon, Organ, or any other similar instrument. By John Zundel. In cloth, embossed and lettered, \$2.50. Plain, \$2.00

Published by Oliver Ditson & Co., Boston.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Sicilian Vespers." A. W. Berg, each, 80

- No. 1 Valse d' Ilver.
 2 Polka Mazurka.
 3 Galop brilliant.

Sans Concl. Morceau a la Polka. Ed. Rockel, 80
 Petite Fantasia on an Air in the "Barber of Seville," René Favarger.

Illustrations Operatiques. Charles Fradel, each, 85
 1 Martha. 8 Traviata.
 2 Traviata. 4 Lucresia.

Showers of Gold. Revere-Tremolo on the Air "I dreamt that I dwelt." Krug, 80

Silver Spring. Fritz Spindler, 35
 Miniature Fantasia. Henry Behwing, 80

La Nouvelle Italie. Six Fantasia. J. B. Duvernoy, each, 35
 1 Rigoletto. 4 Il Corsaro.
 2 Il Trovatore. 5 I due Foscari.
 3 Luisa Miller. 6 I Masnadieri.

Juvenile Sonatina. Henry Schwing, 85
 Five Studies in form of Variations on "Over the Summer Sea." Henry Schwing, 85

Ever of Thee. Reverie. C. Fradel, 25
 Juvenile Opera Mosaicque. " 40



THE BEST PIANOS,
 ARE MANUFACTURED

CHICKERING & SONS,

WHO HAVE RECEIVED

88 MEDALS,
THE FIRST PREMIUMS,
Over all Competitors in the United States.
WASHINGTON STREET,
BOSTON.

TELEMAQUE IN 4 LANGUAGES,

FRENCH, SPANISH, ITALIAN, AND GERMAN.

Elegantly printed. Price \$3.00

Télémaque in French and Spanish,	Price 1.75
Télémaque in French and Italian,	" 1.75
Télémaque in French and German,	" 1.75
History of Napoleon in Spanish,	" 1.00
Lamartine's Graciosa in French,	" .75

Any of the above works sent by mail on receipt of price.
 Address, **HIRAM O. SPARKS,**
 Publisher,

374 385 Broadway, New York.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has **REMOVED** his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.
 Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of **HARP MUSIC**, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 371

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,
 And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SERIAL ATTENTION paid to the prompt answering of orders from **SEMINARIES, DEALERS and TEACHERS.** A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Dwight's Journal of Music.

WHOLE No. 378.

BOSTON, SATURDAY, JULY 2, 1859.

VOL. XV. No. 14.

For Dwight's Journal of Music.

To Music.

Music, of good, in better worlds to be,
Divine suggestion, high presentiment!
Assist, enrich, exalt my life's intent,
And unto something noble fashion me,
Like that thou sing'st of! Shed, o'er heart and brain,
The bright revealings of thine influence;
Make clearer to this clouded mortal sense
The use of evil, and the fruit of pain; [not,
And through broad realms, where time and space are
Draw me, past spheres we dimly guess, far, free,
Unto the springs eterne whence thou hast caught
Thine echoes of seraphic ecstasy!
There, throned in regions of deep-sighted thought,
I'll pierce the secret of Life's mystery.

FANNY MALONE RAYMOND.

For Dwight's Journal of Music.

A Tour Among the Organs.

No. III.

Florence, May 2, 1859.

MR. EDITOR:—I send you the third and closing portion of my narrative of a recent organ tour, in Southern Germany and Switzerland, and hope it may be in my power during the coming summer, to give your readers similar accounts of other celebrated European organs. And here let me remark, that though my impressions and opinions may occasionally differ from those considered as high authority in these matters, they will, at all events, be free from bias and prejudice, and the result of honest conviction, my sole object being to give truthful and reliable information on the subject.

Weingarten is the name of a Benedictine Convent, in Upper Swabia, a dependency of the kingdom of Wurtemberg, and though only about a day's journey from Ulm, is, from its isolated position, but rarely visited by travelers. The extensive group of buildings constituting the Abbey stand on the summit of a lofty hill, and the most conspicuous object among them is the Church, with its two lofty and finely proportioned towers. In former years, it was annually visited by thousands of devout pilgrims, attracted thither by a collection of relics, which were pronounced to be the veritable toes, fingers, heads and other remnants of deceased saints and martyrs, and believed to possess the miraculous power of curing all incurable diseases. This Abbey was also renowned for possessing a portion of our Saviour's blood, and it is said that many impossible cures were effected through its agency. The famous organ stands in the western gallery of the church, and its appearance from the nave is very grand and impressive. The exterior case is admirably proportioned, and richly ornamented, and the great front pipes, of burnished tin, are so effectively grouped, as to present a very striking and unique appearance to the eye. Those familiar with that celebrated work, "*L'Art du facteur d'Orgues*," by Bedos de Celles, will doubtless remember the fine engraving of this organ, which appears on the last page of the volume. It was commenced in the year 1752, and completed in two years,

the general plan and designs being furnished by Gabler, a Benedictine monk. It contains exactly 6666 pipes, and the stipulated price was 6000 florins (about \$3,000); but the monks (so runs the tradition) were so much pleased with the magnificent tones of the new organ, and the general completeness of the work, that they gave the builder a gratuity of 666 florins, thus allowing him a florin for each pipe. The present organist is a performer of considerable local reputation, and is evidently well taught, but his playing seemed to me quite ordinary, and without point or interest, in fact, like that of a man who had been turned into an organist against his natural inclination. I mention this, not in a carping or fault-finding spirit, but to show that great organs do not always produce great players, even in Germany.

Much has been written and said in praise of the Weingarten organ. Several German writers have described this instrument as one of the largest and most effective in Europe, and particular mention is made of the "*Vox humana*" stop, which is said to bear a very close resemblance to the human voice, besides possessing an exquisite quality of tone, that equals, if it does not surpass, the famous "*Vox humana*" in the Haarlem organ. On the other hand, the French authorities dissent from these views, and pronounce the Weingarten instrument as deficient in reed stops, both as to number and quality of tone; that the *bourdons* and foundation registers are not possessed of sufficient strength and fulness; that there is too great a preponderance of octave and mixture stops, and finally that the general quality of tone is thin and bad. Wishing to form my own opinions in regard to this organ, I endeavored (for the time) to forget all recollection of these two very opposite and contradictory conclusions, and having taken a favorable position at the extremity of the church, I listened to the performances of M. Zahn. For the first half hour, my ears exerted themselves to the very utmost in an attempt to discover something pleasing and satisfactory in the tones of this famous organ, but the effort was vain, and while there was much to censure there was little or nothing to commend. I do not remember a single register, or a combination of registers upon either of the manuals, that struck me as pleasing and effective; the tones were invariably thin and hard, and sometimes quite painful to the ear. When the Full Organ was used the defective qualities were still more apparent, and the absence of foundation stops, such as *doubles*, *diapasons*, and *unisons* to counterbalance the quantity of octave stops, mixtures, &c., would be felt, I think, even by an unpracticed ear; and as for the *reeds* (though in good tune) they added nothing but a new wretchedness to the general effect.

Towards the conclusion of the performance, a new series of sounds issued from the organ, which, though I found them very hard to listen to, are yet more difficult to describe, and for the moment I was puzzled to determine whether these extra-

ordinary tones were produced by mechanical means, or proceeded from the throats of some description of animal, which had been carefully trained for this purpose. The impression left on my mind may be gathered from the following note in my memorandum book: "The Weingarten organ has among its registers a *Vox Humana* stop of great celebrity, and after patiently hearing it, I come to the conclusion that similar effects may be obtained by natural causes, and in the following manner: Pinch the tails of four consumptive cats, and two croupy kittens, and let their pensive moanings be accompanied by such harmonies as four asthmatic old ladies can educe from four combs, and you have the best possible imitation of the *Vox Humana* stop in the Weingarten organ."

At the conclusion of the performances, I was invited into the organ gallery, and had an opportunity of examining this extraordinary instrument. The organ case is sixty feet high, forty feet wide, but only ten feet deep; and this disproportion between the height and depth gives it an unstable look and suggests the possibility of its tumbling over. On the edge of the front gallery is a case, containing the pipes belonging to the third manual, and externally it resembles the English and American *detached* Choir organs. The key action is reversed, and placed between the two principal organ towers. There are four manuals, all of CC compass, and one set of pedal keys, of two octaves in extent. The total number of draw-stops, including couplers and half-stops, is sixty-four, and the general arrangement and character of the various registers resemble other German organs. In the pedal organ, there is a thirty-two feet reed, but it is badly voiced, and the tone is consequently rough and unequal. The sixteen feet double, in the pedal (speaking the thirty-two feet note) is the best stop in the organ, particularly the lower octave, and I consider it fully equal to the same register in the Ulm organ, though perhaps of less volume of tone. I am not aware that the Weingarten organ has ever before been visited and reported upon, by either English or American organ-hunters. Hopkins, while preparing his *History of the Organ*, explored the greater part of Germany and Holland, but his travels southward terminated at Ulm. I hope, therefore, if some future traveler, "who is versed in organs," should ever chance to be in the neighborhood of Friedrichshafen, or Lake Constance, that he will visit Weingarten, examine and hear the famous organ there, and afterwards give your readers the benefit of his impressions and opinions; believing, as I do, that they will be found, in the main, to agree with my own, rather disparaging but nevertheless correct, account of this instrument, which has generally been considered by musical authorities as one of the finest in Europe.

There are few towns in Switzerland possessing more objects of general interest to the traveller than Berne. It is said to have been founded in the ninth century by Berchtold of Zähringen,

who having in single combat fought and killed a huge bear, the terror of the neighbourhood, commemorated the event by naming the new city Bern. Just outside of the Aarburg gate are the Bärengaben (*bear pits*), where a number of these animals are kept at the expense of the town, and for the amusement of the inhabitants. I also observed, that *bears* form the armorial insignia of the town, and representations of them in wood and stone are to be seen in every street, besides being placed on the public fountains, and gates of the city.

The finest buildings in Berne (with the exception of the cathedral) are comparatively new, having been built since the year 1792. The houses in the three principal streets are large and handsome edifices, and are all built over an arched footway, thus affording pedestrians a complete shelter from the rain or sun. The principal promenade adjoins the cathedral, and from this point there is a magnificent view of the distant Alps, and on a clear day, the snow-crowned summits of the Jungfrau and Schreckhorn may be distinctly seen. The Cathedral is a handsome Gothic structure, with a lofty tower, and was completed in the early part of the fifteenth century. The interior of the church is quite plain, and not particularly interesting; there are however some fine specimens of carving in the choir stalls, besides several windows containing stained glass, much valued for the depth and beauty of the colors, and originally brought from Holland.

The cathedral organ, (one of the chief attractions of Berne) is a large and fine toned instrument, and was built by Haas, formerly a pupil of Walcker. The organist is Mr. Mendel, a player of some celebrity, but his performances, though clever so far as mere manual dexterity is concerned, did not impress me. Performances upon the organ are given every Tuesday and Friday in each week, and as no fee is charged for admission, there is usually a large concourse of listeners. The music selected for these occasions is not *organ* music in any sense of the term; and Mr. Mendel told me that his audiences did not care to listen to Bach and Handel, but that they wanted music they could understand; so, to retain his present popularity, he is careful to make his selections attractive and pleasing. The programmes are generally made up of arrangements of Swiss national melodies, interspersed with selections from the orchestral works of Beethoven, Mozart and Haydn, and invariably closing with a *Grand Fantasia*, in which is introduced a representation of a thunder storm. That an audience may be amused, and even thunder-struck, at the seeming reality of this "tempest in a tea pot," I do not doubt; but whether the musical taste and knowledge of the people can be advanced by such performances, is quite another question.

Fribourg en Suisse, when approached from Berne, is a very remarkable looking town. It appears to be built chiefly on the top of a lofty and nearly perpendicular precipice, and is divided into two quite distinct portions by the river Sartine. The main roads on the Berne side are connected with the town by two wire suspension bridges, one of which is 900 feet in length, and nearly 300 feet above the level of the river. The Cathedral, or Church of St. Nicholas, is a plain but imposing structure, and the tower, which is said to be the highest in Switzerland, rises to the

height of 363 feet. The interior of the church contains some fine specimens of stained glass, and a few valuable pictures; but beside these there is nothing particularly worthy of note, excepting the organ. This famous instrument, though comparatively of recent construction, (built in 1834) is perhaps (next to the Haarlem organ) more widely known than any other in Europe, and I am told that during the last twenty-five years it has been visited by more than 70,000 persons. The first organ erected in Fribourg Cathedral was constructed by Conrad Waldshut, in the year 1426, and is said to have cost seven thousand francs. This instrument was destroyed by fire in 1818. The present organ was designed and built by Aloyse Mooser, a native of Fribourg, who, besides having enjoyed the great advantages resulting from a seven years apprenticeship to the sons of the famous Silbermann, possessed, it is said, an unusual amount of natural skill and talent for his business, and for the last forty years has had the reputation of being among the first organ builders of his time.

The Fribourg organ contains 4163 pipes, and 3910 of them are made of pure English tin; the large bass pipes only are made of wood, maple and oak being used for that purpose. There are four manuals, disposed according to the usual German plan, and sixty-four registers, but no composition pedals or couplers,—a strange and unaccountable omission, when we consider the recent construction of this organ, and the almost universal adoption of these important and useful contrivances. The bellows are very large, admirably constructed, and in all respects the best that I have ever seen. The principal levers for working them are attached to two iron wheels of six feet diameter, connected by a crank, and this blowing apparatus can be easily managed by the strength of one man, even when the full power of the organ is used. The present organist, M. Vogt, has held his appointment since the year 1836, and though a clever performer, can scarcely be considered as one of the *great* players. The music generally selected for the organ concerts, is very much the same as at Berne, and in both places Bach and Handel seem to be studiously avoided. The Fribourg organist is what would be termed a very clean and accurate player, so far as his fingers are concerned; but his pedal playing is quite ordinary, and from this fact I should judge that he was hardly equal to the execution of the more difficult pedal fugues of Bach; still M. Vogt produces some very striking effects from the Fribourg organ, which another organist, perhaps with double his powers of execution, might not readily acquire. His *Grand Fantasia*, introducing a representation of a thunder storm, is, with all its trickery and clap-trap, not only a very ingenious composition, but vastly nearer the reality than anything of the kind I have ever heard; and I can almost conceive it possible, that a highly imaginative person might fancy himself (during the performance) in a violent storm of wind, rain and thunder, and feel the reality of the thing so keenly, as to borrow of some less sensitive neighbor an umbrella, for protection against the drenching rain, which his imagination (aided by the organist) was pouring down. I had two opportunities of hearing the Fribourg organ, the first occasion being at the usual afternoon performance, and on the following day I was invited into the organ gallery, and permitted to examine

the instrument at my leisure. Perhaps the most striking characteristic in Mooser's organs, is the roundness and strength of tone which he gets from his pipes; and this is particularly noticeable in his *bourbons* (diapasons), which for the excellences I have mentioned, and their exquisite voicing, are in my opinion unsurpassed in Europe. His *mixture stops* are evidently made from Silbermann's scales, but the voicing is inferior; and though in a general way resembling them, they yet lack that smoothness and bell-like quality of tone so striking in the Strasbourg organ. Mooser's *reeds*, though not equal to Walcker's, are certainly better than those usually met with in Germany; and I may also say, that his *Vox humana stop* is a decided improvement upon that in the Weingarten organ; yet I cannot consider it worthy either of its name or its reputation, and sincerely hope that it may never be introduced into an American church organ. But with all my fault-finding, let me confess that I was greatly impressed with the grand, solid and musical tones of the Fribourg organ, and most willingly do I concede its right to a very high position among the famous organs of Europe. Mooser died in 1838, at the age of 69 years, and his funeral was attended by a large concourse of his townsmen, among whom were all the public functionaries of Fribourg, besides persons of distinction from Berne, and other neighbouring towns. A few years since a monument was erected to the memory of this distinguished man, which bears the following inscription:

"Mooser, repose in peace, thy career is ended:
Triumphing over death, whose law thou undergoest,
Thy name alone, illustrious by thy happy genius,
Will constrain the future to occupy itself with thee."

P. S. As your journal is professedly a patron and supporter of Art, I beg that you will allow me to encroach a little farther upon your columns for the purpose of reminding your Boston readers of a subject which has already been noticed in our newspapers, and doubtless has attracted considerable interest and attention among the artists and amateurs of our city. I allude to Mr. JARVES's gallery of paintings by the early masters, a collection which has attracted the notice and commendation of all the principal artists of Florence, besides having been referred to in the highest terms of praise by that distinguished Royal Academician, Sir CHARLES EASTLAKE. Mr. Jarves's object has been to form a collection of the best productions of the famous masters of the Byzantine, and early Italian schools, so as to give the student a correct idea of the actual state of the art at that period. That such a gallery of pictures would be of priceless value to our city, both as studies and as showing the actual condition of the art five centuries ago, no one will question. Therefore it is aviently to be hoped that this valuable and unique collection will be secured for Boston, in accordance with the wish and original intention of the proprietor, and before New York has made any farther advances towards obtaining this prize. I learn from Mr. Jarves that he proposes to send his pictures to America very soon, and will accompany them in person.

S. P. T.

The Worcester Palladium says:—

The music pages of DWIGHT'S JOURNAL OF MUSIC for last week, contains a fine selection for mixed choirs, "We have thought of thy kindness, O God," by HAUPTMANN. Well-trained quartet choirs ought to sing more music of this character, and less of the meaningless productions of inferior composers whose mediocrity causes in intelligent hearers a listlessness and distaste which no service of the sanctuary should ever occasion.

Translated for this Journal.

Henry Heine about Music and Musicians.

X. — MEYERBEER (CONTINUED.) THE HUGUENOTS.

Continued from page 90.

Music is the conviction of Meyerbeer, and that is perhaps the reason of all the anxiety and trouble which the great master so frequently betrays, and which not seldom tempt us to smile. One must see him when he is studying out a new opera; he is then the tormenting spirit of all singers and musicians, whom he worries with incessant rehearsals. Never can he feel entirely satisfied; a single false tone in the orchestra is to him a dagger thrust, which he believes will be the death of him. This uneasiness still persecutes him long after the opera has been produced and been received with warm applause. Still he persists in worrying himself, and I verily believe he cannot feel at ease until some thousands of men, who have heard and admired his opera, are dead and buried; with these at least he has no apostasy to fear; these souls are secure for him. On the days when his operas are given, the good God never seems to satisfy him; if it is cold and rainy, then he is afraid that Mlle. Falcon will have a sore throat; is the evening clear and warm, upon the contrary, he is afraid the fine weather will entice people out into the open air, and the theatre stand empty. Nothing can be compared to the painful accuracy with which Meyerbeer, when his music is at last printed, corrects the proof; this indefatigable passion for improvements during the correction has become a by-word with Parisian artists. But one should consider, that to him music is beyond all things dear, dearer certainly than his own life. When the cholera began to rage in Paris, I conjured Meyerbeer to travel away as quick as possible; but he had business yet for a few days, which he could not leave behind; he had to arrange with an Italian the Italian libretto for *Robert le Diable*.

Far more than *Robert le Diable* is *Les Huguenots* a work of conviction, both in respect of matter and of form. As I have already remarked, while the great multitude are carried away by the matter, the calm observer wonders at the immense strides in Art, at the new forms, which here come into view. According to the statement of the most competent judges, all musicians, who would now write for the opera, must first study the "Huguenots." Meyerbeer has carried it farthest in the matter of instrumentation. A thing till now unheard of is his treatment of the choruses, which here express themselves like individuals, putting aside all operatic traditions. Since *Don Juan*, surely, there has been no greater appearance in the realm of the tone-art, than that fourth act of the "Huguenots," where, upon the top of that thrilling, awful scene of the consecration of the swords, and benediction of the thirst for murder, there is added still a Duo, that surpasses even that first effect; a feat of colossal daring, of which one hardly would suspect this anxious genius capable, but one whose success excites our rapture as well as our wonder. For myself, I believe, that Meyerbeer has solved this problem not by artistic, but by natural means, since that famous Duo expresses a succession of feelings, which perhaps never, or at least never with such truth, have come out in an opera, but

for which, notwithstanding, in the hearts of the present the wildest sympathies are kindled. For my own part, I confess, that never at any music did my heart beat so tumultuously, as in the fourth act of the "Huguenots;" but that I gladly turn away from the excitement of this act, and find far greater satisfaction in the second act. This is an Idyl, which in loveliness and grace resembles the romantic comedies of Shakspeare, or still more perhaps the *Aminta* of Tasso. In fact, under the roses of joy there lurks in it a gentle sadness, that reminds one of the unhappy poet of the Court of Ferrara. It is more the longing after cheerfulness, than cheerfulness itself; it is no hearty laughter, but a faint smile of the heart, a heart that is sick in secret and can only dream of health. How comes it that an artist, who, from the cradle, has had all the blood-sucking cares of life fanned away from him; who, born in the lap of wealth, caressed and petted by the whole family, humoring and anticipating with enthusiasm all his inclinations, had far more cause than any mortal artist to be happy,—how comes it, that this man has nevertheless experienced those vast sufferings, which sigh and sob to us out of his music? For the musician cannot express so powerfully, so thrillingly, what he does not feel himself. It is strange that the artist, whose material wants are satisfied, should be all the more intolerably visited by moral oppressions. But that is a good fortune for the public, which owes to the sorrows of the artist its own most ideal joys. The artist is the child told of in the legend, whose tears became pure pearls. Ah! that wicked step-mother, the world, beats the poor child the more unmercifully, to make it weep many pearls!

Some have accused the "Huguenots," even more than *Robert le Diable*, of a want of melodies. This charge rests upon an error: "One cannot see the trees, the forest is so thick!" The melody is here subordinated to the harmony; and already, in a comparison with the music of Rossini, where the case is the reverse, I have intimated, that it is this predominance of harmony which characterizes the music of Meyerbeer as a social modern music, moved by humanitarian impulses. It certainly does not lack melodies; but these melodies are not allowed to stand out with a disturbing prominence, I might say egotistically; they are made to serve the purpose of the whole; they are disciplined; whereas with the Italians the melodies assert themselves in an isolated, I might almost say an outlawed manner, very much like their famous bandits. It is not always noticed, but many a common soldier fights as well in a great battle, as the Calabrian, the single robber hero, whose personal valor would surprise us less, if he fought among regular troops, in rank and file. I by no means deny the merit of a predominance of melody; but I must remark, that as a consequence thereof we see in Italy that indifference to the ensemble of the opera, to the opera as a rounded work of Art, which expresses itself so naively, that people in their boxes, while there are no *bravura* pieces sung, receive company, talk without restraint, if they do not even play at cards.

The predominance of harmony in Meyerbeer's creations is perhaps a necessary consequence of his broad culture, which embraces the realm of thought and of phenomena. Treasures were lavished on his education, and his mind was im-

pressible; he was early initiated into all the sciences, and herein is he distinguished from most musicians, whose glaring ignorance is somewhat pardonable, since they have commonly lacked time and means to acquire much knowledge outside of their own profession. With him learning became second nature, and the school of the world gave him the highest development; he belongs to that small number of Germans, in whom France itself was obliged to recognize a pattern of urbanity. Such a height of culture was perhaps necessary, if one would bring together and shape with certainty the material that belonged to the creating of the "Huguenots." But whether what was gained in width of conception and in clearness of oversight, was not lost in other qualities, may be a question. Culture annihilates in an artist that sharp accentuation, that pronounced coloring, that originality of thought, that directness of feeling, which we admire so much in rude, contracted, and uncultivated natures.

Culture indeed is always dearly bought, and little Blanka was right. This little eight-year old daughter of Meyerbeer envies the idleness of the little boys and girls that she sees playing in the street, and she expressed herself one day as follows: "What a misfortune that I have cultivated parents! From morning till night I have to learn all sorts of things by heart, and sit still, and be proper, while the uneducated children down there can run about happily and amuse themselves all day long!"

(To be Continued.)

Music in the Public Schools.

REPORT OF COMMITTEE IN 1831.

The following Report, made in our School Committee twenty eight years ago, and now, so far as we are aware, for the first time published, has a historical interest as having been, in fact, the entering wedge in the introduction of Music into the Common Schools in this country. The elaborate and able paper on this subject, embodied in the Annual Report of the Boston School Committee for 1858, and understood to be written by Dr. J. B. UPHAM, says of it:

"The subject of the introduction of instruction in vocal music into the Primary Schools of Boston, was agitated as early as 1831. On December of that year, an elaborate report was drawn up and presented to the Primary School Board by Mr. G. H. SNELLING, in behalf of the Special Committee appointed for that purpose, in which the measure was strongly urged, and the following resolution submitted. (See below.)

"This report was, after much discussion and not without serious opposition, accepted on the 17th of January, 1832, and its recommendations adopted. The experiment received a partial trial, but the plan proposed was never fully carried into effect. Enough was done, however, to demonstrate the feasibility of the project, and its beneficial effects on both teachers and pupils. This was the first systematic effort towards recognizing the claims of music, as a branch of elementary instruction, in the Common Schools in this country."

The committee, to whom was referred the subject of the introduction of instruction in Vocal Music into the Primary Schools, respectfully offer the following report.

The committee have risen from the examination of the subject referred to them with a firm conviction of the practicability and the expediency of making Vocal Music a part of the scheme of Primary School instruction. They have come to this conviction after a deliberate consideration of the reasons for and against the proposition, and the result to which they have arrived is submitted with the more confidence from the fact that on first entering upon the examination of this question, the minds of a majority of the committee were by no means favorably disposed towards the recommendation, which they afterwards satisfied themselves it was their duty to make.

In support of the *practicability* of this measure, the Committee feel it necessary to make but a very few remarks. Indeed such full demonstration upon this point has been afforded to them by the exercises which they have witnessed in the semi-weekly school taught by Mr. Lowell Mason, in this city, that they might satisfy themselves with a mere representation

of what they have there seen and heard. During the interval which has elapsed since the former meeting of this board, a class of pupils of more than 150 in number, and of whom about one-third are of the age of children at our primary schools, have been led from the simple utterance of an articulate sound to a knowledge of rhythm and melody sufficient to enable them to sing at sight tunes of more than ordinary difficulty, and are commencing with success the practice of singing in concert upon different scales.

This proficiency has been acquired by less than a half an hour's instruction, on the afternoons of Wednesday and Saturday of each week, and under an interruption of several successive weeks from the illness of the instructor. It is the opinion of the committee, supported by that of the instructor referred to, that the same amount of time, in much shorter periods, and at more frequent intervals; as, at the commencement or the close, or what would be still better, during a suspension for a few minutes, of the morning and evening exercises of our schools, could be much more effectively employed.

The committee are also satisfied that such an occupation of a portion of the school hours, selected by the instructor at those moments which occur daily in every school, when the attention of the pupils has become wearied and suspended, would be the cause of much greater efficiency in the prosecution of their studies after such an interval of relaxation. Not only, however, would intervals of time, otherwise wasted, be usefully employed, but, what is a consideration of great importance, the authority of the instructor, which is weakened the more that it is unsuccessfully exercised, would be preserved, and the resort to corporeal punishment, so fatal to the kindly relations which ought to exist between the instructor and pupil, would be to a great extent, superseded.

On the subject of the practicability of this measure, the Committee will briefly anticipate an objection which may be made, on the ground that obstructions will be found to exist to the making of vocal music a subject of general instruction, in the supposed existence of a natural incapacity in many pupils for appreciating the difference of musical sounds, or, in other words, the want of a *natural ear* for music. They are satisfied that the grounds for such an objection are almost wholly imaginary. The existence of an individual having a natural incapacity for learning music, there is good reason to assert, is almost as rare as that of an individual who is born deaf and dumb. This assertion might be abundantly substantiated. It will be sufficient to state, on good authority, that out of many hundreds of children taken from the most degraded condition of life, in the school for the poor at Hofwyl in Switzerland, the instructor had never met but two whom he could not teach to sing; and, that a teacher of music in this country, who had instructed more than 4,000 pupils, had never yet found one whom he was unable to teach. Indeed the mere act of speech presupposes the power of appreciating the differences of sounds, and no one can ask a question or give an answer with proper intonation, without giving evidence of an ear for music. This last consideration will suggest some advantages of the exercise in reference to instruction in reading, which will be more particularly alluded to in a subsequent part of this report.

Another objection, on the ground that if instruction in vocal music were made a part of our system, an unjust preference might be given to candidates for the office of Instructors skilled in this art, and other valuable qualifications unaccompanied with this, be lost to our schools, — will have been anticipated by the preceding remarks. The Committee are satisfied that at the age at which applications are usually made for the place of instructor, the instances will be very rare in which inquiry need go beyond the *disposition* of the candidate to qualify herself for imparting the requisite instruction in this branch. The gratuitous services of the gentleman named in the early part of this report, have been proffered to the Committee, for the qualification of the instructors for this task, and every aid to the prosecution of it will be cheerfully rendered by him as often as application shall be made for it.

In considering the *expediency* of the proposed measure, too great importance cannot be attached to its value as subsidiary to instruction in reading. The advantages of this exercise in cultivating the powers of the voice, giving the pupil a command over the organ, and a facility of discriminating and expressing all the varieties of intonation requisite in good reading, are incalculably great, and, were these the only ends to be gained, they would amply justify the adoption of the proposed measure. It must have become familiar to the observation of every member of this board, that the labor of the instructor is tasked to no greater degree by any object, than the development of the powers of the pupil's voice, the giving him a

bold, ready, and distinct utterance. The great amount of effort on the part of the instructor, which will be thus superseded by the proposed exercises, will be so much gained to the pupil in the greater attention which he will receive in other respects.

A great advantage of the introduction of these exercises will be found in the effects on the general tone of the mind of the pupils. The anticipation of an agreeable exercise of this kind will give them a cheerfulness and an elasticity of mind favorable to the more successful prosecution of their studies. To this should be added the importance of connecting agreeable associations with their school exercises, and the greater frequency of attendance which the attractiveness of this exercise will ensure. These and other advantages have come within the observation of the committee in cases where singing has been, though but imperfectly, introduced; and have been also alluded to in the recently printed reports of the Standing Committee.

In its effects on school discipline, the study of music will be found to be of great utility. It has been justly remarked that "it cultivates the habits of order, obedience and union. All must follow a precise rule. All must act together, and in obedience to a leader; and the habit acquired in one part of our pursuits necessarily affects others." Accustoming the pupils thus to conform to general rules, it affords an agreeable training to all those habits which it is the object of a system of discipline to enforce.

Repeated testimonies have also been given to the effect of these exercises, conducted by instructor and pupil in common, in producing a great degree of confidence and attachment in the pupil towards the instructor. In a moral point of view, the subject is of great importance. Not only as a vehicle of moral instruction, but as in itself an exercise favorable to a healthy state of the mind and the feelings, the cultivation of this art should hold an important place among the means of acting upon the character of children. Its beneficial influences will be felt not only in the relation of the pupils with the instructor, but in their intercourse with each other. Much of the quarrelsome spirit which we witness among children may be attributed to the want of agreeable resources for amusement, and to the general neglect of the means of cultivating the better feelings.

One of the most important considerations in favor of the proposed measure remains to be alluded to. It is the security which such a resource for agreeable and innocent relaxation, as a knowledge and a taste for this art affords, will give to the moral character in after life. If a taste of this kind can be made a source of satisfying enjoyment, the resort to gross indulgences will of course be discouraged, and the purity and happiness of social life be promoted.

In view of these considerations the Committee respectfully submit the following resolution:

Resolved, That one school from each district be selected for the introduction of systematic instruction in vocal music, under the direction of a Committee, to consist of one from each district and two from the Standing Committee.

Musical Correspondence.

HARTFORD, CONN., JUNE 20. — The hearts of our musical people were again made glad by the second coming of young ARTHUR NAPOLEON, with Mme. GASSIER and her husband, Mr. MILLARD, and Sig. TORRIANI. The concert was given last Monday evening, as announced, and was a great success, as regards the music; yet, after all, how much depends upon the services of a good agent, in the general success of an entertainment. Many a first-class concert has fallen through in this city, merely from the fault of the manager, who, thinking that because he had met with success in getting up concerts in New York or Boston, has an idea that he must go the same way to work in "country towns like Hartford and Albany," and is surprised that people do not turn out more and fill the hall. The agent of the "Napoleon Troupe" was one of this kind — came here with a big flourish, and for a room like "Truro Hall," had reserved seats at one dollar! — the fifty-cent tickets being only sold at the door on the night of the concert, — in consequence of which, a great many stayed away who could not well afford to pay so high a price as one dollar for a single ticket, and who disliked very much to wait until they arrived at the hall before purchasing those for fifty cents. Of course,

the hall was not filled. This same agent has been here before, and invariably leaves a "screw loose" somewhere in his arrangements. A "Reserved seat" seems to be his favorite hobby, but I think that he will find out, after he has been here a few times more, that he will make more money if he adopts the democratic principle of fixing uniform prices all over the house. There is rarely such a tremendous rush at concerts here as to require any one to reserve their seats beforehand — especially at one dollar.

To return, however, from my digression. The concert was a brilliant affair from beginning to end. Mme. GASSIER's agreeable appearance and delightful singing won all hearts; and I can say just the same of the Signor. We have seldom enjoyed such a delicious treat. It was much like the pure and satisfactory pleasure which we experienced in listening to Biscaccianti. A "Spanish Duet," sung by Mme. and Signor Gassier, took the house by storm, and was enthusiastically encored. Mr. Millard has a sweet parlor voice, but in contrast with Signor Gassier's powerful barytone, didn't seem to amount to much. He sung so well, however, as to gain a "once more," and then as if to quietly inform the audience that he too could play upon the piano, came out, à la Jenny Lind, and accompanied himself to "Ever, of thee," after amusing his lookers-on some little time by his endeavors to rid his hands from a close-fitting pair of "white kids."

You must not imagine that I have forgotten ARTHUR NAPOLEON, — O, no! Not that dear boy, who is truly a great wonder of the age, and whose playing was even more marvellous than ever. Thalberg never excelled him in any of his concerts here; and for my part I had rather listen to this youth than to any player I ever heard — not excepting Clara Schumann or Rubinstein. Why he has not created more of a favor in this country has astonished me quite as much as his performances.

His playing of Liszt's "Fantasie on Norma" was perfectly astounding, — dashing right and left through these piled up barriers of difficulties as though it were "merely child's play," which was literally true. Of course he was rapturously encored, and made his appearance again and played Paner's beautiful *morceaux* "La Cascade," the melody of which, by the way, has lately been adapted to words, by a person in this city and published by Messrs. Ditson and Co., under the title — "O take me from these marble halls."

Whether this "Company of eleven people" paid their expenses in this "country town" or not, I can hardly tell; at any rate, I see that the same troupe are to give another concert here to-morrow evening, — when the reserved seats will be dispensed with, I understand, and there will undoubtedly be a crammed house.

The "BEETHOVEN SOCIETY" gave a fine concert last Friday night; but were unfortunate in their receipts, in consequence of the rain pouring in torrents during the whole evening, which deterred hundreds from attending. The selections were mostly secular, and of a style to please the popular taste. I am sorry to say that your correspondent was unable to be present. The concert, however, is to be repeated on Wednesday evening, of which you shall have a review, as well as that of NAPOLEON's to-morrow night. H.

NEW YORK, JUNE 21. — There is so very little going on in the musical world, that it is difficult to find material for a letter to send you. Besides, I have been in the country enjoying the "free concerts of feathered songsters" (as a German coffee-garden advertisement once had it), and the music of *Nature*, the description of which would be out of place in a "paper of Art." A charming place it is, that little nook on Long Island, where lies the home of one of our first poets, one who may be preeminently called *Nature's poet*, and who has located himself in a spot

admirably adapted to the contemplations of his genius. Close by stands the house of his relative, also well known in the literary world, where the merry voices of a host of children fill the air the whole day long; and only a step further, in a pretty cottage, one of your colleagues passes all the time he can spare from city duties with his little family. Add to this pleasant society the presence of two literary ladies, the one the pioneer among American female writers, the other dividing her labors, like her sympathies, between this her adopted, and her foreign native land, besides several other cultivated and agreeable personages, and you can imagine that any one addicted to hero-worship might have found ample nourishment for that passion. However, that pleasant time passed away like so many others, and we came back to the dry realities of New York life much sooner than we wished.

This is the season of German open-air festivals, and enough have been advertised in the German papers, to occupy every day for many weeks. But the weather is a sad mar-plot this year. The Turner Festival, a week or ten days ago, was spoiled by rain; a drenching day prevented all thoughts of a Festival of the Liederkrans last Friday; and this week the Schuetzenfest, or Archery Festival, has been prevented from the same cause. For next week a Steuben Festival is announced, and innumerable less important occasions of like kind fill up the gaps between.

To-day the opera performances wind up with a grand benefit for the Italian sufferers. *Trovatore* will be given in the morning, with one set of singers, and *Polio* in the evening with another; so that all the Italian artists here will lend their aid. The latter opera has had a decided success here, and contains, indeed, many fine and spirited passages. In *CONTRAST* I must confess myself disappointed, after the noise that has been made about her. Of noble, classical presence and features, she looks the part of Paolina admirably; but in acting she exaggerates, as she overstrains her voice in singing. Opening her mouth to a very unartistic extent, she screams out her notes with a degree of effort which is really painful to witness. One is in constant fear of her injuring her chest, or even breaking a blood-vessel. There are times, indeed, when she does not force her voice so much, but in such cases she proves herself to have very little control over it, as it trembles, wavers, and has very little flexibility. Her very first note was unartistic, and unpleasant, as, instead of attacking it firmly and boldly, she drew it up from nearly an octave below. On the whole, I think her merits are perfectly expressed in the answer of one of our musicians, who, when asked his opinion of her, replied: "She screams well!" Of the other singers in this opera, BRIGNOLI and AMODIO are the only ones at all worth mentioning. Brignoli only on account of being better than the rest; he sang on the surface, as usual, and looked as usual, too supremely indifferent. — Amodio sang and acted well, but a Roman warrior's costume is not becoming to him. In stating to-day's performances to be the last of the opera, I forgot that a miscellaneous Matinée is announced for next Saturday, for the benefit of the stage manager, AMATI DUBREUIL, when *Ernani* will be given, with songs in the intermissions from FORMES and several others.

Last week a benefit concert was given in Brooklyn, for Madame GAZZANIGA, who has suddenly turned up again, to the surprise of every body, she being supposed to have returned to Italy to see her only child. Of its result I have heard nothing. The Metropolitan Music Association purpose giving six promenade concerts at the Palace Garden, with the assistance of first-rate talent. Quite an attractive place in summer weather.

One of the late numbers of the *Fliegende Blätter* has a good joke in your line. An orchestra is represented as rehearsing a composition of "the Future." — "Hold on," says the conductor, knocking on his desk, "there must be something wrong, you're all in tune!"

NEW YORK, JUNE 28. — The warm weather has fairly discouraged musical enterprise. The opera is abandoned. There were several farewell performances one of which for the benefit of the Italian Relief Fund was a very brilliant success, and netted over two thousand dollars. All the Italian artists took part, PARODI singing the *Marseillaise* and "Star Spangled Banner." DUBREUIL, the stage manager, had a benefit last Saturday, swindling the public by advertising FORMES, when the basso left the morning of the performance for Europe, as both of them must have known before. He also announced STEFANI and produced SBRIGLIA, which was about equivalent to asking for bread and getting a stone.

The Metropolitan Music Association, a combination of shrewd money-making musicians are giving twenty-five cent concerts at the Palace Garden which happens to be in a fashionable neighborhood, and attracts good audiences.

For the future operatic campaigns, of course nothing is developed, but it is highly probable that ULMANN and STRAKOSCH will unite in the management of the Academy, Ulmann having made overtures to that effect. COLSON has been engaged and little ADELINA PATTI will make her debut, and this is all that is known so far.

The city churches will soon close for the summer vacation, and singers and organists seek the country. Music, in general, is at a discount, and ice-cream above par.

TROVATOR.

PHILADELPHIA, JUNE 25. — Among the musical events worthy of note during the past season, was the German Musical Festival and Pic-nic.

The festivities were inaugurated on Monday evening, by a Grand Combination Concert given at the Academy of Music, with the following programme:

PART I.—Conductor..... Carl Senta.
Jubilee Overture..... By C. M. Von Weber.
Aria—from the "Prophète"..... Meyerbeer.
Mlle. Anna Wisler.
Concerto—E Flat (piano-forte solo), with Orchestra. Beethoven
By Carl Wolfsohn.
Wanderlied..... Proch.
(With Piano and Horn Accompaniment.)
Miss Maria Scheller.
Overture—"Les Deux Journées"..... Cherubini.
PART II.—Conductor..... Dr. L. Meignen.
Grand Symphonie Eroica..... Beethoven.
PART III.—Conductor..... Dr. Cunningham.
Overture—"Magic Flute"..... Mozart.
"The Monk"..... Meyerbeer.
Mr. A. R. Taylor.
Concerto—Solo for Violin, with Orchestral Accompaniment,
Mendelssohn.
Carl Gaertner.
Aria—"Siège de Corinthe"..... Rossini.
Mlle. Anna Wisler.
Finale—Grand March from "Lohengrin"..... R. Wagner.

The Orchestra consisting entirely of resident talent, and, numbering some seventy or eighty musicians, played with uncommon care and understanding, evidencing that thorough rehearsing which works of the highest order demand.

Beethoven's Piano Concerto in E flat, was rendered by Mr. WOLFSON, with remarkable precision and elegance. Not a liberty was taken with the text, nor a point overlooked; but the whole was marked by a conscientious adherence to the Author. This work was received with some applause, but its difficulties are not sufficiently apparent to excite the enthusiasm of those who delight in the mechanical more than the musical, and by whom manipulative dexterity, either in composers or executants, is often mistaken for Heaven-born genius. The orchestra was conducted by Mr. SENTZ, who wielded the baton with his usual skill.

The second part consisted of the whole of Beethoven's *Sinfonie Heroique*, Dr. MEIGNEN conducting. The *Marche Funebre* of this work was faultlessly performed, and elicited the heartiest applause; the *Allegro* and *Scherzo Allegro* were certainly well rendered so far as the mere playing was concerned, but at the

same time lacked that spirit and boldness which should characterize these movements. The *Allegro Finale* was somewhat marred by the shortcomings of a portion of the orchestra, and was received by the audience with the utmost sang froid.

Mr. GAERTNER played Mendelssohn's Concerto (Violin) with his usual unquestioned taste and excellence.

Of the vocal performers, all of whom are resident artists, Miss WISSLER (Contralto) sang an air from the *Prophète*, and one from Rossini's *Siège de Corinthe*, in both of which she displayed an excellent voice, good taste, and method. The song sung by Miss SCHELLER, for an encore, appeared to be very inappropriate to a concert of this character, but it served nevertheless to awaken the enthusiasm of many who were compelled to succumb under the inflection of the interminable Concerto which preceded the "Wanderlied." Mr. TAYLOR (Basso) sang a song of Meyerbeer's, entitled "The Monk," with true feeling and appreciation. He was rapturously applauded, and deservedly encored.

The concert closed with a Grand March from Wagner's *Lohengrin*, which was very effectively performed by a double orchestra. Wagner is undoubtedly one of the greatest living composers, yet he is neither admired nor understood; truly there is no disguising the fact, that we are totally unprepared for "the music of the Future," or of the *Present*, or of the *Past*.

When critics and those who are supposed to mould public opinion, will act upon the principle of *Vérité sans peur*, and will labor to elevate the musical taste, instead of encouraging those who *debase* it, then indeed may we hope for a millenium in the Tone-Art.

The pic-nic which took place the following day was a delightful affair. Early in the morning a band, numbering about one hundred performers, formed a procession in Independence Square, and took up their line of march to Camac's Woods, the place chosen for the day's festivities. This spot is easy of access, (perhaps too easy), being situated near the terminus of the Tenth and Eleventh-Streets Railroad, and is admirably adapted for affairs of this kind. Under the grove of beautiful trees, which cover the grounds, were distributed refreshment stands, seats, tables, stages for the orchestra and chorus, and a large platform a hundred feet square was erected for the use of the dancers. The band arrived on the ground at ten o'clock, and spent some time in discoursing our National Airs; several choruses were also sung in a style in which the Germans are seldom excelled.

The dancing commenced at twelve o'clock, and continued until the dinner hour. At four o'clock a grand concert was given by a double orchestra, who played the following: *Marche du Sacre*, from the *Prophète*; *Une nuit à Grenade*, Overture by Kreutzer; Jubilee Overture by Lindpaintner, and selections from the operas. Good order was maintained, and the best humor prevailed during the day. The absence of any disorder is rather remarkable in view of the prodigious amount of Lager-beer, Rhine-wine, and a variety of decoctions which were consumed; but good behavior is a noted characteristic of our Teutonic brethren. The festival closed in peace and harmony at about nine o'clock, and was entirely successful. M.

THE "TREBLE FORTE" STOP. — A new and admirable improvement has lately been effected in the Melodeons of Mason and Hamlin of this city, which consists in the "treble forte" stop, or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. Its effect is to make the treble louder, and hence the name — "treble forte." The advantage of this stop is found in the performance of solo passages, where it is desirable that prominence should be given to the treble notes. The house of Mason and Hamlin has received since 1856, for best melodeons and harmoniums, no less than twenty gold and silver medals and diplomas from various State fairs and societies throughout the country.

Dwight's Journal of Music.

BOSTON, JULY 2, 1859.

MUSIC IN THIS NUMBER. — Continuation of the opera, *Don Giovanni*, arranged for the Piano-Forte.

Music in our Public Schools.

A very interesting document is the *Annual Report of the School Committee of the City of Boston*, for 1858, a book of nearly 200 pages, handsomely printed by Geo. C. Rand and Avery, City Printers. Not the least interesting portion of it is found in the forty pages occupied by a special Report on the subject of Vocal Music in the Schools, prepared, we understand, by Dr. UPHAM, the gentleman to whose judgment and energy the city and the schools are so largely indebted for the successful inauguration last year of the practice of an annual musical school Festival.

The Report commences with a "Historical Sketch" of the circumstances under which music was introduced and engrafted upon our school system. The first experiment was made in a single Primary School, in the early part of the year 1832, in pursuance of the recommendation of an able report made before the School Committee by Mr. G. H. SNELLING. This report we are enabled, through the kindness of the author, to present to our readers in full in another column. The plan, however, although its feasibility was tested and established, was not fully carried into effect, until it received a new impulse from the Boston Academy of Music, which had for one of its objects, as set forth in its first annual report (1833), to establish instruction in vocal music in the public schools. In August, 1836, the School Committee received a memorial from the Academy, supported by petitions from citizens, praying that music might be introduced. The memorial was referred to a select committee, who examined the matter thoroughly, and reported strongly in its favor, on the 24th of August, 1837. This report, signed by T. KEMPER DAVIS, as chairman, is largely quoted from in the "Sketch," and presents the arguments in an admirable and irresistible manner. The result was a resolution to have the experiment tried in four of the grammar schools, under the direction of the Academy of Music.

But still there was a sceptical inertia to be overcome. The necessary appropriations from the City Council were not forth-coming, and the measure for a time was practically defeated; until, one of the professors of the Academy offering to teach one of the schools gratuitously, it was again resolved to try the experiment in the Hawes School, in South Boston. In August 1838, the sub-committee in charge reported the complete success of the experiment, adding, on the authority of the teachers, "that the scholars are further advanced in their other studies at the end of this, than of any other previous year." The School Committee hastened to express their satisfaction with this result, by passing that same month, Aug. 23, 1838, the following vote:

Resolved, That the Committee on Music be instructed to contract with a teacher of vocal music in the several public schools of the city, at an expense of not more than one hundred and twenty dollars per annum for each school, excepting the Lyman and Smith Schools, the teachers in which shall not receive more than the sum of sixty dollars per annum.

Resolved, That the instruction in vocal music shall commence in the several public schools, whenever the sub-committee respectively shall determine, and shall be carried into effect under the following regulations: — 1. Not more than two hours in the week shall be devoted to this exercise. 2. The instruction shall be given at stated and fixed times throughout the city, and until otherwise ordered, in accordance with the following schedule; (here follow the hours fixed for the exercise in the several schools.) 3. During the time the school is under the instruction of the teacher of vocal music, the discipline of the school shall continue under the charge of the regular master or masters, who shall be present while the instruction is given, and shall organize the scholars for that purpose, in such arrangement as the teacher in music may desire.

This vote of the School Committee is pronounced by the Academy of Music, in their report of 1839, to be the *Magna Charta* of musical education in this country. The matter was given in charge to Mr. LOWELL MASON, under whose supervision vocal music was taught in the schools with gratifying results. In 1846 the supervision was divided between two teachers, Mr. MASON taking charge of ten schools, and B. F. BAKER of ten; each of these gentlemen employing assistant teachers in several of the schools under their charge. In 1848, new orders were adopted, that the musical department might conform with certain changes in the general organization of the schools, as follows:

1. That two lessons of thirty minutes each, shall be given in each week to every pupil. 2. That in the Adams, Hancock, Bowdoin, Smith and Quincy Schools, the musical instruction shall be given in the large hall, to all the pupils simultaneously. In each of said schools the superintendent shall receive one hundred dollars per annum. 3. That in the Eliot, Franklin, Boylston, Wells, Mather, Brimmer, Phillips and Otis Schools, the superintendent shall give musical instruction to the two upper classes, and for such instruction, shall receive one hundred dollars per annum for each school, piano included. For the eight above-mentioned schools there shall be musical instruction given to the ten lower classes, by such female teachers, sub-master, or usher, as may be found in the schools capable of giving such instruction; and every such teacher shall receive twenty-five dollars per annum as salary. 4. That in the Hawes, Johnson, Winthrop, Lyman, Endicott, Mayhew and Dwight Schools there shall be two pianos in each building, and a music lesson shall be given by the superintendent in each department. For each department the superintendent shall receive eighty dollars per annum as salary, pianos included.

Meanwhile, and for years after, efforts were from time to time renewed for the systematic introduction of music into the *Primary Schools*; but with no definite results; nor does there appear to have been any notable change in the routine of public school musical instruction, until February 1857, when at a meeting of the School Board, on motion of Dr. READ, a committee was appointed, consisting of Messrs. Read, Homer and Cudworth, to take into consideration the whole subject of music in the schools, and report what action, if any, was necessary. We wish we had room for large citations from their full and able report. Its recommendations were essentially adopted, and stand in the Code of Rules and Regulations for 1858, as follows:

At the first meeting in each year, the President shall appoint, subject to the approval of the Board, a Standing Committee on Music, to consist of five members, who shall hold their office for the year ensuing.

Two half-hours each week, in the Grammar Schools, shall be devoted to the study and practice of vocal music, and in addition to the instruction already given by the music teacher to the first and second classes, musical notation, the singing of the scale, and exercises in reading simple music be practised twice a week by the lower classes, under the direction of the teachers; and the pupils shall undergo examinations, and receive credits for proficiency in music, as in the other studies pursued in the schools.

In the *Primary Schools*, also, singing shall form part of the opening and closing exercises of every session; and such time be devoted to instruction in music in each school, as the sub-committee may deem expedient.

It shall be the duty of the music teacher, for the time being, at the Girls' High and Normal School, to give such instruction to the pupils of that institution as shall qualify them to teach vocal music in our public schools. And the Board recommend that, in all the schools, the appointed morning exercise (the reading of a portion of Scripture,) be followed with the Lord's Prayer, repeated by the teacher alone, or chanted by the teacher and children in concert, and that the afternoon session close with appropriate singing.

The Standing Committee of five was appointed, with Dr. Read as Chairman; sub-committees for the various schools were designated; and it was settled that the Lord's Prayer and Old Hundred should be daily sung as the opening and closing pieces, for both Primary and Grammar Schools. The teachers, for the present, are allowed to use whatever manual they prefer, subject to the approval of the Committee; but is hoped some unity of method in this matter will in due time be secured. We may in future have something to say about it. The responsibility of the teaching continues divided, as for some years past, between Messrs. BUTLER, BRUCE and DRAKE, who give their personal attention to the pupils; except that in the Mayhew School, music, in addition to his other duties, is efficiently taught by Mr. SWAN, the master of the school; and, (certainly a great gain, mention of which is omitted in the "Sketch"), Mr. CARL ZERRAHN, who so won upon the sympathies of the pupils by his training of their voices for the great School Festival of last July, has for some months officiated as teacher of music in the Girls' High and Normal School.

The "Historical Sketch" is followed by a full account of the Festival in the Music Hall, on the 27th of July last, including the principal speeches on that occasion; all of which was fully reported in this Journal at the time. The second Festival is now in course of zealous preparation, and will take place in the latter part of this month.

By a report of the Standing Committee, made at the quarterly meeting of the School Board, in September last, it appears, that they had visited the schools and found in all of them an increased interest in music; that the music teachers enjoyed the co-operation of the masters of the schools; that the pupils "rendered their vocal exercises with a degree of spirit and attention that was truly gratifying"; that more than half of the school teachers were already capable of instructing their pupils in as much of the elements of music as is required by the rules of the Board; and that in view of changes and regard to be had to musical qualifications in future selections of teachers, "the time cannot be far distant when the exceptions will cease to exist."

"But one opinion was expressed by the teachers as to the influence of music upon school discipline. Their united testimony is to the effect that it could not be dispensed with without a corresponding increase of disciplinary regulations, and that it exerts a soothing and healthful influence over every grade of scholars, from the youngest to the oldest; over the vicious, as well as over those well-disposed."

The Diarist Abroad.

BERLIN, APRIL 20. — I cannot decide which to pity most — he who in literature, politics or any of the arts has great facility of expression — by which now I include all the technical resources of the writer, the public speaker, the painter, sculptor, musician — and yet has the conviction at length forced upon him, that nature has not given him ideas, or he, who

finds, as he comes out into the world and measures himself with other men, that his brain teems with ideas, but that by nature or from the lack of an adequate education, the means of conveying those ideas is quite wanting. The one keeps himself before the public but makes no impression, the other feels his internal strength but knows not how to use it. The thought struggles within him for utterance, but none but himself can feel its beauty or its weight. One painter hangs up his picture — "fine execution," says the beholder, "but there is nothing in it." The other exhibits his; "Very bad picture," says the visitor, "but had he only execution equal to his conception how fine it would be!"

Three things are required, nay four; original conceptions, genius for expression, careful and long continued study, and, finally, long experience. When these are united in any one individual, be he a writer, or an artist, works are produced, which mark eras; but such works necessarily demand of the reader, the hearer, the beholder, a certain degree of culture. Hence, as you linger in the Dresden gallery, you find that the world-renowned masterpieces of art in that splendid collection are not those which attract the great public on the free days; they are the works before which the cultivated stranger however spends his hours, when by a small fee on other days, he is one of the "appreciative few" in the building.

Imagine, now, one born in a city where from his earliest childhood, his religious ideas and impressions have been all associated with the music and splendor of the Catholic high mass performed on the grandest scale; give him a mind of great power and originality; make Art, and indeed musical art the great end and object of his life; give him constant occupation as student of music, then as virtuoso, and finally as composer until he is fifty years of age; place him in circumstances which shall develop the religious sentiment in a high degree, and force him to look for comfort and consolation in the midst of sorrow and affliction to a power above us; combine in him to a degree truly marvellous the four things above named as necessary to fit one for the highest efforts; then give him the text of the mass to be composed for an occasion, when of all whom he might delight to honor, he, to whom he looked up with perhaps more of reverence and affection than to all other princes, secular or ecclesiastical, is to be inducted into one of the highest offices of that church to which he himself acknowledges allegiance. One other point must be borne in mind, that our composer has long since thrown off all the trammels of merely traditional or synodical creeds, and sees in his text but the worship of an Almighty Eternal Deity, of an ever-loving, all-embracing Father. Such thoughts as these crowded my mind as on the evening of April 16, I listened with every nerve strained to utmost attention to the mightiest musical work in some respects to which I ever listened — Beethoven's great Mass in D. Beethoven himself called it his greatest and most successful work. With reason; for it is that in which he had the grandest ideas, that is, the grandest emotions to express, and in which through long study and the use of all the means of expression which he had, in half a century of study and experience, made his own, he had best succeeded in conveying those emotions through music.

Every man's notion of Deity is his highest attempt to grasp infinity; infinite power, infinite goodness; infinite wisdom combined. The greater the mind the greater its grasp and the grander its ideas. If now to an intellectual power of uncommon order, is added an emotional nature of exceptional depth, and a corresponding artistic greatness, we see combined all the qualities necessary to express religious sentiments with the utmost grandeur and intensity. Hence the old Hebrew poets, hence Milton, Handel, Beethoven, stand out from all writers and composers, unequaled. Hence the culminating works in all arts are those in which religious ideas are embodied, religious emo-

tions expressed. Hence too when they get upon such awful themes, the differences of the men are so felt — differences which are so difficult to be described.

The marvellous and extraordinary beauties of Beethoven's great mass, merely viewed as a work of art, were swallowed up by the look which it gave me far out into an infinite unknown of religious feeling, as the exquisite beauties of Niagara gradually disappear or rather are forgotten, as the sublimity of that ocean poured out of the "hollow of His hand" gradually gains possession of your whole soul. The long preparation through hearing so much of Beethoven's music during the six months preceding, and so many of the great works in all styles of the greatest masters had prepared me for this, and I was borne along on its mighty tide, "whether in the body I cannot tell, or whether out of the body, God knows."

And when the last "pacem" had been sung and I had left the Sing Akademie building, then I began to feel how deeply it had taken hold of me, through the weariness and exhaustion which followed. Then, too, I began to feel how great the excellence of the society which sang it, how remarkable the talents of Stern as a conductor, to be able to produce such a work in such a manner.

To me this Mass henceforth stands as apart and above all other masses, as the Ninth Symphony above all other symphonies, as the Messiah and "Israel in Egypt" above all other oratorios.

A. W. T.

Our Symphony Concerts.

We find the following in a recent number of the *Boston Transcript*, which, while its demand for more of what would be novelty, to us, after years of ringing of changes on the same glorious, but limited, list of Symphonies in our concert programmes, is reasonable, yet calls for a few comments.

ORCHESTRAL CONCERTS IN BOSTON. *Mr. Editor:* The last number of Dwight's Journal of Music contains a classified list of music of various descriptions, performed in our concert rooms and elsewhere, since last October. This list mentions all the Symphonies performed here, as well as the number of times they have been played. At the end of the catalogue occurs the following significant remark:

The fault of the season has been, that it has given us almost nothing but good old favorites.

This comment applies with especial force to those concerts which have been commenced with symphonies. Nor was the last season the only one in which monotonous repetition has been the chief feature in the programmes of our orchestral concerts. Our concert goes, during some four or five years past, have had very few programmes which gave them an opportunity to hear new Symphonies of the first class. I don't deny that in some of the seasons which have elapsed since the Germania Society separated, we have had a fair share of new Symphonies, but unfortunately they were almost always by composers of an inferior grade. Thus, for instance, a few seasons since, for the sake of novelty, a new Symphony by Schumann was given us. Now this composer is one of the dreariest authors over whose works an unhappy musician ever sweltered. It is true that in one of his works (a Quintette for piano and strings) he soars to mediocrity; but this is, I think, a solitary case. Then, too, in past seasons, we have also had, for the sake of this same desideratum, novelty, Symphonies by Spohr and Gade, neither of whom is a first-class composer.

And, now, as I have glanced at what has been done, let me say a word which may act beneficially on the programmes of Symphony Concerts in the future. It is not enough that an audience of musical amateurs should be furnished with novelties; the novelties should be of the right description. It is possible that a series of orchestral concerts may by-and-by be projected for the next musical season. Now, may we not hope for a departure from the monotony which characterized the Orchestral Concerts of last season — and a departure, too, in the right direction. Of the Symphonies of one composer of the first rank, Bostonians are deplorably ignorant. I allude to Mozart. For exhibitions of a lively fancy, sweetness and grace, his compositions are confessedly unsurpassed. And yet, with all these merits, (and nowhere are they better displayed than in the few symphonies we as yet have heard) we have been contented with a few gleams of the wealth of his genius. Of his thirty-three Symphonies, we have heard three!

Now, Mr. Editor, I have only one remark to make, in concluding this article. If the projectors of future Orchestral Concerts wish to enlist in their behalf the sympathy of concert-goers, and to efface the contempt

with which classical music is regarded by many a person who has a keen perception of melody, let them give us the hearing of Symphonies which shall be at once new and good.

VIVE MOZART.

1. In the first place, the sentence quoted from us, as it stands here isolated, does not represent us. If we named the fault of the season, we at the same time added: "The encouraging feature of it has been, that the concerts have been made up in the proportion of at least five to one of sterling classical works, and have dealt comparatively little either with hacknied trivialities, or with things attractive solely on the ground of novelty. Do we err in reading here a genuine sign of progress of true taste?"

2. A departure "in the right direction" from the one uniform round is certainly desirable; and it is true, we cannot be too intimate with Mozart. But if Mozart has written thirty-three Symphonies, it is nevertheless true that the three which we have often heard, with but two or three additions at the most, are about all that still maintain a place in Symphony concerts any where in Europe. And it is true of Mozart, and of Haydn also, that the majority of their Symphonies are comparatively slight and off-hand efforts of their genius, measured by the grand proportions which the Symphony assumed under the hands of Beethoven. Still, we should be very glad to have our orchestras dip often into these forgotten treasures, provided it can be done in any way that shall not exclude the frequent hearing of the grandest models in that kind. When we can have Symphonies once or twice a week, the season through, instead of scarce a dozen concerts, this will be both practicable and desirable.

New Symphonies of the first class are a scarce article. The world's whole repertoire of really great Symphonies is readily counted. After the nine of Beethoven, with not more than three or four Mozart's, and perhaps as many of Haydn's (which, however, are hardly great), there are left only the one in C by Schubert, the two by Mendelssohn; and where will you seek another, except it be in Schumann, whom the *Transcript* writer is in rather a youthful hurry to despise, but who, in the opinion of the best musicians all over Germany, has written several Symphonies worth hearing even after Beethoven, and more nearly kindred with Beethoven's music than any other except Schubert's? We found that Symphony in D minor anything but "dreary," and should consider it a great privilege to hear it many times. It is among the best lovers of Mozart and Beethoven, especially the latter, that the works of Schumann find admirers; and the individual impression of a writer in a newspaper will hardly avail to consign such a man to "mediocrity."

Musical Chit-Chat.

The hot days have come, and the only music left us is of the patriotic order. Monday is the glorious Fourth. Music is to take part in various ways in our City programme for that day. There will be Bands of Music, during the day and evening, on the Common and other open places. Mr. BURDITT, who is a zealous chief on such occasions, has arranged another grand military concert on the Common, at a quarter before 8 A. M., when four bands, with drum corps, will unite in a grand Band of eighty, and play all manner of national airs and hymns, accompanied by the canons of the Light Artillery!

For the exercises in the Music Hall, Mr. Burditt has composed a spirited air to an original Ode in honor of Washington, which will be sung with Brigade Band accompaniment. There will also be Chants, Doxology, &c., sung by a large choir of scholars from the Grammar Schools, under the direction of Mr. BUTLER. For the dinner at Faneuil Hall, Dr. CLARK, the city physician, has written a fine song, entitled "Our Flag," for which JULIUS EICHBERG has composed music, to be sung by solo voice, with chorus, and Band accompanying. Here will be enough of it; would we might hear no harsher sounds!

Music Abroad.

London.

PHILHARMONIC SOCIETY. — The programme of the third concert (Monday, May 30, Hanover Square Rooms) was as follows: —

PART I.

Sinfonia in D minor..... Spohr.
Air, "Distressful Nature,"—Mr. Wilbye Cooper—
(Seasons)..... Haydn.
Airs, "Porgi amor,"—Madame Clara Novello—
(Figaro)..... Mozart.
Concerto in D minor, piano-forte—Mr. Charles Hallé Mozart.
Aria, "O Salutaris Hostia,"—Miss Lascelles.... Cherubini.
Overture—(Leonora)..... Beethoven.

PART II.

"The May Queen,"—Vocal Parts by Madame Clara Novello, Miss Lascelles, Mr. Sims Reeves, and Mr. Weiss; with Chorus..... Sterndale Bennett.
Conductor—Professor Sterndale Bennett, Mus. D.

MISS ARABELLA GODDARD'S FIRST SOIREE.—The style of Miss Goddard's programmes is pretty well known by this time; nor is it necessary to insist that the variety which the inexhaustible repertoire at her command enables her to impart, endows them with a peculiar and abiding interest. The selection at her first *soirée*, which, on Friday evening (the 27th ult.), attracted a host of connoisseurs to St. James's Hall, was as admirable as any that have preceded it since these truly classical entertainments were first introduced (in 1857):—

PART I.

Quartet in E flat, piano-forte, violin, and violoncello. Mozart.
Sonata in E major, piano-forte solus, (Op. 5). (the first time in public)..... Mendelssohn.

PART II.

Recueil des airs variés, Nos. 2 and 3, Book 2, piano-forte solus (Op. 71), (the first time in England).... Dussek.
Sonata in F sharp major, piano-forte solus (Op. 78) Beethoven.
Trio in B flat, piano-forte, violin, and violoncello. Schubert.

The solo pieces were just as interesting as the *morceaux d'ensemble*. The Sonata of Mendelssohn (the only composition of the kind that has proceeded from his pen—unless, indeed, his worthy relatives are in possession of another) is a very early work, but crowded with beauties from one end to the other. The first three movements, too, are quite as masterly as they are charming. The extraordinary difficulties presented throughout the work show what an expert and daring pianist Mendelssohn must have been when a boy, and account for its never having been attempted at a public concert (in London, at least), until now. This and the lovely Sonata in F sharp major of Beethoven (which is also much too rarely heard) called forth all the rarest qualities of Miss Goddard's talent.

Another novelty—and of equal interest—was the selection from Dussek's *Recueil des airs variés*, composed when residing with Prince Talleyrand in Paris, when the French capital was resounding with the praises of his (Dussek's—not Talleyrand's) magnificent piano-forte playing, just after his (Dussek's—not Talleyrand's) famous Sonata, *Le Retour à Paris* ("Plus Ultra"), and shortly before his (Dussek's) death. From the *Recueil* Miss Goddard picked out the graceful Variations in F, and the sparkling, never-ending, delicious *rondo* in C ("Variations and Changes" on the old air, "Amusez-vous, Belles"), and played them with a vigorous simplicity and unstudied grace precisely suited to their character. The concert was altogether worthy the reputation of the concert-giver; the highly-finished performance of Mozart's quartet (in which Miss Goddard found gifted and congenial associates in M. Sainton, Mr. Doyle, and Sig. Piatti), having inaugurated the entertainment just as brilliantly as Schubert's Trio ended it.

MADAME CLARA SCHUMANN, and Herr Jules Stockhausen's third *Musinee*, attracted a full and fashionable audience on Thursday to Willis's Rooms. The entertainment commenced with Mozart's Sonata, in D, for two piano-fortes, in which Madame Schumann was assisted by her sister, Mdlle. Marie Wieck. The other pieces in which Madame Schumann played were: Beethoven's Sonata Quasi Fantasia, in E flat, for piano solus; Schumann's Fantasia-Stücke, for piano-forte and violin, with Herr Joachim; and Mendelssohn's Rondo Capriccioso. With the exception of Robert Schumann's Fantasia, all the *morceaux* were old friends, a little the worse for wear, however estimable in themselves. We have had occasion more than once to remark how splendidly Madame Schumann executes the music of her husband. It is natural to suppose that she enters heart and soul into every work of his, and that her talent is increased through the influence of her feelings. The Fantasia of Robert Schumann, though clever, is not very attractive. The execution, however, by Madame Schumann and Herr Joachim, was so superb throughout, as to render the merits of the composition almost of secondary consequence. In the "Rondo Capriccioso" of Mendelssohn the audience could not separate the beauty of the composition from the brilliancy of the execution, and Mendelssohn and Madame Schumann may be said to have divided the hearty applause awarded to the performance. In addition to his share in Schumann's Fantasia, Herr Joachim executed the *Chaconne* of Bach, which he has already played in public with such eminent success, and equally astonished and delighted his hearers. More transcendent playing was never listened to. The vocal music, by Herr Jules Stockhausen, consisted of the aria, "Per la gloria d'adorarvi," from Buononcini's opera *Griselda*; Schubert's *Lied*, "An die Leyer;" Rossini's "Tarantella;" Mendelssohn's *Volkslied*, "Es ist bestimmt in Gottes Rath;" and the *Rheinisches Volkslied*, "O Jugend, O schöne Rosenzeit." Herr Jules Stockhausen has a powerful and capable voice, of thoroughly German quality, and sings with remarka-

ble energy and taste. The "Tarantella" of Rossini was his least successful effort.

On Tuesday afternoon Herr LEOPOLD DE MEYER gave a concert for the introduction of some of his new compositions, with the assistance of those excellent young players the Brothers Holmes and Mdle. Vaneri. Those who admire Herr de Meyer (among brilliant pianists, no doubt, a very remarkable one) will be glad to hear that his force, volubility, and delicacy of execution have not deteriorated since he was last in London, some dozen years ago. They will not, further, require any analysis of Herr de Meyer's latest compositions, having been once informed that they are in the style of his earliest. Not having as yet spoken of Mdle. Vaneri, the opportunity may be taken to credit her with a voice of good promise, apparent warmth of musical feeling, owing little as yet to tuition, too little (to be frank) for one who attempts the position she attempts to take already.

A specification of the orchestral force about to be called out at the Sydenham Festival gives 362 as the number of stringed instruments, with a complement of 95 wind instruments, drums, &c. Here, having some weeks ago quoted like particulars concerning the meeting of 1784, from the *Handeliana* in *Notes and Queries*, we are bound from a later number of that periodical to quote a rectification of the list as there given:—

According to Burney, whose "Account of the Musical Performance in the Abbey," &c., was published in 1786, the following is the correct statement of the "voices and instruments" assembled together on that occasion:—First Violins, 48; second ditto, 47; tenors, 26. First Oboes, 18; second ditto, 18. Flutes, 6. Violoncellos, 21. Bassoons, 26; Double Bassoon, 1. Double Bases, 15. Trumpets, 12. Trombones, 6. Horns, 12. Kettle Drums, 8; Double Drum, 1. Cantos, 69; Altos, 48; Tenors, 88; Bases, 84.—Total of the Band and Chorus, 624.

—Other rectifiers join Dr. Rimbault, to whom the above paragraph is owing, in his correction.—To come from past to present, Madame Novello, Miss Dolby, Mr. Sims Reeves, and Signor Belletti are already engaged as solo singers for the Sydenham Commemoration.—*Athenæum*.

(From the Musical World, June 4).

ROYAL ITALIAN OPERA.—Flotow's *Martha* was produced on Tuesday, for the first time this season, and introduced Mdle. Lotti in the character of the Lady Enrichetta. It was further remarkable for the first appearance of Signor Graziani, whose ultimate operatic destination in London was a matter of uncertainty for months, when the recent decision of the Vice Chancellor settled the matter by confirming Mr. Gye's right in possession. The reception the popular barytone met with, was not exactly what he had been accustomed to meet with at Covent Garden.

Mdle. Lotti had to contend against the most overpowering recollections. Nevertheless, to such eminent advantage did she appear in the new part, both as singer and actress, and such special merits did she exhibit, as to make comparisons "odious." Her success was signal, and the performance of *Martha* altogether superior to any part in which she has hitherto been seen and heard in London. Expression is Mdle. Lotti's forte, and this quality serves her to great advantage in M. Flotow's music, which, though occasionally melodious, is not very original.

Mario's Lionel is one of his most finished assumptions. The air, "Tutto m' appari," is an exquisite bit of sentimental singing, not to be surpassed for purity and grace. With the exception of this air, and the fragments of the old Irish ballad, repeated at intervals, there is little in the music of Lionel to enchain attention even with Mario's singing. The ease and fascination of the acting makes up all the rest. The air, "Tutto m' appari," was encored with acclamation. An attempt was made to encore Signor Graziani in the "Beer song," but was overruled.

Madame Nantier Didée's Nancy is an exquisite bit of character-painting. All the music, too, is sung to perfection, so that the attendant of the maid of honor becomes no less conspicuous than the maid of honor herself, just as the poet and composer intended.

The first performance of *Don Giovanni*, on Thursday evening, attracted one of the most crowded audiences of the season. The cast, with one exception, was the same as last year, Mario once more being determined to try his success with the London public in the character of the Spanish libertine.

Madame Penco was Zerlina. Her acting, indeed, to our thinking, is the most natural and striking we have seen. Madame Penco never loses sight of the coquetry which constitutes so prominent a feature in the character of the peasant girl, and at the same time never exaggerates for the sake of producing effect. Not quite so demonstrative as Mdle. Piccolomini—with whose notion of the character, nevertheless, she agrees in many respects—she eschews the refinement of poor Bosio, who could never divest herself of the lady. Madame Penco sings the music pointedly and with spirit, if not perfectly.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC.
Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Innocent Lena Romaine. Song and Chorus.

Ossian E. Dodge. 25

A simple, yet touching song, which has drawn an unusual share of applause in the composer's popular Entertainments.

Betty Foy. Song.

Jaich Emeu. 25

'Tis winter now.

Elliott. 25

Song of the Sea.

W. H. H. 25

Three good parlor songs, easy and for medium voices.

Yes, I'll wed him, mother dear. Song. S. Glover. 25

Pretty and taking; not inferior to Glover's best known songs.

What devotion. (Quant' amore.) Duet for soprano and bass in "Elisir d'Amore." — 75

This celebrated duet for a buffo-bass and a soprano, with which, for years, a number of artists have delighted the public. The volubility of Dulcamara, the quack doctor, seemed to be an insurmountable obstacle to a transfer of his speech to the English language. This task has, however, been successfully accomplished by Mr. T. T. Barker, whose version is a true portrayal of the original and will go almost as well with the music. This is quite an addition to the repertoire of the concert-singer. The piece ranks among the choicest among the few really comic concerted pieces of the lyric stage.

In the Louisiana lowlands. Song and Chorus. 25

A minstrel song, which at present is one of the most attractive pieces on Morris Brothers' programme.

Instrumental Music.

America. Three elegant transcriptions of American national airs, (Yankee Doodle, Star Spangled Banner, Hail Columbia). Each C. Voss. 35

These short, clever arrangements supply a great want. They do away with the hackneyed and well-worn form of variations, and keep aloof from difficulties which amateur players are rarely able to master. They weary neither player nor hearer, and are sufficiently novel in treatment to satisfy the taste of the fastidious. They will create a great demand.

La Fille du Regiment. Fantasia. Charles Voss. 70

This is one of Voss's earlier and best Fantasias, treating the well-known melodies "Ciacun lo dice," and "Couvien partir" in that brilliant manner which has made this author one of the most favorite writers for somewhat advanced players.

Cavatina in Roberto Devereux. Varied.

F. Huxten. 60

A work of sterling merit for teaching purposes. It ranks in point of difficulty with the same composer's well-known variations on "La Rose," and will be found hardly less attractive.

Lucrezia Borgia. (Illustrat's operatiques, No. 4.)

C. Fradel. 30

An agreeable potpourri for young players, embracing the principal airs.

Books.

CRAMER'S INSTRUCTIONS FOR THE PIANO FORTE. A New Edition. 1,50

This is a much improved edition of a Method of Piano Instruction celebrated both in the old world and the new, as easy and simple in its mode of imparting the rudimental and moderately advanced principles of Piano Forte Music, well suited to the requirements of beginners. The neat style in which it is issued and the extremely low price at which it is sold will secure for it a large sale.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of SHAWM, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solifeggios, to which is added a considerable amount of Singing School Music, as Glees, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,

BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "Mason's Vocalizing Exercises and Solifeggios." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "Russell's Elements of Musical Articulation." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "Anthem Edition."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. B. GRAY,

" J. H. HIDLEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Bolton, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—RICKEY, MALLORY & CO.

" APPLEGATE & CO.

Chicago, Ill.—S. O. GRIGGS & CO.

" W. B. KEEN.

" HIGGINS BROTHERS.

" D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCIS RAYMOND.

" M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Indianapolis, Ind.—STEWART & BOWEN.

Janesville, Wis.—J. SUTHERLAND & CO.

" MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Mansfield, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOE.

" H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

" E. DARROW & BROTHER

St. Louis, Mo.—KEITH & WOOD.

" L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" PECK & RUDD.

Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

GEORGE WILLIAM WARREN,

ORGANIST OF ST. PAUL'S CHURCH,

ALBANY, N. Y.

ADOLPH KIELBLOCK,

Residence, 236 Tremont Street.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
844—8 Temple Place.

O. B. BROWN,

TEACHER OF PIANO & ORGAN,

Address, 277 or 291 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing,
ROOM, BOWDOIN STREET CHURCH.

J. C. D. PARKER,

Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

WILLIAM SCHULTZE

GIVES Instruction on the VIOLIN, the PIANO-FORTE,
G and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

SIGNOR AUGUSTO BENDELARI

Gives Instruction in Singing.

Residence Tremont House.

M. R. ZERDAHELYI, THE PIANIST, continues to
give Instruction in Music. Address at Messrs. CHICKERING & SONS, or OLIVER DITSON & CO'S. 840

JULIUS EICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Arrangement.

Address at 21 East Canton Street, or at the Music Stores.

Hermann Daum,

Residence, No. 47 Hancock Street.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas Hotel Building, 98 Spring Street, near the corner of Broadway, New York. 857

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,

DEALER IN

Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,
SPRINGFIELD, MASS.

O. C. OLAPP & CO.

DEALER IN

SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

G. ANDRÉ & CO.

IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET. PHILADELPHIA.

J. H. HIDLEY,

MUSIC PUBLISHER,

And Wholesale and Retail Dealer in

Pianos, Melodeons, and Musical Instruments,
619 Broadway, Albany, N. Y.

PIANO STOOLS.

ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

"GENTLE NETTIE MOORE," and nearly 100
other Songs, with Music, are contained in "The
Home Melodist." Price 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

"LULA IS OUR DARLING PRIDE," and
nearly 100 other Songs, with Music, are contained in
"The Home Melodist." 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

RICHARDSON'S NEW METHOD For the Piano-Forte IS NOW READY!!

This New Method by the author of "The Modern School for the Piano-Forte," combines the excellencies of the author's former work with such improvements as the experience of Teachers and Scholars have, from time to time, suggested.

Those who have examined it pronounce it *unsurpassed, if not unequalled* as a course of instruction designed to lead a pupil from the earliest rudiments of musical knowledge to the possession of that artistic skill as a performer necessary for a rapid and finished execution of the best compositions. Its elegant engraved plates, perfectly exhibiting correct positions of the Hands and Fingers in playing form a new and important feature of a work of the kind, and will be found one of the greatest aids to both teacher and pupil.

Superior in its plan of Study, exceedingly attractive in its Lessons and Exercises, unequalled in its adaptation to the wants of all classes, "Richardson's New Method" cannot but meet with a most extensive sale, and become the most popular and useful work of the kind to be obtained.

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3.

Published by Oliver Ditson & Co., Boston.

THE CELESTINA: OR, Taylor's New Sacred Minstrel.

A Repository of Church Music

ADAPTED TO
EVERY VARIETY OF TASTE AND GRADE
OF CAPACITY.

BY VIRGIL CORYDON TAYLOR.

A MOST CAPITAL COLLECTION

FOR
Choirs, Schools, Families and Congregations.

Presenting in one volume
Select Compositions of the best Authors,
Specially

The Devotional Exercises of Church and Home.
The Use of Family Circles & Social Gatherings.
Choir Rehearsals and Individual Vocal Practice.

Prefaced with
Elementary Instructions in Vocal Music
And

A Secular Department.

Price Seventy-Five cents each. \$7.00 per Dozen.
Published by Oliver Ditson & Co., Boston.
For Sale by all Music Dealers and Booksellers.

PUBLISHED THIS DAY.
Libretto of the Opera
LUCREZIA BORGIA,
COMPOSED BY DONIZETTI.
With Italian and English Words, and the
Music of the Principal Airs.

Price 25 Cents.

BEING A NEW NUMBER OF
DITSON & CO'S

STANDARD OPERA LIBRETTOS.

A Series of Operatic Handbooks which will comprise:

Le Prophete.	La Fille du Regiment.
Norma.	Fidelio.
Il Barbiere di Siviglia.	L'Elisir d'Amore.
Lucresia Borgia.	Les Huguenots.
La Cenerentola.	I Puritani.
Linda di Chamounix.	I Capuletti e Montecchi.
Der Freyschutz.	Il Flauto Magico.
Lucia di Lammermoor.	Il Trovatore.
Don Pasquale.	Rigoletto.
La Favorita.	William Tell.
Don Giovanni.	La Traviata.
Semiramide.	Marriage of Figaro.
Ernani.	Fra Diavolo.
Robert le Diable.	Luna Miller.
Masaniello.	Martha.
La Sonnambula.	Il Guiramento.
La Zingara. (Bohemian Girl.)	La Gazza Ladra.

OLIVER DITSON & CO.
277 Washington Street.

Favorite Songs, Duets and Trios — OF — MOZART,

With the Original Italian or German Words
and an Entirely New English Version.

The whole arranged from the Scores of Mozart, revised and
adapted to the English.

BY S. S. WESLEY, MUS. DOG.

Songs.

Komm Heber Mai. The Return.....	20
Vergiss mein nicht. Forget me not.....	20
L'Addio. The Farewell.....	20
Quando miro quel bel cigno. Though I watch.....	25
I Moderni Cavalieri. How Cavaliers are changed.....	25
Un moto di gioia mi sento. O tell what transport.....	25

Le Nozze di Figaro.

Porgi amor. O believe. 'twas less.....	25
Vol che sapete. Twilight.....	25
Non piu andrai. So, sir Page.....	50
Dove sono i bel momenti. Happy childhood.....	50
Non so piu cosa son. I don't know where I am.....	35
Crudel! perche finora. Then by the garden bower. Duet.....	25
Giunse alfin il momento. Yes, at length.....	30
Su l'aria. Sweet Zephyr. Duet.....	25
Il capro e la capretta. The deer amid the heather.....	30

Don Giovanni.

La ci darem la mano. Nay bid me not. Duet.....	25
Vedrai carino. List 'twill be well.....	20
Batti, batti, o bel Masetto. Chide me, chide me.....	25
Il mio tesoro. To her I love.....	25
Deh! vieni alla finestra. Ope, ope thy casement.....	20
Non mi dir, bel idol mio. Let no regrets assail.....	40
Proteggere il giusto ciel. O guard all bounteous heaven.....	20

La Clemenza.

Deh prendi un dolce amplesso. We part, we part.....	25
Ah! perdonna. Oh, forgive the hope. Duet.....	20
S' altro che lagrime. Oh, not with tears alone.....	20
Parto, ma tu ben mio. Part we.....	50
Deh per questo istante solo. Oh, for one brief moment.....	50
Ah! grazie, serendano. With hearts overflowing. Quartet.....	30

Zauberflote.

O cara imagine. O peerless maid.....	25
Qui s'adegna non. Who treads the path. Bass song.....	25
La dove prende. Smiles and tears. Duet.....	25
Non paventar. Lonely rest.....	50
Gia fan ritorno. Once more your footsteps. Terzetto.....	30
Te guida palme e mobile. The path that lies before thee.....	25
Mil lagnero tacendo. Ah, that I could. Terzetto.....	35

Idomeneo.

Zifferetti lusinghieri. Gentle Zephyr.....	40
--	----

Published by Oliver Ditson & Co., Boston.

"MARTHA."

THE SONGS, DUETS, TRIOS, &c., from this favorite
Opera, have been published by the undersigned with
Italian and English words, and a Piano-forte accompaniment
of moderate difficulty.

FIRST ACT.

Of the Knights. Duet. [Lady Harriet, Nancy.]	30
Oh! what madness. Terzetto. [Lady Harriet, Nancy, Sir Tristan.]	35
Lost, proscribed, a friendless pilgrim. Duet. [Lionel, Plunkett.]	30
From the time of earliest childhood. Song, from the above Duet.	25
This indeed is quite amusing. Quartet. [Lady Harriet, Nancy, Lionel, Plunkett.]	30

SECOND ACT.

Spinning Wheel Rondo. Song. [Lady Harriet.]	25
'Tis the last rose of summer. Song. [Lady Harriet.]	25
She's laughing at my sorrows. Duet. [Lady Harriet and Lionel.]	30
Midnight. Quartet. [Harriet, Nancy, Lionel, Plunkett.]	35
Midnight. The same as a Song.	15

THIRD ACT.

Porter Song. Song. [Plunkett.]	25
Huntress' Song. [Nancy.]	25
Like a dream, bright and fair. Song. [Lionel.]	30
How so fair, stood she there. [The same in a lower key.]	25
Here in deepest forest shadows. Song. [Lady Harriet.]	25
Heaven to you may grant pardon. Quintet Finale.	35

FOURTH ACT.

Lionel, ah! unhappy. Song. [Plunkett.]	25
--	----

Published by Oliver Ditson & Co., Boston.

NEW, ATTRACTIVE AND VALUABLE MUSIC BOOKS,

Recently Published by Oliver Ditson & Co.

277 Washington Street, Boston.

Handel's Oratorio, "The Messiah." A New and
Superior Octavo Edition. 75 cts. Superbly bound. \$1.25.
Haydn's Oratorio, "The Creation." Same style
and prices as the above.

One Hundred Songs of Scotland. Music and Words.
A comprehensive Selection of the choicest Melodies. 50 cts.

One Hundred Songs of Ireland. Music and Words.
Sentimental, Patriotic and Humorous. 50 cts.

One Hundred Comic Songs. Music and Words. In-
cluding all the most popular Humorous Songs. 50 cts.

100 One-Part Songs. A Collection of Songs and Tunes
to be used in connection with any Juvenile Class Book.
Translated from the German, by Mrs. Shindler, author of
the "Southern" and the "Northern Harp." 25 cts.

The Home Melodist. Containing nearly 100 of the most
popular Songs.—Words and Music. Bound in Muslin. 25 cts.

The Song Festival. A collection of Psalmody, Songs,
Duets, Trios, Quartets, Glee, Sacred and Operatic Choruses
for Choirs, Classes, Clubs, Musical Conventions, Chorus
Societies and the Drawing-room. By V. C. Taylor. 50 cts.

The Golden Harp. A collection of Words and Music for
Sabbath Schools, comprising Five Hundred Hymns, Tunes,
and Select Pieces. By L. O. Emerson. 25 cts.

Cooke's Vocal Method, Revised Edition. Con-
taining, in addition to the original work, numerous Exer-
cises, Solfege, &c., on Portamento, Sustentation, and Flexi-
bility of the Voice. \$3.

Feder's Method for the Guitar. A New and Pre-
gressive Method of Rapidly Acquiring a Thorough Mastery
of the Instrument, with a pleasing variety of Songs and Na-
tional Melodies. \$2.50.

The Child's First Music Book. For the Piano, con-
taining Simple Lessons, with Pleasing Exercises. 50 cts.

Bertini's Self-Teaching Catechism of Music.
For the Piano-Forte, with ample Explanations of the Science
as applicable to every Musical Instrument. 25 cts.

Guide to Musical Composition, for those who wish,
in a short time, and without the aid of a teacher, to acquire
the power of inventing Melodies, and of providing them with
accompaniments; especially of Composing the Easter kinds
of Musical pieces. By H. Wohlfahrt; translated by J.
S. Dwight. 75 cts.

Star Collection of Instrumental Music, arranged
for Wind and Stringed Instruments and for the use of Small
Bands and Orchestras. By W. Moore. \$1.50.

The National Orchestra. A Collection of all the Popu-
lar Melodies of the day, arranged for Small Bands and Or-
chestras, consisting of 1st and 2d Violins, Flute, Clarinet,
Cornet and Bass, by B. A. Burditt. 30 Nos. Each 50 cts.

CANTICIA ECCLIASTICA, consisting of Eng-
lish Anthems, together with Select Pieces from various
authors. Ancient and Modern, adapted to words from the
Sacred Scriptures. By Geo. James Webb. Price \$2.

OPERA LIBRETTOS.—"Ditson & Co's Standard
Opera Librettos," 2 numbers now ready, viz: "Il Tro-
vatore" and "Lucresia Borgia," each with English and
Italian Words and the Music of the Principal Airs. Price 25 cts.
Published by Oliver Ditson & Co., Boston.

BEAUTIES OF MENDELSSOHN'S SONGS WITHOUT WORDS, FOR THE PIANOFORTE.

Consisting of the Choicest Gems in this Celebrated Series.

1. Two People's Songs, in E and A. .15
2. Venitian Gondola Song, in F sharp minor. .15
3. Duet. .25
4. Allegro con fuoco, in B flat. .25
5. Venitian Gondola Song, in A minor. .15
6. Spring Song; (played by Thalberg). .25
7. Funeral March and Table-Song, (also sometimes
called Hunting Song). .25

OLIVER DITSON & CO. would also inform the numerous
friends of Mendelssohn's Piano Music, that their complete
edition of this Master's chaste and ever beautiful

SONGS WITHOUT WORDS,

after having undergone several times a most careful and scru-
pulous revision by some of the best Boston musicians, is now
pronounced entirely CORRECT and RELIABLE. Price, handsomely
bound in cloth, \$3. An arrangement of the same for

TWO PERFORMERS,

by CHARLES CZERNY, in seven books, each book \$1, has
also been issued by the same publishers.

Published by Oliver Ditson & Co., Boston.

BERBIGUIER'S METHOD FOR FLUTE.

To which is added Drouet's Twenty-Four Studies, in all
the Keys. The most popular method of instruction for the
Flute, written in a style at once pleasing and simple. \$2.00.

Published by Oliver Ditson & Co., Boston.

CURTISS' METHOD FOR GUITAR. Contain-
ing the Elementary Principles of Music, with Examples
and Lessons necessary to facilitate the acquirement of a perfect
knowledge of the instrument. To which is added a choice
Collection of admired Songs and Popular Pieces. Price, \$2.00.

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 379.

BOSTON, SATURDAY, JULY 9, 1859.

VOL. XV. No. 15.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance. To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$8. Ten copies, \$15. Twenty copies, \$25.

To Advertisers.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates: Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200; One Year, \$600.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$135. One-Fourth Column, 1 " \$4 50; 1 Quarter, \$28; 1 Year, \$75. One-Eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50. Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, loaded, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$20.

Teachers' Cards, Two lines, Nonpareil, per annum, \$5.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

WANTED.—A situation by a young lady as Organist; has had several years' experience.

379—1c Apply at OLIVER DITSON & CO'S.

MANNING'S FIRST PREMIUM PATENT MELODEONS. William N. Manning, Manufacturer and Patentee, 118 Essex Street, Salem, Mass. For sale by B. H. Wade, 197 Washington Street, Boston. 378

A MUSIC TEACHER WANTED.—To take charge of the Music Department of "The Southern Female College," La Grange, Ga., October 1, 1859. The applicant must be a **MUSICIAN**—a performer on Piano and Guitar. He must be a man of family—a native American—lead the Choir at the Baptist Church. Some knowledge of Tuning important. A good singer preferred. Salary \$1000.

Forward testimonials immediately. Selection made by 15th July; don't promise to answer letters. Testimonials returned if desired. The name of successful applicant will be published in this paper.

Address, BROOKS & COX,
La Grange, Ga.
377—378

An Elegant Lithograph.

"EINE MATINEE BEI LISZT."

Presenting Correct Portraits

— OF —

Kriehuber, Berlioz, Czerny, Ernst,

WITH

Liszt at the Piano-Forte.

Size of the Engraving, 13 by 17½ inches.

PRICE, TWO DOLLARS.

Copies Forwarded by Mail on receipt of the retail price.

Published by Oliver Ditson & Co., Boston.

OPERA LIBRETTOS.—Ditson & Co's Standard Opera Librettos, 2 numbers now ready, viz: "Il Trovatore" and "Lucrèce Borgia," each with English and Italian Words and the Music of the Principal Airs. Price 25 cts. Published by Oliver Ditson & Co., Boston.

JUST PUBLISHED.

A New and Valuable Collection of Church Music, entitled

THE CHORAL HARMONY,

By B. F. BAKER and W. O. PERKINS.

The introductory part of this work contains a full and carefully prepared treatise on the elementary principles of music, together with pleasing, appropriate, and progressive Exercises for Classes and Schools. The collection of Hymn Tunes comprises a judicious choice of the old and favorite pieces, together with original compositions of great variety, freshness, and beauty. The Anthems, Motets, and Sentences are designed to supply fully the varied wants of choirs.

The characteristics which distinguish this book are: 1) The naturalness both of melody and harmony. 2) The just expression of a deeper musical thought and feeling than is ordinarily found in modern tunes. 3) The logical treatment of themes, or the careful regard paid to the relations of *subject and answer*—a matter hitherto generally neglected, but which in the present advanced state of musical culture cannot fail to be appreciated.

It is believed that the CHORAL HARMONY will be found one of the most satisfactory works yet issued, that it will deserve a permanent place in the regard of the musical public.

The long and successful experience of the chief editor is a guarantee that nothing will be wanting in the present work.

PRICE \$5.00 PER DOZEN.

On the receipt of 50 cents in postage stamps, the Publishers will send a copy of the Choral Harmony for examination to any address in the United States, post-paid.

PHILLIPS, SAMPSON & CO., Publishers,
379-381 18 Winter Street, Boston.

Roanoke Red Sulphur Springs,

ROANOKE COUNTY, VA.

This **AGREEABLE WATERING PLACE**, is now open for the reception of visitors. It is immediately on the turnpike leading from the Virginia and Tennessee Railroad at Salem, to the Sweet Springs, being ten miles from Salem, thirty-four from the celebrated Sweet Springs, and fifty-one from the Greenbrier White Sulphur. KENT, PEYTON & CO.'S Stage Coaches will convey passengers between these points daily—this being the shortest and best route from the railroads, either from the East or the South. Besides the sulphur water, which has proved so efficacious in diseases of the lungs and stomach, a bold chalybeate spring, of fine tonic properties, has been conveyed by earthen pipes to the place, thus giving it an increased value, the addition alone being such as should highly recommend it to those in search of health. BISHOP'S CELEBRATED BAND OF MUSIC, from New York, has been engaged for the season, and every arrangement has been made to promote the comfort of visitors. Our Fare shall not be excelled by any on the mountains, and as an inducement to visitors to prolong their stay with us, we offer the following rates of Boarding:

By the Day \$ 2 00
Week 12 00
Month 32 00

THE PROPRIETORS.

CERTIFICATE.

Having been requested to state my opinion of the medical properties of the ROANOKE RED SULPHUR SPRINGS, I take pleasure in saying that I think it contains the usual alternative ingredient, common to the Sulphur Springs of our country, in sufficient quantity to render it equally efficacious as most, if not all, of those which have acquired celebrity as valuable medical agents. Besides the valuable ingredients referred to, as common to Sulphur Springs generally, and known to exist in such large proportions in the Greenbrier White Sulphur, it is thought, and perhaps truly, to possess the sedative property of the Monroe Red Sulphur, from which that water derives its far famed reputation as a remedy in pulmonary disease.

Certain, it is, that I have seen in one case of disease of the Lungs, which I regarded as Tubercular, the pulse greatly reduced in frequency, while using the water, & the patient, soon after, apparently restored to good health, which, after an interval of several years, still continues. This case would, alone, be sufficient to show that it is, at least, devoid of those exciting properties which renders some of the Sulphur waters injurious in such, and other cases where there is excessive action of the heart.

JOHN H. GRIFFIN, M.D.
379

Salem, June 14, 1859.

THE

CELESTINA:

OR,

Taylor's New Sacred Minstrel.

A Repository of Church Music

ADAPTED TO

EVERY VARIETY OF TASTE AND GRADE OF CAPACITY.

BY VIRGIL CORYDON TAYLOR.

A MOST CAPITAL COLLECTION

FOR

Choirs, Schools, Families and Congregations.

Presenting in one volume

Select Compositions of the best Authors,

Suited to

The Devotional Exercises of Church and Home.

The Use of Family Circles & Social Gatherings.

Choir Rehearsals and Individual Vocal Practice.

Prefixed with

Elementary Instructions in Vocal Music

And

A Secular Department.

Price Seventy-Five cents each. \$7.00 per Dozen.

In addition to the above, the undersigned also publish V. C. Taylor's Popular Works—"Choral Anthems," "Golden Lyre," "The Chime," "The Concordia," and "The Song Festival."

OLIVER DITSON & COMPANY.

RICHARDSON'S NEW METHOD

For the Piano-Forte

IS NOW READY!!

This New Method combines the excellencies of the author's former work with such improvements as the experience of Teachers and Scholars have, from time to time, suggested. Those who have examined it pronounce it *unsurpassed, if not unequalled* as a course of instruction designed to lead a pupil from the earliest rudiments of musical knowledge to the possession of that artistic skill as a performer necessary for a rapid and finished execution of the best compositions. Its elegantly engraved plates, exhibiting correct positions of the Hands and Fingers in playing form a new and important feature of a work of the kind, and will be found one of the greatest aids to both teacher and pupil.

Superior in its plan of Study, exceedingly attractive in its Lessons and Exercises, unequalled in its adaptation to the wants of all classes, "Richardson's New Method" cannot but meet with a most extensive sale, and become the most popular and useful work of the kind ever issued.

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be sent by Mail, *post paid*.

Published by Oliver Ditson & Co., Boston.

Favorite Songs with Choruses.

RECENTLY PUBLISHED BY

OLIVER DITSON & COMPANY.

Bonnie Allene.	T. B. Bishop.	25
Gentle Millie Gay.	"	25
Jane O'Malley.	L. V. H. Crosby.	25
Luluanna.	"	30
Jenny Bell.	T. H. Howe.	25
Leonora Leigh.	J. H. McNaughton.	25
Gentle Hallie.	St. John.	25
Marion Lee.	H. S. Thompson.	30
Annie Lile.	"	25
Kitty Lee.	W. Williams.	25
Come, love, to me.	Lon Morris.	30
Kittie alone and I.	H. S. Thompson.	30
Ye winged winds.	"	30
Fly away o'er the deep.	"	30
My own Katrina.	M'Naughton.	25
Mother Bailey.	Carl Lorens.	25
Alice Lee.	H. S. Thompson.	30
Little Bell.	C. B. Hitchcock.	25
Silver Spring Pebbles.	L. O. Emerson.	25

CELEBRATED STUDIES IN PIANO PLAYING.

- BERTINI.**—Twenty-five easy Studies, opus 100. \$1.25
 — Twenty-five Studies, opus 23, introductory to Cramer's Celebrated Studies. 1.50
CRAMER.—Celebrated Studies. Revised and selected by Julius Knorr. Two numbers, each. 2.00
CZERNY.—Studies in Velocity, opus 298. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each. .50
 — One Hundred Finger Exercises, opus 139. Octavo size. Three numbers, each. 1.00
 — Fifty Grand Finishing Studies, opus 408. Six Books, each. 1.00
DUVERNOY.—Ecole du Mechanisme. 3 nos. each. .50
DIABELLI.—Twenty-eight Melodious Exercises for Four Hands, (Teacher and Pupil,) the Melody being within the compass of an octave, in the principal major and minor keys. Four numbers, each. .50
HELLER.—Twenty-four New Studies. 2 nos. each. 1.00
MOSCHELES.—Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2.50. Second book, 2.00
 — Study of the Scales, with an accompaniment for the Teacher. Opus 107 2.50
MOCKER.—Thirty Dramatic Studies, opus 74. Two numbers, each. 1.00
ROSELLI.—Twelve Studies in the modern style of Piano-playing. Two Books, each. 1.00
SCHMITZ.—The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton. .50
PLAIDY.—Technical Studies. As introduced at the Conservatory of Music at Leipzig. Translated by J. C. D. Parker. 2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTUATION AND EXPRESSION.

Illustrated in
TWELVE NEW VOCALISES.
 First Book now ready. Price \$1
 Published by OLIVER DITSON & CO.

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES. Brass Instruments, Clarionets, Flutes, &c for Bands, made to order, and warranted. BUSSON'S CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Saxhorn, Cornet, Accordeon, &c., &c.
 Wholesale Price Lists sent to Dealers, on application, gratis.
 Orders by Mail, with the money inclosed, will be punctually attended to. 316

JOHN ZUNDEL'S SCHOOL

— FOR —

ORGANISTS & COMPOSERS.

Second Session commences September 12th for three successive months. Pupils (Ladies or Gentlemen) for one month only, may enter at any time.

TERMS.

Tuition and Board, including use of instruments, for three months,	\$150.00
For one month,	55.00
Tuition (without board) and use of instruments, for three months,	100.00
For one month,	80.00
Per Quarter, (weekly two lessons),	50.00

For particulars, address

JOHN ZUNDEL, Brooklyn, N. Y.

MASON & HAMLIN'S MELODEONS AND HARMONIUMS.

THE TREBLE FORTÉ STOP.—A New and Admirable Improvement has just been effected in the Melodeons of MASON & HAMLIN. It consists in the "Treble Forté Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of MASON & HAMLIN has received since 1856, for BEST Melodeons and Harmoniums, no less than Twenty Gold and Silver Medals and Diplomas from various State Fairs and Societies throughout the country. Pastors, Choristers, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from	\$80 to \$200
Harmoniums from	\$200 to \$600
Descriptive Catalogues sent on application to	
MASON & HAMLIN, Boston, Mass.	
Mason & Hamlin's Instruments are also for Sale or to Let by	
OLIVER DITSON & CO., 277 Washington St.	375-3m

NOVELLO'S

CENTENARY EDITIONS OF THE

ORATORIOS.

ORIGINAL EDITION,

Arranged and Edited by Vincent Novello.

HANDEL'S MESSIAH,

Price 75 cents
 Bound \$1.25; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,

Price 75 cents.
 Bound \$1.25; All the Choruses (in Score,) 50 cents.

Haydn's Seasons. Paper, \$1.20; bound, \$1.68

Mendelssohn's St. Paul. Paper, 75 cents; bound, 1.38

Mozart's 12th Mass. Haydn's Third Mass. Beethoven's Mass in C, and Mozart's Requiem Mass, each, in paper, 75 cents; b'nd, \$1.

Rossini's Stabat Mater. Paper, 50 cents; bound, \$1.00

Romberg's Lay of the Bell. Paper, 68 cents; bound, 1.00

All the Oratorios of the Great Masters, in uniform style at similarly low prices. Catalogues forwarded gratis.

N. B.

This is the ONLY CHEAP EDITION of the Oratorios Ever Edited by Vincent Novello, any statement to the contrary being entirely unfounded; to his careful supervision, this edition owes its pre-eminent purity of text and correctness.

WEBB & ALLEN,

370 1 Clinton Hall, Astor Place, N. Y.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREROOMS,
No. 543 BROADWAY,
 (between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

WILLIAM HALL & SON.

New-York, April 1, 1859.

ZUNDEL'S MELODEON INSTRUCTOR. In 7 parts. Part I. Elements of Music. II. Progressive Finger Exercises. III. Airs, Marches, Dances, Variations, &c. IV. Favorite Movements from Operas. V. Voluntaries and Interludes. VI. Selections from Oratorios. VII. Modulation. Designed as a thorough instruction book for the Melodeon, Seraphine, Mollicon, Melopoeon, Organ, or any other similar instrument. By John Zundel. In cloth, embossed and lettered, \$2.50. Plain, \$2.00

Published by Oliver Ditson & Co., Boston.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Stellian Vespers." A. W. Berg, each, 30

- No. 1 Valse d' Hiver.
 2 Polka Mazurka.
 3 Galop brilliant.

Sans Couci. Morceau a la Polka. Ed. Rockel, 30
 Petite Fantasia on an Air in the "Barber of Seville," Réné Favarger.

Illustrations Operatiques. Charles Fradel, each, 35

- 1 Martha. 3 Trovatore.
 2 Traviata. 4 Lucresia.

Showers of Gold. Revere-Tremolo on the Air "I dreamt that I dwelt." Krug, 30

Silver Spring. Frits Spindler, 35

Miniature Fantasia. Henry Schwing, 30

La Nouvelle Italle. Six Fantasia. J. B. Duvernoy, each, 35

- 1 Rigoletto. 4 Il Corsaro.
 2 Il Trovatore. 5 I due Foscari.
 3 Luisa Miller. 6 I Masnadieri.

Juvenile Sonatina. Henry Schwing, 35

Five Studies in form of Variations on "Over the Summer Sea." Henry Schwing, 35

Ever of These. Reverie. C. Fradel, 25

Juvenile Opera Moenique. " 40



THE BEST PIANOS,
 ARE MANUFACTURED

CHICKERING & SONS,

WHO HAVE RECEIVED
88 MEDALS,
THE FIRST PREMIUMS,
Over all Competitors in the United States.
WASHINGTON STREET,
BOSTON.

TELEMAQUE IN 4 LANGUAGES,

FRENCH, SPANISH, ITALIAN, AND GERMAN.

Elegantly printed. Price \$3.00

Télémaque in French and Spanish,	Price 1.75
Télémaque in French and Italian,	" 1.75
Télémaque in French and German,	" 1.75
History of Napoleon in Spanish,	" 1.00
Lamartine's Graciosa in French,	" .75

Any of the above works sent by mail on receipt of price.

Address, **HIRAM O. SPARKS,**

374 385 Broadway, New York.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREROOMS TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 371

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Dwight's Journal of Music.

WHOLE No. 379.

BOSTON, SATURDAY, JULY 9, 1859.

VOL. XV. No. 15.

Cradle Song.

FROM THE GERMAN.—BY C. T. B.

Evening is balmy and cool in the West,
Lulling the golden bright meadows to rest,
Twinkle like silver stars in the skies,
Greeting the two little slumbering eyes,
Sweetly sleep! Sweetly sleep!
Thy watch the good angels in Paradise keep.

Now all the flowers are gone to repose,
All the sweet incense-cups peacefully close,
Blossoms rocked lightly on evening's mild breeze,
Drowsily, dreamily, swing the trees;
Sweetly sleep! Sweetly sleep!
Thy watch the good angels in Paradise keep.

Wise little elves, by the light of the moon,
Sing to my darling a lullaby soon;
Rise from your cells in the cups of the flowers,
Weave him a golden dream all the night hours!
Sweetly sleep! Sweetly sleep!
Thy watch the good angels in Paradise keep.

Weave him a rosy and weave him a mild
Heavenly Spring-time, the beautiful child,
Leading in slumber that soft little hand,
Far into dream-land, the magical land.
Sweetly sleep! Sweetly sleep!
Thy watch the good angels in Paradise keep.

Sleep till the flowers are opening once more,
Sleep till the lark in the morning shall soar,
Sleep till the golden bells' heavenly chime
Festively welcome the morning's prime.
Sweetly sleep! Sweetly sleep!
Thy watch the good angels in Paradise keep.

Translated for this Journal.

Henry Heine about Music and Musicians.

XI.—THE FRENCH OPERA (1837) — M. VERON
— M. DUPONCHEL — BERLIOZ.
Continued from page 107.

With the exception of Meyerbeer, the *Académie Royale de Musique* possesses few composers of whom it would be worth the pains to speak at length. And yet the French Opera is just now in its richest bloom, or to speak more correctly, it is enjoying a good daily income. This thriving state began six years ago, under the direction of the famous M. VERON, whose principles have since been followed with the same success by the new director, M. Duponchel. I say principles, for in fact M. Veron had principles, results of his reflection in the world of art and science, and as he had in his profession of apothecary invented an excellent music for a cough, so as an opera-director did he invent a remedy against music. He had in fact remarked in himself, that one of Franconi's spectacles gave him more satisfaction than the best opera; he convinced himself that the greatest part of the public are animated by the same emotions, and only feel delighted when beautiful decorations, costumes and dances so enchain their attention, that they wholly cease to think about the fatal music. So the great Veron hit upon the genial thought of gratifying the people's love of show in such a high degree, that

they should no longer think the music irksome, but find the same enjoyment at the Grand Opera as at Franconi's. The great Veron and the great public understood each other: the former wished to render music harmless, and gave under the title "opera" nothing but splendid *spectacle* pieces; the latter, the public, could go with their wives and daughters to the Grand Opera, like good respectable citizens, without dying of weariness. America was discovered, the egg stood on its end, the opera house was filled every day, Franconi was outbidden and made bankrupt, and M. Veron is from that time a rich man. The name Veron will live forever in the annals of music; he has embellished the temple of the Goddess, but has turned her out of doors. Nothing surpasses the luxury which has gained the upper hand in the Grand Opera; it is now the paradise of people hard of hearing!

The present director follows the maxims of his predecessor, although he personally forms the most amusing contrast with him. Have you ever seen M. Veron? In the *Café de Paris*, or on the Boulevard Coblence, you surely must have often met him, this fat, caricatured figure, with hat pressed right down over his head, which is buried in a monstrous white cravat, with collars sticking up above the ears, so that the red, jovial face with the little twinkling eyes is scarcely visible. In the consciousness of his knowledge of men and of his success, he waltzes in with such a comfortable air, of insolent self-satisfaction, surrounded by a staff of young, and partly too of elderly dandies of literature, whom he is in the habit of regaling with champagne or with pretty *figurantes*! It is the god of materialism, and his soul-insulting look has often cut most painfully into my heart when I have met him.

Mr. DUPONCHEL is a lean, sallow man, with an aspect, if not noble, yet *distingué*, always sad, an undertaker's mien, so that some one rightly named him to me: a perpetual mourning. From his outward appearance one would sooner take him for the overseer of *Père la chaise*, than for the director of the Grand Opera. He always reminded me of the melancholy Court fool of Louis XIII. This knight of the rueful countenance is now *Maitre de plaisir* of the Parisians, and I should like to over-hear him sometimes when, alone in his house, he is thinking out new jokes, with which to entertain his sovereign, the French public.

From these remarks you will comprehend the present significance of the French Grand Opera. It has conciliated the enemies of music, and, as in the Tuileries, the well-to-do *bourgeoisie* has also penetrated into the Academy of Music, high society having vacated the field. The fine aristocracy, the *élite*, who are distinguished by rank, culture, birth, fashion and idleness, have taken refuge in the Italian Opera, in that musical oasis, where the great nightingales of Art still keep trilling, where the fountains of melody still magically ripple, and the palms of beauty with their proud fans wave applause . . . while all around

is a blank sand desert, a musical Sahara. Only occasional good concerts now and then emerge in this desert, to vouchsafe an extraordinary refreshment to the friend of music. To these belong, this winter, the Sundays at the Conservatoire, some private soirées in the Rue de Bondy, and especially the concerts of BERLIOZ and LISZT.

These last two are indeed the most remarkable phenomena in the musical world here; I say the most remarkable, not the most beautiful, not the most edifying. From Berlioz we shall soon have an opera. The subject is an episode from the life of Benvenuto Cellini, the casting of the Perseus. Something extraordinary is expected, since this composer has already achieved the extraordinary. His tendency is to the fantastical, not united with soul, but with sentimentality; he has great resemblance with Callot, Goszi and Hoffmann. His outward appearance indicates as much. It is a pity that he has had cut off his immense, antediluvian *friseur*, his bushy hair, which bristled above his brow like a wood over a steep precipice; so I first saw him six years since, and so will he ever stand in my memory. It was in the *Conservatoire de Musique*, and they gave a grand Symphony by him, a bizarre sort of night piece, now and then illumined by the sentimental whiteness of a woman's robe, that fluttered to and fro, or by a sulphur-yellow gleam of irony. The best thing in it is a witches' sabbath, where the devil reads mass and the catholic church music is parodied with the fearfulest and bloodiest farcicality. It is a farce, in which all the secret snakes, we carry in our hearts, rear their hissing heads with joy. My neighbor in the box, a frank young man, pointed out to me the composer, who was in a corner of the orchestra, at the extreme end of the hall, beating the kettle-drum. Then the kettle-drum is his instrument. "Do you see that stout English lady in front of the stage?" said my neighbor. "That is Miss Smithson; Berlioz has been desperately in love with this lady for three years, and to this passion we owe the wild Symphony you hear to-day." And there in fact, in the stage box, sat the famous actress of Covent Garden; Berlioz gazed at her continually, and every time his eye met hers, he would beat away upon his kettle-drum like mad. Miss Smithson has since become Madame Berlioz, and her husband too since then has had his hair cut off. When I heard his Symphony again in the Conservatoire this winter, he sat again as drum-beater in the background of the orchestra, the stout English woman sat again in the stage-box, their looks again met . . . but he no longer beat so madly on the drum.

(To be Continued.)

Teachers and Methods of Teaching.

(From Dr. MARX's *General Musical Instruction*; translated by GEORGE MACDONALD. J. A. Novello, London and New York.)

It is manifest that, in order to attain the object of musical education, the choice of a teacher is highly important to the student, while the choice of the most sure method of teaching is equally so to the master. So many parents know not how to help themselves in this regard—so many re-

spectable well-intentioned teachers are anxious to ascertain and rectify, if needful, their methods of proceeding—so many scholars have already been led astray or ruined, in a musical sense, either by a mistaken choice or an erroneous system, that we have considered it to be our duty to suggest a few hints on this subject. We give only a few hints on the principal points applicable to the matter in general. A fundamental improvement cannot be arrived at by a book; it must be the result of a more elevated education of the teachers, by institutions of the state, and through a real enlightenment of all educated persons on the nature and necessity of music.

The profession of music is highly important, from the powerful influence this science exercises on our senses and on our spiritual and civil life. Parents should weigh well, in the choice of a teacher, what power is given him through his art over the mind of their child; that he may elevate the youthful mind to the most noble sentiments, or defile and lower it to the most groveling: how prejudicial it is merely to leave the mind vacant, while music is acting irresistibly upon the senses and the mind. Listlessness, thoughtlessness, sensuality, vanity, unbridled passion, may be implanted and fostered by the teacher of music; but we may also be indebted to him for awakening and cherishing the noblest powers and sentiments of the soul.

From the foregoing, it would appear that the weightiest point to be considered, in the choice of a music master is, what influence may be expected from him on the mind of his scholar. His good manners, however necessary, are no sufficient guarantee for suitability. But, indeed, the high and pure sense in which he has formed his conception of art, and the degree of his general capability and education, which enables him to transfer his conception to his pupil,—all this must be maturely pondered. But the choice made, boldly and with full confidence give free hand to the teacher. Half confidence, interference in the instruction, would only disturb the efficiency of the master.

We must, therefore, with regard to music, consider, in the first place, what view the teacher takes of it, and what motive urges him in its employment. The mere technical man, who uses art simply as handicraft, will produce nothing but a handicraftsman. The player from understanding will give cold lessons and perceptions; he can give technicality with ease and certainty, but he will never warm the heart with inward fire: he will rather rob it of its natural warmth. The mere man of feeling will perhaps allow the scholar to sympathize in company with him, but never insist upon sure instruction. Art is not mere technicality, nor mere understanding, nor mere feeling. It is the expression of the whole man; and only he who embraces it in its entirety can ingraft and rear its true nature and power. Talent and knowledge, a feeling heart, and a rational consciousness of the reality of the nature and operations of art—these are the indispensable qualities of a teacher of music. One of the signs of his artistic standing—we must repeat a former observation—is the works at which he and his scholar are employed. A teacher who occupies himself with small worthless compositions, in lieu of the abundant masterpieces of our art, shows the inferiority of his position, and a poor estimate of art. There are, indeed, masters who limit themselves to approved works, on the sole authority of the name, without taking any lively interest in them; in this case, certainly, their instruction can be but of small benefit. The next general qualification which a teacher indispensably requires, is the faculty of working with decision and effect on the mind and disposition of his pupil. The mere capability of playing himself a piece of music with propriety and effect, does not here suffice. It may delight the scholar, it may induce him to a successful imitation, and even perhaps, finally to a more or less noble and happy manner; but will not create in himself a free independent feeling, and conscious certainty in art. It is not necessary only that the teacher should enable the scholar to play whole compositions as he does himself, but that he lead him into the

composition itself—that he enable him to see and comprehend thoroughly each unity therein, their combination and mutual dependence, and their constitution as a whole. A bright consciousness only of the nature of art, and of the contents of each work of art, advances the pupil to a free comprehension and performance peculiar to himself, and conducts him by his own productions to the summit where individuality of the artist and nature of the art join in conscious union, and give style to his creations. Only such a method of instruction works beyond the circle of lessons which he has run through. If the scholar has seized the essence of the matter, he will not hold it fast in studies and forms only, which the teacher has worked out with him; he will seek and seize it everywhere equally when the master is absent. This is the true life in art; this alone guarantees that the exercise will not cease with instruction, but will adorn the whole of life. For this object there is required, on the part of the teacher, deep insight, extensive knowledge, and in both such ability and certainty that he can comprehend and explain his subjects under all their aspects. A teacher must know more, much more than he is required to teach; he must be everywhere at-home, and perfectly master of his subject, in order to be able to answer every question, and supply every unnoticed deficiency.

After the elementary and technical instruction, we require absolutely from a good singing and piano master the study of composition, as the most sure, if not the only means of penetrating with full consciousness into the recesses of art. We require of him an extensive and well-grounded knowledge of the masterpieces of art of the elder and modern times; and strongly recommend a continually observant and sympathizing eye on new productions, in order to acquire every movement in artistic life, even although masses of unsuccessful or retrograde composition should make the duty burdensome. The higher teacher, especially one who is concerned in the education of composers and teachers or conductors, ought not to delay his acquaintance with the history of art and the science of music, besides his study of fundamental composition; since everything, and therefore music, can be perfectly known and fully understood only by the help of its history.

To the properly artistic capacity and education must be added the knowledge of mankind, and the talent of working upon the mind of others; but then, also, love of the business of instruction, and a heartfelt interest in the advancement of the scholar. An able master studies the disposition and inclination of his pupil. He judges from them, how he may be won, how convinced, upon what qualities he may rely, where he wants assistance, and by what other powers his deficiencies may be compensated. He does not consider himself as another being, foreign to his pupil; he neither presumes on his own superiority, nor lowers himself to his pupil (both false methods of teaching), but penetrates with his higher ideas and education into the mental condition of his pupil; comprehends, as it were, from the soul of the young disciple the conceptions he has acquired of art and its forms; he here separates, by his superior knowledge, the true and healthy from the false and insufficient; he encourages, expands, and exalts the former, and corrects and amplifies the latter. In short, he endeavors to originate or unravel every desirable faculty in the pupil himself, because only that which is engendered in and grows out from ourselves, not that which is brought to us from without, is vital, and works with the energy of life.

Such a teacher will lose courage only in the case of total indifference or absolute incapacity; or much rather, with our feelings, he would decline the scholar. But each single deficiency, every erroneous or one-sided conception, he knows how to meet. If the feeling of measure cannot be trusted, or is perhaps confused by earlier teachers, the master will prescribe very simple lessons of determined rhythm, and then make rhythmic, melodic variations on them, so that the pupil will proceed on the same simple lesson from simple rhythm to more rich, placed together and increasing in difficulty. If the sense of tone be

undeveloped, the teacher will apply the earlier to the practice of chords; first the major triad, then the chord of the dominant, lastly the major and minor chords of the ninth (major chords always before minor) by ear on the piano, and then have them sung by the pupil. For since those chords are the first indications given by nature herself, one of her tones helps the imperfect feeling of tone in the student, to the other; and the most important intervals, such as the octave, fifth, fourth, major and minor third, minor seventh, whole tone and semitone, will be gained from the laws of nature. If the scholar has a strong partiality for brilliant and off-hand playing, the teacher will fall in with this inclination (since to oppose it abruptly would rather alarm than overcome), and by gradually shading the passages, separating and binding, changing the *forte* and *piano*, &c., in a manner comprehensible and agreeable to the scholar, he will make the latter perceive how one and the same passage may, by different playing, become newer, more attractive, now more neat and delicate, and then more forcible, &c. It will now be easy to take a more noble direction from this point, and to awaken the deep sense of melody. Should the intelligent element assume a preëminence, let us profit by it to comprehend and seize with more intimate feeling, accentuation, which is the nearest associate to rhythm, in relation to the understanding. Let us penetrate into the innumerable degrees of accentuation, and awaken thereby the conviction that musical matters are not exclusively the business of the understanding, but that it is often necessary to trust to feeling only. Hence it is easy to see that feeling must have free operation, and participates of right in musical composition and performance. If, on the other hand, the scholar should be inclined, perhaps from enthusiasm, to devote himself to the unknown feeling, let that noble power of the soul be respected and upheld which lies at the foundation of this one-sidedness. Let us apply to heartfelt compositions, and with preference to those whose effect has been already experienced, and point out the chief traits which have caused our emotion; illustrate occasionally such passages, by comparison with similar or dissimilar instances, or by changes which would rob us of our power or tenderness. Should our sensibilities be excited, as is generally the case with superabundant feeling, by melody, chiefly or exclusively, we will apply gradually to movements in which a captivating chief melody is met by a leading passage full of character, or where two or more highly interesting melodies combine and proceed together. In so far as the pupil, either by himself, or induced by the teacher, can be brought to notice in each of the significant parts that which has hitherto exclusively occupied him, he is on the way to elevate himself above the one-sided, obscure, and overworked feeling, to a higher consciousness, to a more comprehensive and fruitful spiritual sympathy.

It is impossible here to accumulate all the counsels and advantages arising from a perfect intimacy of the master with the mind of the pupil. It is enough, if, from a few examples, we have made ourselves clearly understood.

That there are now but few teachers, such as we require for so many scholars, is true. But this is, however, no refutation of the justice of our demands; it is only a sign of the insufficiency of our supplies for the requirements of our consciences; and proves a concurrent striving for a recognized good, according to our power. It can not also be denied, that often persons, clear-sighted enough in general, instead of selecting the obtainable good masters, procure others far from proficiency, out of thoughtlessness, want of knowledge of the parties, or other secondary considerations. Here, however, the reproach falls on the musicians and teachers themselves, who have given themselves but little trouble in enlightening the public in general on the true nature of their art and the means of acquiring it—a conviction which has had great part in the production of this book.

We must also notice another erroneous idea concerning instruction. It is the deceptive notion often repeated, that for the beginning an inferior

teacher is sufficient. This persuasion often arises from the wish to save for some time the cost of a good master. But we must consider this opinion as an erroneous delusion. The unskilled master lays a bad foundation. He delays the fundamental elements and exercises upon which all future progress must be founded. He neglects the awakening and expansion of the natural dispositions, gives a false direction to all artistic procedure, and misuses or destroys the pleasure and activity of the scholar. The succeeding better master finds the scholar half tired out with wandering hither and thither without profit or reward. He meets everywhere with only imperfect or false preparation, and he finds difficulty enough in exciting attention and activity in the scholar for the attainment of an object of which this latter imagines himself to be already possessed. What teacher, under these circumstances (and they are of frequent occurrence), does not wish that no instruction had been given—that he might freely and with good heart build upon fresh and unencumbered ground? and how many a gifted scholar has abandoned art in disgust, when he has discovered, after years of labor, that, in order to succeed, he must begin again from the beginning.

In conclusion, it is the method itself of teaching which claims our consideration. In this matter, after every necessary qualification as to ability, we will limit ourselves to one fundamental requisition, which seems to us important and comprehensive, and which to the reflective teacher will develop itself so advantageously in every direction, however simply it may be expressed. The teacher must constantly bear in mind that he teaches an art. Consequently, he must treat his scholar and the subject of his teaching in the sense of an artist and of art, and prove himself to be an artist.

He must also constantly show to his scholar that love and respect which are due to his fellow artist, and to every one engaged in higher and intellectual occupations.

He will foster and elevate the disposition of the pupil for art. Artistic activity must flow spontaneously from the heart, if it is to fructify into life: we cannot force even ourselves into its possession, much less others. The pleasure we derive from it is therefore the first and indispensable condition of all success in this region; and the teacher who knows not how to preserve and increase it will certainly miss his aim. He must, however, awaken true pleasure in the art itself; not false pleasure—vanity, desire for reward or profit; and, in order, indeed, that the student may become constantly more susceptible of her pleasures, and more capable of producing them, he must moreover excite his pupil to a worthy use of his powers by an encouraging word, by a well-timed performance of the works of art, &c.

The following point is most worthy of consideration. Art is not abstract thinking,—it is not feeling without thought nor unconscious activity; neither should the teaching be an abstract combination. Every lesson, every rule, must be derived from nature herself before the eyes of the pupil, and immediately, if by any means possible, reduced to practice. That this is practicable in teaching composition, we think we have shown from the fact in our Doctrine of Composition. It was one of the most unartistic aspects of the earlier art of teaching, when all possible intervals and all possible chords were thrown before the pupil in a heap together, and then all the forms of counterpoint in small unartistic passages, before the application of any of them was sought for. Most, indeed, of the books of instruction give no application at all. Nature and the history of art point out another way. Wherever a free course has been open to reason, she has immediately proceeded to the absolutely necessary, and in art to the actual practice, without delay. She has followed reflection by holding fast that which the moment required, and so in every instance she has elevated her mode of action into consciousness, her thoughts into living incarnated operation. Such also has been the development of art—entirely according to reason, proceeding by facts, by real operation, as her history, prop-

erly understood, demonstrates.

Also, in the practice of music, this fundamental proposition is thoroughly practicable. The tonal system, the system of notation, the arrangements of rhythm, are so entirely according to reason, that every scholar, under the gentlest guidance of the teacher, can unfold them further from their first intimations, and can again discover them for himself. It appears to us one of the crudities of the usual mode of teaching, to burden the scholar with the whole tonal system at once, then (or even before, as some books of instruction do*) with the whole system of notation (and perhaps in several clefs at the same time), then with the whole system of bars, while for the moment he wants only the smallest part of them; such as a few notes in one clef, leaving the remainder to be acquired on further advancement. By this misapplication, the scholar is withdrawn from immediate living and improving comprehension to an unartistic work of memory. It follows, therefore, that the order of these books of instruction, which merely present the materials of instruction to the memory, should also illustrate and complete their work; and not doing so, can have no claim to be considered an order or plan of really practical instruction.

Even the exercises, whose immediate object is to produce readiness of hand and voice, must not only be brought into the service of the hand and the observant understanding, but also be used for the pleasurable feelings of the scholar, whenever practicable, so that what he has learned may as soon as possible be applied in artistic form. From these considerations, we cannot look without hesitation upon an invention lately introduced, to make beginners practise upon finger-boards made of paper. However convenient and cheap this may appear, it is evident that artistic participation must be injured, or, to say the least, not excited or vivified.

This is the true doctrine, which, in the smallest and the greatest, holds fast and advances the reality of art, and upholds the student from the lowest up to the pinnacle—however high he may be able and willing to climb—in perfect artistic sympathy and activity. But this is possible only to a teacher who, himself an artist, is replete with the spirit of art.

* They therefore teach the sign before the thing signified, so that their notation is objectless, and must remain incomplete until we become acquainted with tones.

Joachim and the Virtuosi.

(From the London Musical World.)

The presence among us of Herr Joseph Joachim leads to the consideration of art, not only as an honorable profession, but as imposing high and sacred duties. It is so rare to meet with an artist in the real sense of the term, an artist who, recognizing these duties, acts up to them, and is at the same time great and gifted, that when we are shown one of the genuine stamp we are almost taken aback and incredulous. Herr Joachim, however, is a living example of the genus,—*pur-sang*, and thorough bred. We have but to compare this German violinist with the majority of his contemporaries, and we shall soon be able, not merely to distinguish him from the crowd, but to estimate him at his proper worth.

While none can deny that the annual influx into this country of foreign musicians of all denominations has in a great measure helped to make us a musical nation, it must also be admitted, on the other hand, that it has brought with it evil as well as good. The stream has not been always clear and rapid in equal degrees. Some parts have been troubled; others, choked with weeds and fungi, have sent forth miasms, such as bear pestilence

“From jungle, morass, or from stagnant pool.”

The difficulty has been at times to distinguish the bad from the good, and so reject the one while accepting the other. At no period did the stream of exotic art, flowing continually to these shores, bring with it so large a quantity of deleterious stuff as now. To approach within nose-shot of it is dangerous; to drink of its waters is death. Our Thames is a limpid fountain by comparison. Orpheus is sick and in want of Esculapius. A medico-musical officer has become indispensable. What a pity the profession cannot boast of a Simon!

To leave metaphor—how are these *nuges difficles* to be solved?—how shall the “divine art” be relieved from its affliction? Alas! our governments care little or nothing for music, as Mr. H. F. Chor-

ley has well explained in a paper addressed to the Society of Arts. They look more or less carefully to the welfare of the sister arts—build houses, give charters, and employ Teutons, as travelling inspectors; but for Music they do literally nothing, allowing it to grope on, unaided, as well as it may. It has advanced, however, so well, that by this time not only does it enjoy full possession of the ear, but of the heart, “popular,” and holds such a big place in the affections of the community, so large a share in our studies, and almost a monopoly in our recreations, that its healthy dissemination is a matter of serious importance. All this, we are aware, if brought forward in Parliament, would see the house “counted out” in the twinkling of an eye. No—musicians must not look to Government for assistance. If they cannot fight their own battle, they are not worth the consideration they receive from those inquiring minds for whom none of the wonderful phenomena of this wonderful globe (the most wonderful of globes for aught we are likely to know to the contrary) are without interest.

But it is not so much the want of patronage from high quarters, of which those who rightly contemplate the social effects of music are now complaining, and will, in all probability, continue to complain. It is the progress of impure art, which, under the specious disguise of “virtuosity,” is beginning to exercise a most pernicious example in certain influential quarters.

So long as the “*virtuosi*” walked (or galloped) in their proper sphere, they amused by their mechanical *tours de force*, charmed by their *finesse*, and did no great harm to music or musical taste. They were accepted *cum grano salis*, applauded for their dexterity, and admired for the elegance with which they were able to elaborate thoughts in themselves of very slight artistic worth. But recently our “*virtuosi*” have been oppressed with a notion that, to succeed in this country, they must invade and carry by storm the “classics” of the art, instead of adhering exclusively, as of old, to their own fantasies and *jeux de marteaux*. One composition after another by the great masters is now seized upon and worried. If they were things of flesh and blood, and could feel the gripe, be conscious of the teeth, and appreciate the fangs of these rapid and devouring “*virtuosi*,” concertos, sonatas, trios, &c., would indeed be in a pitiable condition. Happily, being of the spirit, they bleed not, but are immortal.

One great result attending Herr Joseph Joachim's professional visit to London is, that it affords both professors and amateurs opportunity after opportunity of studying his manner of playing the works of the giants of music. We have already heard him in half-a-dozen quartets by Beethoven, in the same master's violin concerto, and in various compositions of Bach, Spohr, and Schubert. How Herr Joachim executes these compositions—how differently from the self-styled “*virtuosi*,” how purely, how modestly, how wholly forgetful of himself in the text he considers it an honor in being allowed to interpret to the crowd—we need scarcely remind our readers. Not a single eccentricity of carriage or demeanor, not a moment of egotistical display—to remind his hearers that, although Beethoven is being played, it is Joachim who is playing—ever escapes this truly admirable performer and (if words might be allowed to bear their legitimate signification) most accomplished of “*virtuosi*.” Compare Herr Joachim with some of his contemporaries. Observe how feverish and restless they are, while vainly endeavoring to grapple with music for which they really entertain no sympathy, and which, with all their powers of execution, they cannot play correctly; how every *allegro* is turned into a *presto*; while, in the celerity of the movement, distinct articulation becomes impossible, habitual want of finish being unredeemed by any grace of style, or rather accompanied by the total abnegation of that which is the very soul of music, and without which pianists degenerate into mere “hammers,” violinists into lifeless wood and sheep-gut.

Depend upon it, the best way to arrest the advance of corrupt art is to listen, as often as possible, to the performances of such an artist as Herr Joseph Joachim; who can enter with enthusiasm into all the thoughts of the mighty dead, and expound them fitly; who is as much at home in the simple strain of Haydn, as in the passionate melody of Mozart, the wonderful elaboration of Bach, the poetical sublimity of Beethoven, or the ethereal and exquisite fancy of Mendelssohn; to listen with earnestness, and mark how such music sounds, when thus delivered, with faith and love, and an appreciative genius that amounts almost to original creation. Hear the *virtuoso* after that; observe the efforts with which he tries to force out of his music a meaning which it was never intended to bear, and ponder on the difference, the difference between a spotless mirror and a heap of

broken bottle-glass, the difference between the light of broad day, when the sun is at its zenith, and the glare of a furnace at midnight. Thus may true art best be distinguished from its brazen counterfeit; thus may the stream that flows to us from abroad be sooner cleansed and purified. The oftener Herr Joachim is heard—and it is a healthy sign that with the London multitude of amateurs he is the most universally popular of our foreign visitors—the less chance of the public being fascinated by mere pretence and glitter, by art in convulsions, instead of art in the majesty and beauty of its repose.

The Diarist Abroad.

NOTES.

BERLIN, APRIL 17. — Bach's "passion" after the Gospel according to Matthew — the less grand of the two. No. I cannot "live into" this form of vocal music, so as to feel it as these Germans really seem to do. I feel the learning, the art, oftentimes the wonderful expression of single numbers; but I can find no necessary, logically-dramatic connection — no gradual approach to climax. I am not carried along with it — my heart remains cold. Then, too, the conductor had thrown me into no favorable frame of mind by his conduct the evening before; when he had sat at the Beethoven Mass, with a score before him not far from me and discussed points in it aloud to his neighbor, even in its wondrous "Benedictus." It annoyed me to see such a man the next evening conducting. Moreover, how could one be very much struck by this work of Bach's, twenty-four hours after that performance of Stern's Singing Society?

April 20. "Egmont," by Goethe, with music by Beethoven, performed in the Royal Theatre in Berlin! Mrs. Barrow did not read here — thank God!

May 8. A private musical performance at Stern's "Conservatorium." Pupil productions of course; both the singing and pianoforte playing very creditable to Stern. Pattison, of Newark, N. J., closed the performance with two pianoforte pieces, one of which was Wm. Mason's "Silverspring," which pleased very much.

There is a certain class of young American tourists, who, if from London, would be cockneys of the deepest, direct, dolefullest dye. They know everything that is worth knowing, and as they become acquainted with German students are so kind and condescending as to impart to them all sorts of information. To them nothing is good here, because it is not as it is at home. Generally such fellows soon have two or three inseparables, who drink their coffee, smoke their cigars, swallow (apparently) their largest stories, and make themselves generally useful and agreeable. Sometimes they — the inseparables — manage to get a little quiet fun out of their condescending, American, spread-eagle, friends. This was the case when certain students took the two American students at Halle, out to see the house where Goethe and *Shakespeare* met — whereat, when I heard the story, I burst into Homeric laughter, and determined to record it in honor of the American name abroad. Ah, "—t—," do you doubt the existence of this depth of verdancy? Please try the question of the date of Goethe's birth upon the first twenty students you meet. Do it quietly, as a mere by-the-way, and see if you do not find one or two, who would like to visit Halle, to see the house where he and the great Englishman met!

A word of wisdom for "Trovatore's" Owl book. Emblems of infinite, eternal, unchangeable duration: the great pyramid of Cheops, and an Englishman in a continental reading room with the *London Times* in his hand. A. W. T.

Liszt's *Dante* Symphony has been published in an arrangement for two pianos, in Leipzig. A fantasia on *Trovatore*, which is said to be a pendant to his *Lucia* Fantasia, will be probably more welcome to our pianists.

Uniform Musical Pitch.

(From the *London Athenaeum*, June 18).

The preliminary meeting convened by the Society of Arts to consider the possibility of taking any measures on this side of the channel, correspondent with or in adoption of those agreed on in France, for the establishment of a normal diapason, was held yesterday week, with an attendance of some half hundred guests, by whom the different interests of music were fairly represented. Dr. Whewell was in the chair, and introduced the subject by a short address, calling attention to the elaborate French reports and to the restrictive measure which had been based upon it. "The first question to be determined was, whether it was desirable that a uniform musical pitch should prevail; and, secondly, whether it was possible to establish such a uniform pitch in this country. The latter question came before them very naturally, inasmuch as the establishment of a uniform pitch was to be enforced by stringent legal means in France, a course which could not be imitated in this country. The French legislative provision upon the matter was that musical instruments not conforming to this regulation, were not to be admitted to any Exhibition of Industry. It amounted, in fact, to a prohibition of instruments which were not of the pitch determined upon; and the man who gave false measure in music, was to be dealt with in the same manner as a fraudulent purveyor of meat, or a dishonest vender of cloth. Of course, it could not be expected that their musical friends in this country were to be subjected to penalties such as those, or that a uniform pitch could be enforced here by any such means. Therefore, they had to consider what means short of these could be used, and whether any influence beyond a general understanding amongst those engaged in music could be brought to bear." The discussion which followed was prefaced by a reading of letters from many musicians, unable to attend the meeting, the bearing of all of which tended to recommend the adoption of a uniform pitch. The question was then discussed as to the possibility of this being attained. The meeting was addressed by Dr. Wylde, Mr. Hullah—who, it appears, gave considerable attention to the subject some years ago (to the point of regulating a family of tuning-forks, by aid of M. Cagnard de La Tour's instrument called the *Sirène*), Mr. Nicholson, the professor of the oboe, who illustrated the inconveniences of the present uncertain state of the diapason, Sir George Smart, Mr. Benedict, Mr. Ella. To this ensued a discussion as to what the proposed uniformity (the desirableness of which was carried *nem. con.*) should be. Herr Otto Goldschmidt warmly recommended the adoption of the French normal *la*, Mr. Tutton a semi-tone below the present pitch, Madame Goldschmidt some letting down. "For her own part there was a considerable amount of music that she could not think of singing at the present pitch; and music which she sang with the greatest ease about twelve years ago, when the pitch was lower, she would not now attempt. If the raising of the pitch went on as it had hitherto done the human voice would lose its beauty and strength; and she did not consider it was proper to tax the voice to that extent. In her opinion the standard of the pitch ought to be regulated by the human voice." Sir George Smart produced a tuning-fork, prepared by the Messrs. Broadwood for him some thirty years ago, with the concurrence of Mrs. Billington, Messrs. Braham and Griesbach. The Rev. G. T. Duffield exhibited Handel's fork, considerably flatter than the present ones. The question then arose, as to the practicable reconciliation of orchestras and organs, Mr. Davison recommending that if the latter instruments were altered it should be by transposing the pipes a full semitone. Mr. Hullah urged the adoption of a pitch of 512 vibrations a second, in place of the French pitch of 522, as more convenient, on the score of numerical calculation. An attempt to propose the French pitch, as the one most expedient to adopt, was met by a recommendation that the subject should be more closely investigated, by a sub-committee, than was possible at a general meeting. The appointment of a sub-committee was unanimously carried, and the gentlemen nominated in its formation, from whom a report will be submitted to the society. Such comments as suggest themselves on the discussion, decision, and the possible working out of the same had better, therefore, be reserved for a period when the subject is before the society in a more complete form.

Mozart—Child and Man.

(Continued from page 76).

No. 12.

Mozart, senior, to M. Hagenauer.

Paris, April 1, 1764.

I hope in a few days to place in the hands of our banker 300 louis, that he may send them to Salzburg.

I had, on the 9th of this month, another fright for the health of my children; it was a less severe one, however, than the first. On the 10th, I took 112 louis; I do not turn up my nose at 50 or 60.

Our concerts will be given *au théâtre de M. Félix, Rue et Porte St. Honoré*. It is a theatre situated in the house of a man of distinction; a small stage has been built here, where the nobility assemble to act plays among themselves. I obtained this room through the intercession of Madame de Clermont, who lives in the same house. As regards the permission to give the two concerts, this is quite a special favor, and altogether contrary to the privileges of the Opéra, the sacred concerts, the French and Italian theatres: we had to obtain it from M. de Sartin, *Lieutenant-Général de la Police*, through the intervention, and at the express request, of the Duke de Chartres, the Duke de Durat, Count de Tessel, and many ladies of the great world.

Pray have mass performed for us during eight consecutive days, commencing from the 17th of April; I wish four masses to be said at Loretto, at the altar of the Infant Jesus, and four at one of the altars of Our Lady; only take care not to fail in the date mentioned. If my letter, contrary to all expectation, should reach after the 12th of April, pray have them begin the very next day: we have serious motives for this. It is now time that I should inform you at greater length about our two Saxon friends, Baron de Hopfgarten and Baron de Bose. I gave them a letter of recommendation for you on their departure for Italy. They were our constant travelling companions: we mutually, and by turns, prepared lodgings for each other during the journey. You will find in them a couple of men possessing every quality which becomes an honest man here below. They are Lutherans, it is true, but Lutherans of quite a peculiar order, and who have often edified me.

Behold us here now, known to the ambassadors of all the foreign powers. Lord Bedford and his son are very favorably disposed towards us; Prince Gallizini loves us as though we were his children. The sonatas dedicated by Master Wolfgang to the Countess de Tessel would have been engraved by this, had it been possible to persuade the Countess to accept the dedication which M. Grimm, the best friend we have, had composed for her. It had to be altered, for the Countess would not be praised. It is a pity, for the dedication described her well, as also my son. Besides other presents, she gave a gold watch to Wolfgang, and a valuable needle-case to Nanerl.

This M. Grimm, my best friend, who has done every thing here for us, is secretary to the Duke of Orleans: * he is a learned man, and a great philanthropist. Not one of the letters I had for Paris would have been of any service whatever, neither the letters of the Ambassador of France at Vienna, nor the intervention of the Emperor's Ambassador at Paris, nor the recommendation of the Brussels Minister, Count Cobenzl, nor those of the Prince de Conti, of the Duchess d'Aiguillon, nor all those of which I could repeat a litany. M. Grimm alone, for whom I had a letter from a merchant in Frankfurt, accomplished every thing. It was he who introduced us at Court. He, of himself, disposed of 320 tickets, that is to say, to the amount of 80 louis; he got us quit of paying for the lighting; there were more than sixty tapers. It was he who obtained us the authorization for the first concert, and for a second, 100 tickets for which are already taken. So much can a man do who possesses good sense, and a good heart! He is from Ratisbon, but has now been fifteen years in Paris. He knows how to set every thing a-going, and to make matters succeed as he pleases.

M. de Méchel, an engraver, is hard at work on our portraits, painted by an amateur, M. de Carmontelle. Wolfgang is playing the piano, and I behind him am playing the violin. Nanerl is resting one hand on the piano, and in the other holds a piece of music as if she were about to sing.

No. 13.

Wolfgang Mozart to Madame Victoire, Princess of France.†

Madame,—The essays which I lay at your feet are, no doubt, mediocre; but, since your kindness allows me to adorn them with your august name, their success is no longer doubtful, and the public cannot be wanting in indulgence towards an author seven years old, who makes his appearance under your auspices.

I would, Madame, that the language of music were also that of gratitude, I should feel less embarrassment in speaking of the impression your benefits have produced upon me. Nature, who has made me a musician, as she makes nightingales, will inspire me; the name of Victoire will remain graven in my memory, in characters as ineffaceable as those in which it is written in the hearts of all Frenchmen.

I am, with the profoundest respect, Madame, your

very humble, very obedient, and very small servant,
S. G. WOLFGANG MOZART. ‡

No. 14.

Wolfgang Mozart to Madame la Comtesse de Tessé
(Lady in waiting to Madame la Dauphine). ‡

Madame,—Your taste for music, and the kindnesses with which you have overwhelmed me, give me a right to devote my feeble talents to you; but, while you accept the homage, how can you possibly forbid a child to give expression to those sentiments with which his heart is full?

You will not allow me, Madame, to say those things of you which the public say. This rigor will lessen the regret I shall feel in leaving France. If I am no longer to have the happiness of paying my court to you, I will go into countries where at least I shall speak as much as I will of what you are, and what I owe to you.

I am, with profound respect, Madame, your very humble and very obedient little servant,

J. G. WOLFGANG MOZART.

* Baron Grimm, born 1722, successively Minister for Saxe-Gotha in Paris, and Prussian Minister in Saxony, died at Gotha, 1807.

† This dedication stands at the head of the first piece of music by Mozart, engraved in Paris, and bearing the following title:—"II Sonate pour le Clavecin, qui peuvent se jouer avec accompagnement de violon dédiées à Madame Victoire de France, par J. G. Wolfgang Mozart, de Salzbourg, âgé de sept ans. Œuvre I., prix 4 livres 4 sous, gravée par Madame Vendôme, ci-devant Rue St. Jacques, à présent Rue St. Honoré, vis-à-vis le Palais Royal. A Paris, aux adresses ordinaires. Avec privilège du Roi. (Imprimé par Pettiblé.)"

‡ The titles of the first works by Mozart, printed in Paris and London, are signed "J. G. Wolfgang." It was not till later that he called himself Wolfgang-Amadeus. The German name Gottlieb (God-love) conveys the same sense as Amédée.

§ This letter was printed in front of Op. II., entitled "Sonates pour le Clavecin, qui peuvent se jouer avec accompagnement de violon, dédiées à Madame la Comtesse de Tessé, Dame de Madame la Dauphine, par J. G. W. Mozart, de Salzbourg, âgé de sept ans. Œuvre II."

(To be Continued.)

Anglo-German Handel Society.

Three volumes have been issued from the Leipzig press of Herren Breitkopf & Härtel of the publications of the German Handel Society, henceforth to be called the "Anglo-German Handel Society," the English "Handel Society" being understood to have merged itself in the foreign enterprise. That this may lead to difficulties is possible. Either want of uniformity must result, or some valuable publications be displaced from their position of due value as part of a series. To illustrate, is the edition of "Israel" by Mendelssohn to be superseded? an edition which is a masterpiece of editorial respect and sagacity. That edition, however, if adopted, as containing an organ part, must be out of symmetry with the editions of Handel's other sacred works from German sources; since our "cousins" do not generally use the organ in Oratorio, howsoever essential it be to every performance of the master's works, as no one knew better than Mendelssohn. This is only one among the questions arising out of the "fusion" of undertakings belonging to two countries, which will have to be solved, if a complete and consistent edition has to be produced. There must either be "odd volumes," or else precious matter discarded.

No prejudice to the undertaking entered on is intended by the above remarks. It is needless to describe to any one familiar with modern musical publication in how sumptuous and complete a fashion the volumes before us are "turned out." What is a luxury in London is daily fare in Leipzig. Dr. Chrysander, too, seems excellently to understand his duties as an editor, which are those of research, comparison, but not dogmatism. This last bad quality is particularly bad in the case of Handel's works, where variations, changes, after-thoughts in the text abound; and there is no more possibility of including all these in any one edition than there would be of assembling all the discrepancies of Shakespeare's text in an issue of Shakespeare's plays. That "Susanna" is not complete without an organ part, more especially since the bass is not figured, we English cannot but feel. The piano-forte accompaniment is masterly, as might be expected from the skilled hand of Herr Rietz of Leipzig.

And now, a word—this being the Handel time—concerning the little-known Oratorio with which the German Publishing Society has commenced its operations. The chorus "Righteous Heaven!" and the grand song, "If guiltless blood," are almost the only fragments from "Susanna" which are ever heard in our concerts. The Apocryphal story, indeed, dear though it be to the French, who have danced it in a ballet, and have sung it in opera, will always (and rightly) keep it in the background. Though the Elders have been transformed by the poetaster from evil and lascivious patriarchs into a couple of love-

sick old shepherds, there is taint on the legend, which renders downright execution of it impossible. A passionate situation, which has to be treated with reserve,* implies anti-climax as a necessary alternative to offence. With all this, "Susanna" is full of admirable songs. Not only is the music given to the abominable elders, *per se*, full of life and color; the character of the spotless wife (written for a mezzo soprano) is as complete as that of *Iphis*, daughter of *Jephtha*. No other female part in oratorio (for Handel's *Miriam* is but a procession figure with a chant) occurs to us as so clear and noble as these two. The husband, *Joachim* (a part unfortunately written for a *contralto* voice), is effaced and sickly. *Daniel* is more distinct and vigorous. To venture among the musical peculiarities and merits of this setting of a strange apocryphal legend, all but destroyed by the desperate platitudes of the text, would lead us beyond possible limits. Suffice it to say, that freshness and brilliancy of ideas are there in no common quantity, yet more, a hardy anticipation of some modern tricks of effect (observe the instances of broken rhythm in the song "When the trumpet calls to arms"). In brief, like "Troilus and Cressida," here is a work, though unavailable in all its completeness, and with all its conditions, the work of a limitless genius. The other two volumes of this publication, so nobly begun, already published, contain the Harpsichord Lessons and "Acis and Galatea."

* A confirmation of this assertion recurs at the moment of writing too emphatic to be withheld. In "La Tempesta" (Shakespeare's "Tempest," transcribed by MM. Scribe and Halévy, the scene betwixt *Caliban* and *Miranda*, based by the librettists on a passing word of the poet, was so perilous, that the consummate art of those consummate artists, Lablache and Sontag, was never more excellently shown than by the manner in which they avoided acting it. But this very avoidance of theirs was one among many reasons why the opera "fell flat."

(From the New York Musical World.)

The Mysterious Piano.

Not long since I was invited to pay a visit to some friends out of town. In the family were three young ladies, besides young children. Being musical, we spent the greater part of the first evening of my visit in singing and playing, and at a proper hour retired for the night, as we supposed. As I was a great favorite with all the girls, each one wanted to sleep with me, and to effect this, it was decided that instead of going to my room, I should remain in their double-bedded room. Accordingly, instead of going to sleep, we lay and talked (as girls often do) some hours. Milly touched me on the arm in the middle of a most interesting account I was giving her of the opera, and certain regular attendants there, and said: "C., do you hear that?"

"Hear what? I do not listen to people when they are not talking to me," naturally supposing she referred to Margaret and Fanny, who were in the other bed.

"There! now, girls don't you hear it. Some one is playing on the piano."

"Who can it be?" said Milly. "Why did you not lock it, Fanny, it is your place to do it."

"Well," said Fanny, "I did, and the key is in the pocket of my dress."

This, of course, we would not believe. So, trembling from head to foot, she got up, dark as it was, found the dress, with the key in its pocket. All this while we heard the piano, sounding in simple scales from top to bottom, and *vice versa*, but producing the most wonderful quality of tone, resembling those of a music-box more than anything else.

We had all heard of spirits, and were quite sure there were some in the house, for it was not probable that any of the children would be up at that hour of the night. So it was decided that we should hold each other by the hand, and go across the hall to the father's room. All this time the scales were being played on the piano, as if some one had been ordered to practise for an hour. We succeeded in awakening Mr. W., and in a few minutes he came out with a light in his hand, when we formed a procession after him, with chattering teeth, but with eager faces, for our curiosity was stronger than our fear. We enter the parlor; sure enough the piano is shut and locked, while the gamut is being played regularly and distinctly. The father asks for the key; all the girls scream out at once:

"Don't open it; it must be spirits."

But Mr. W. does not believe in piano-playing spirits, and opens the instrument, while we are all huddled together, and he exclaims:

"Gracious me, it's a mouse!"

How we laughed and screamed, and looked for the little animal, but it was no use, mousy had practised his lesson and gone.

It was easy to account for the evenness of his playing, as he was too small to skip a note, and therefore touched every one.

C. M. B.

Musical Correspondence.

HARTFORD, CONN. JULY 2.—ARTHUR NAPOLEON's fourth Concert in this city was not, I am very sorry to say, as fully attended as those preceding it,—from various causes, which I will not undertake to enumerate. Perhaps I have said enough already of this boy's wonderful execution; but I do think there ought to be more said somewhere, so that people may be awakened to an appreciation of his great talent. Only those who have heard him can have any correct idea of his splendid execution; and it seems a pity that the poor child should not have the gratification of performing to crowded houses, merely from the fault that he is not properly heralded. His playing at this concert, of Liszt's difficult arrangement of the "March in *Tannhäuser*," was indeed astonishing, and I am sure well appreciated by those who were so fortunate as to listen to it. When I speak of Arthur Napoleon's performances, I do not wish to be understood as saying that his bare execution exceeds that of many other players in this country; but I do say that there are none that can approach him, (of all the players I ever heard, in this country or in Europe,) in that extreme delicacy of touch, which is truly magical,—that depth of musical feeling which he betrays in everything he undertakes,—and in that power of expression as well as tone, which finds its way to the heart as well as to the ear of every one of his audience.

During the evening he performed Thalberg's Fantasia on "Masaniello," and his own difficult Fantasia on the "Bohemian Girl,"—both of which, as with every piece he attempted, were faultlessly and most effectively rendered,—causing, of course, an enthusiastic encore.

Mme. and Sig. GASSIER sang again delightfully, especially in the act from "Il Barbiere," in which they appeared in appropriate costume,—Mme. Gassier as "Rosina," Mr. Millard, as "Almaviva," and Sig. Gassier, as the funny "Figaro,"—the scene closing with the sparkling little trio,—Zitti, sitti, piano! Mr. MILLARD sang well, which is saying a good deal, and perhaps the same remark may be made of the playing of Sig. TORRIANI, in his solo on the Violoncello.

On Wednesday evening, the "Beethoven Society" repeated their Friday evening's concert, (to which the rain kept up such a "running accompaniment," and they were blessed with an overflowing house. Everything went off finely, with one or two exceptions. The programme was much too long; which fact I think the singers and players found out quite as soon as their audience. The Concert commenced with Reissiger's Overture to the "Felsen-mühle," by a nice little orchestra, and then came a selection from Haydn's "Seasons,"—Solos by Mr. and Mrs. HUNTINGTON and Mr. FOLEY. Mrs. STRICKLAND did herself much credit in singing the celebrated *Scena* from "Der Freischütz," and greatly interested her Teutonic listeners by rendering it in the original German; although the native portion of the audience might have well exclaimed with the stone-pelted frogs,—"It's fun for you, but death to us!" Then came a quartetto and chorus from "I Puritani," and after that Mrs. (Clare Hoyt) PRESTON sang, by request, the popular solo, "Gratias agimus tibi," with Clarinet obligato by Mr. ADKINS, which was, of course, faultless. The "Tramp Chorus," by Bishop, was splendidly performed—the most effective piece of the evening. Beethoven's "Adelaide" was quite well sung by Mr. WANDER,—although the *allegro* movement was too *adagio*, and that spoilt the whole. The concert closed in rather a laughable manner,—everybody "shaking their sides" all over the hall. Instead, however, of the singers feeling badly about it, they seemed to open their mouths wider than those of their hearers,—for they were singing with

all their might, Handel's jolly laughing-chorus with solo, — "Haste Thee, Nymph," in which these well-known words occur :

"Quips and cranks and wanton wiles,
Nods and backs and wreath-ed smiles,
Sport that wrinkled Care derides,
And laughter holding both his sides."

It was finely sung, and produced an encore, even at the late hour in which it was performed.

"Colt's Armory Band," under the direction of Mr. T. G. ADKINS, gave a Concert at "Touro Hall" last Wednesday evening, under the auspices of the graduating class of Trinity College, being the night before "Commencement." They were assisted by Miss C. HUGH, a leading Soprano of one of our churches in this city, who sang finely; possessing a rich voice of remarkable flexibility, that clearly showed itself in her various trills and cadenzas, which she executed with much ease and precision. The "Band" played some beautiful selections, but on the whole their instruments were too loud for the hall. H.

NEW YORK, JULY 5.—PARODI, with a tribe of second-rate Italian musicians, has formed what she calls the "Parodi Opera Company," and is about to start on a half-operative concert tour through the East and North. STRAKOSCH was, at last accounts, at Montreal, where he gave a concert with COLSON, Mrs. STRAKOSCH, SQUIRES, &c. ARTHUR NAPOLEON has returned to New York, sick and discouraged. This wonderful little artist has never been appreciated here, wholly owing to the wretched management under which his concerts have been carried on. He has as great talent as any musician that has appealed to the American public, and has met with as little pecuniary success.

Of Opera—nothing. Of Concerts—nothing. Of Fourth of July—a great deal.

Out on the Palisades, that's the place to spend the Fourth of July or any other fair day. Until recently the Palisades have only been seen and admired, by the great majority of travellers, from the river. They are covered at the summit with glorious forests, but as they are too perpendicular to allow of ascent from the river side, the summit can only be approached from the rear. A week ago a railroad was finished, running parallel to the Hudson, on the Jersey side, about a mile from the river, and affording easy access to various hypothetical cities as yet unbuilt, but which are laid out and mapped out with careful scrupulosity. By this route it is easy to reach the Palisades and stand upon the very brink of the mighty wall they form.

There was much spouting of patriotic speeches, and a vast devouring of sandwiches, pie, and ice-cream in the Palisades on the Fourth. There was a glorious view from the brink, far up and down the noble river, over Manhattan Isle, over Long Island Sound, away on to Long Island itself. Then there was some excellent music by Turle's Brass Band — by the way, one of the best that we have — and a vast quantity of extempore music from the birds. Turle's Band played, among other selections, a fine arrangement of airs from Verdi's *Attila*, and the birds gave us some of the finest pieces in their repertoire. It was, altogether, a very agreeable concert.

So that is all I have to say about music. At this season of the year there is nothing else to say.

TRIVATOR.

The great HANDEL Centennial in London is over; the English journals of course are full of it; the pictorials abounding in portraits, sketches of the scene, fac-similes, &c.; from which, no doubt, we shall be able next week to cull much that is interesting. By our items of "Music Abroad," it will be seen that a Handel Festival has taken place in Halle, Handel's birth-place, under the direction of the great song-composer, ROBERT FRANZ.

Dwight's Journal of Music.

BOSTON, JULY 9, 1859.

MUSIC IN THIS NUMBER. — Continuation of the opera, *Don Giovanni*, arranged for the Piano-Forte.

The Lesson of the German Singing Festivals.

This is the season when nearly all our musical suggestions come from the open air. Concerts and operas are thankfully dismissed until the cooler months; military bands, still brass and nothing but brass, in the streets, or in promenade concerts; a possible, but by no means certain, as yet, provision of music for the multitude upon the Common, at the public cost; the scream of rival hand-organs, not confined to streets of cities, but invading all the pleasantest suburban retreats, are all we have reminding us of music. Our German fellow-citizens, however, have a way of their own, of cultivating harmony, both musical and social, together with a love of nature, which seems more in accord with the divine and beautiful suggestions of this high noon and summer of the year. We have from time to time reported of their Festivals, or Congresses of Singing Clubs, *Liedertafel*, *Gesang-vereine*, or whatever they may call them, held for three or four days together, partly in theatres and concert halls, but also always largely in the open air, in the green woods. What can we do better this day, in the absence of other topics, than repeat the old lesson, which we have before read from those Teutonic examples, and which stand still in much need of enforcing to our people.

It can but do us good to think about these things. We have been too thoughtless of them. Divided between money-making and politics on the one hand, and religion without much of "the beauty of holiness" on the other — between a barren puritanism of correct deportment and its natural alternative of stupid, bestial indulgence, we have somewhat as a people lost the art of free spontaneous, genial, happy life. We are an unhappy people; none the less so that we are more prosperous than others. Prosperity is the bugbear tyrant whom we serve as anxious bond-slaves, fearing to call one moment of our life our own, fearing to live, in our unceasing, feverish pursuit of the mere means of living.

We are an anxious people, uncomfortably demonized and ridden, night-mare-like, by that which gives us power. We go ahead faster than others, but it is by a Centaur-like contrivance, by allowing so much of our real vital human Self to be absorbed into the lower animal, or the machine that carries us. Soon we shall cease to be men at all, we shall be so "fast." Your native American "live Yankee" wastes his life in rivalling a steam-engine; he makes himself a mere machine for generating power — power for what? And with what a solemn, pious, lean, hard-favored way he does it! With what a quasi-religious reverence he quotes his business maxims, his rules of principal and interest, and so forth! How he amalgamates unworldly orthodoxy with the most secular showman's cant in the advertising of his wares! How he practically confounds religion with his own selfishness, as generalized into prudential maxims!

Perhaps there are no people who put forth so much of will, so much of multifarious power as

we; as there are certainly none who have so much political freedom, so much liberty and even license of opinion. And yet we have perhaps as little real freedom as any other. We are the slaves of our own feverish enterprise, and of a barren theory of life, which would fain make us virtuous to a fault, and substitute negative abstinence for harmonious positive living. We are sadly destitute of the spontaneous element. We are afraid to give ourselves up to the free and happy instincts of our natures. All that is not business, or politics, or study, or religion, we count waste. We have done it so long, that now we are like little children, unfit to be left to ourselves to enjoy ourselves together. Pleasure becomes intemperance with us; amusement, untought, uninspired by higher sentiments, runs into the gross and sensual.

We lack *geniality*; nor do we as a people understand the meaning of the word. We ought to learn it practically of the Germans. It comes of the same root with the word *genius*. Genius differs from the other ruling principles of life by the fact that its methods are spontaneous. Genius is the spontaneous principle; it is free and happy in its work; it is a practical reconciliation of heartiest pleasure with the highest sense of duty, with the most holy, universal ends and sentiments of life. Genius, as BEETHOVEN gloriously illustrates in his Symphony, finds the keynote and solution of the problem of the highest state in JOY. Now all may not be geniuses, in the sense that we call Shakspeare, Mozart, and Raphael men of genius. But all should be partakers of this spontaneous, free and happy method of genius; all should live childlike, genial lives, and not wear the marks of their unrelaxing business, or the badge of party and profession, in every line and feature of their faces.

This genial, childlike faculty of social enjoyment, this happy Art of Life, is just what our countrymen may learn from these musical festivals of the Germans. There is no element of national character which we so much need; and there is no class of citizens whom we should be so glad to adopt and own as those who set us this example. So far as it is a matter of culture, it is by the artistic element that it is chiefly to be brought about. The Germans have the sentiment of Art, the feeling of the Beautiful in Art, and consequently in Nature, more developed than we have. Above all, Music offers itself as the most available, most popular, most influential, of the Fine Arts; Music, which is the Art and language of the Feelings, the Sentiments, the spiritual Instincts of the soul, and so becomes a universal language, and tends to unite and blend and harmonize all who come within its sphere.

A clergyman writes: "I wish we could cultivate Music sufficiently among us, to make it, as it seems to me it might be, a great antagonistic to the baser passions and animal appetites of the people, and even to render unnecessary what we in this State have just begun most seriously to quarrel about, 'a prohibitive liquor law.'" There is the true philosophy of temperance. Privation is not temperance. Prohibition may be even as great an evil as intemperance. It is but the fatal, fruitless, hopeless oscillation from one unnatural extreme to its opposite. The prohibition scheme leaves out the free, spontaneous, genial element of all true social life. You ask for bread, it gives you the bitter stone of a factitious morality

What makes men intemperate is the innate craving for excitement, for joy, for a free, happy feeling of some sort, and the blind rushing to the cheapest means thereof in order to escape the barrenness and tameness of their drudging, sober lives. If you would weaken the temptation to intoxicating drink, you must give the people other, wholesomer excitements. Teach them the art of enjoying themselves, like the Germans. Teach them to love Music. Kindle in them an artistic enthusiasm. Make their lives æsthetic; arm them with resources, not merely of the serious, intellectual and moral, but of the spontaneous and genial sort. Then the good things of this earth, the wine that maketh glad the heart, &c., will not have to be preached and theorized and voted and legislated out of all right to existence, in order that they may cease to be dangerous to natures to whom God has made them really congenial. Then men may drink and may enjoy and be as glad as little children, and yet none the less be men, self-possessed and erect in all the dignity of manhood. They tell great stories of the quantities of *lager-bier* drank at a German festival. Nine thousand dollars' worth, it is said, on one day of a certain picnic! Yet no disorder, not one person drunk! It was a great sum to consume in that way. It would have gone far, invested in some permanent works or means of Art; it would establish the best kind of concerts in a city for the year round; it would place a noble organ in a Music Hall; it would purchase the finest collection in the world of casts of all that is valuable in the antique sculpture; endow a library, or what not. We say nothing of the economy of the thing. Our citizens would throw away as much any day in some mere formal, pompous political celebration, which means nothing, or burn it away in senseless fire-crackers; any amount do they willingly spend in noise and smoke, only without the joy, without the real heart's good that the German finds in his *lager-bier* and song. For to them the beer is a symbol, as well as the song. There is a sentiment about it. And it were well worth ninety times nine thousand dollars, could we imbue our people with that same kind of genial social feeling.

THE LEIPZIG JOURNAL ABOUT MUSIC IN AMERICA.—We find ourselves charged, by the *Musical Review and Gazette*, published in New York, by the Messrs. Mason Brothers, and edited, it is understood, by Mr. THEODORE HAGEN, a German, with having wilfully omitted certain passages in the translation which we gave, in our issue of June 11, of an article from the Leipzig *Neue Zeitschrift für Musik* about music in this country. We have only to say that we took the article as we found it copied in the Philadelphia *Deutsche Musik-Zeitung*, where it was apparently entire, and that we translated and presented all that we there found. The Leipzig paper itself we have not seen. Moreover, the Philadelphia *Musik-Zeitung* announces on its title page the name of this same THEODORE HAGEN as its New York editor! Could he not have given us the benefit of this explanation, without calling upon us to make it?

The omitted sentences, according to the *Review*, are partly complimentary allusions to the *Review*, as having distinguished itself in the advocacy of the New School composers, Schumann, Wagner, Liszt, &c., and as being the source of information on which the Leipzig critic mainly relied for his impressions about music in New York; partly they but add to the items of information gleaned from New York programmes. Of course had we seen the original article, we should have omitted nothing in our translation.

Musical Chit-Chat.

When are we to have "Music for the Million," music on the Common, in the open air, in the mild mid-summer evenings? Now that they are at last beginning to be mild, we may ask the question. We understand the subject has been agitated among the City Fathers, but do not hear as yet of any appropriation of "the needful." Has all been blazed away in fire-works and countless forms of patriotic gunpowder? Surely the excuse of "hard times" cannot be made this year; and if we can expend so freely upon pop-guns, lasting but an hour or two, what are a few thousands, more or less, to be turned to satisfactory account in the shape of pleasant music, the whole summer long, which all the population may enjoy? Meanwhile a beginning of "PROMENADE CONCERTS" is to be made this evening, in the Boston Music Hall, by GILMORE and his famous Band, to be continued on Wednesday and Saturday evenings. We trust the music will not be all brass; for such does more to blunt, than sharpen and refine the musical perceptions. Why may we not have even *orchestral* concerts on the same cheap, free and easy plan? Something as good and artistic as the garden concerts of Liebig and others, in Berlin, and all over Germany? We are sure they would prove more attractive than brass bands, or military bands of any kind; drawing large audiences, night after night, for many weeks, even at the lowest people's prices, they would remunerate the musicians, and save them much of the disagreeable necessity of soldiering through the streets in bands, which should not have to look to artists for recruits.

We hear of Oratorio performances in various cities and large towns of the interior. In Syracuse, N. Y., the "Creation" was performed entire on the 24th ult., under the direction of Messrs. WILDS and SHERWOOD, and, as a correspondent assures us, with decided success. It was the first whole Oratorio ever given in that place, and it is hoped it will not be the last. It was all done with amateur home talent. In Buffalo, on the 29th, the "Messiah" was given at the Cathedral, for the benefit of the orphanages of St. Vincent's and St. Joseph's. The accompaniments were an organ and a — brass band!

In Philadelphia there have been nightly crowds at the Arch Street Theatre, to witness performances of English opera and ballet. Mrs. LUCY ESTCOTT is the soprano, Mr. MIRANDA the tenor, and Herr MUELLER, the bass. *La Bayadere*, "Bohemian Girl," &c., are the pieces.

A composer at Weimar, named EBERWEIN, has written an operetta, called "The Parsonage of Sessenheim," founded on the charming Vicar-of-Wakefield-like adventures related in Goethe's autobiography. . . . Mr. SOBOLEWSKI, kapellmeister at Königsberg, a composer of various operas, of a somewhat new-school tendency, as the *Seher von Karassan*, *Comale*, and others, and a contributor in Schumann's time to the *Neue Zeitschrift*, has arrived in this country, with his daughter, who is said to be a good concert-singer. They think of settling in Cincinnati. Sobolewski was born in Königsberg in 1804.

There is to be a "Mammoth Musical Festival" in Jones's Wood, New York, commencing on the 18th, and lasting a whole week, day and night. An orchestra of two hundred is announced, with ANSCHUTZ, BERGMANN, STOEPEL, BRISTOW, GRILL, UNGER, PROX and MARETZKE for conductors.

CORTESI's reputation is said to be almost exclusively Italian, as she has never sung in London or Paris. She was born in Milan on the 19th of October, 1830, and is now twenty-nine years old. She studied under Romani and Ceccherini, and in 1847, when in her seventeenth year, appeared on the stage of the Pergola, at Florence, in Donizetti's "Gemma di Vergy." She made a great hit, and was soon engaged for three years, at La Scala, Milan, where she sang in "Norma," "Lucrezia," "Saffo," "Mac-

beth," and "Lombardi." In 1850 she sang at La Fenice, in Venice, where her performance in the "Masnadieri" of Verdi, and in the "Saffo" and "Medea" of Pacini, was highly successful. Cortesi subsequently visited Naples, Vienna and St. Petersburg, and returned to Venice. She also sang again in Florence, and in several cities of the Romagna, and in 1856 she was at Palermo. After this engagement her services were secured by a Mexican manager, who was then in Europe, and her Mexican successes induced Maretzek to offer her an engagement. Max relinquished his troupe to Strakosch, and thus it was that Cortesi sang at the Academy, in New York. Maretzek during her engagement conducted the orchestra.

The *Evening Post* says that Cortesi has received the commendation of Rossini, Donizetti and Verdi, and has received instructions from the two former, while her album contains some music written as a souvenir by the hand of the composer of "Traviata."

Mr. DEMPSTER, the well-known vocalist and composer, proposed recently to give one of his concerts in Detroit. The official licensers demanded ten dollars from him for the privilege. Mr. Dempster, naturally indignant, declined to pay this, and announced that his entertainment would be free to all. A large audience having come together, the vocalist explained the nature of the difficulty he had with the officials, and then proceeded to sing. He was soon interrupted by the entrance of the Deputy Marshal of the city, who ordered him to desist from his performance, since he was violating a city ordinance by giving an entertainment without a license. The crowd, grateful for the free concert, and anxious to hear more at the same rate, hissed the Deputy Marshal from the room, amid much excitement and—for Detroit is in America—several speeches. When the arm of the law had thus been paralyzed, the audience rushed to the platform and incontinently bought every one of Mr. Dempster's song books, which were exposed for sale by him. Thus the concert progressed to a happy and lucrative termination.

"Straws, Jr.," writing to the *Courier* from the midst of the revolution in Florence, says:

In the evening *Attila* was given at the Pergola, and of course there was a jam and an infinity of enthusiasm. The opera had never been performed here but once before, several years since, when the Grand Duke, taking umbrage at the Florentines for applauding when "cara Italia" was mentioned, interdicted it, as any Austrian would. I wish you could have heard the shouts and cheers which thundered upon Foretto as he sang—

"Cara patria, già madre e reina,
Di possenti magnanimi figli
Or macerie, deserto, ruina,
Su cui regna silenzio e squalor;
Ma dal' alge di questi morai,
Qual risorta fenice novella,
Rivivrai, nostra patria, più bella,
Della terra e dell' onde stupor."

As also when Ezio, in the falsest of intonation, pealed forth—

"Sopra l'ultimo Romano
Tutta Italia piangerà."

The performers were recalled several times—not on their own merits, for nothing could be worse than was the entire troupe—but the sentiments that they expressed created a furor among the audience. It required a vast amount of patriotism to applaud such miserable artists. I pity the poor basso who is condemned to personate Attila, for though he sang as angels are supposed to sing, he would not receive a hand, inasmuch as Italians regard the barbarian as the personification of Austria.

Music Abroad.

London.

DEURY LANE.—Contrary to all expectation, the production of *Il Barbiere di Siviglia* has proved eminently successful, principally owing to the admirable acting and singing of Mademoiselle Guarducci in Rosina. We confess we had certain misgivings as to her capabilities for singing florid music. We never doubted, it is true, her ability to succeed in anything she undertook. We only doubted her being a Rosinian singer, from having heard her in the *Favorita*, and the *Trovatore*, in neither of which operas she had a single florid passage to execute. Mlle. Guarducci soon set us at ease on that point. Rosina's first air, "Una voce poco fa" settled all question as to her being a florid singer, and we no longer wondered at the statement that she had played in the *Barbiere* fifty nights in one year at the San Carlos. The success of Mlle. Guarducci was complete.

Signor Mongini is essentially a non-Rossinian singer. His voice, however, is sufficiently flexible, and, with practice, no doubt he could sing the music of Count Almaviva.

Signor Marini's Dr. Bartolo is better than his Leporello. He sang all the music well; the "Penna" song admirably. In the concerted music, his powerful voice told with great effect. Signor Lanzoni should not caricature the grand air "La calunnia," which is not a comic song. The Figaro was Signor Badiali, who sang the music correctly, and was vivacious and spirited, if not humorous, in his acting. The audience rewarded the artists after each act with enthusiastic recalls, and listened to the music from beginning to end with attention. The *Barbiere* was repeated last night.

The *Huguenots* will be produced next week with the following cast:—Valentina, Mdlle. Titiens; Marguerite de Valois, Mdlle. Vaneri; Urbano, Mdlle. Guarducci; Raoul, Signor Giuglini; St. Bris, Signor Badiali; Conte de Nevers, Signor Fagotti; Marcel, Signor Marini.—*Mus. World*, June 4.

June 18.—The *Huguenots*, produced for the first time on Thursday, was, in many respects, the best performance of the season. The cast in general was strong, and the band and chorus more than usually efficient. The Valentine of Mdlle. Titiens preserves all the grandeur and power which it displayed last year, and may be pronounced her most complete achievement. If Meyerbeer had written the music of Valentina expressly for Mdlle. Titiens, he could not have suited her better. The duet with Marcel in the scene of the *Pré aux Clercs* is a proof of this. The high notes are given with a clearness and brilliancy unsurpassed in our recollection; while the middle and low tones possess all the resonance and power of the true mezzo-soprano. Then how magnificently does she execute the descending passage, taken from the C in alt., on which she holds for some time, rushing down the scale with the rapidity of an eagle pouncing on its quarry. How splendid, too, is Mdlle. Titiens' cantabile singing, as exemplified in the lovely movement, "Ah! l'ingrato." The triumphs of the artist in this scene, however, are not confined to her singing. Her acting is a masterpiece throughout.

Signor Giuglini's Raoul is unequal. Neither the chivalry of the Huguenot leader, nor the character of the music lies within the scope of his talents and sympathies.

Sig. Marini's Marcel has many remarkable points. We have seen the character of the old Huguenot soldier conceived with greater power and developed with greater skill. We doubt, however, if the music has been so well sung in London.

Mdlle. Brambilla, whatever her talent, is too inexperienced a singer to trust with so exacting a part as that of Marguerite de Valois. By and by the young lady may lay claim to such prominent characters. At present, her talent, which is by no means inconsiderable, should be fostered in the shade. Mdlle. Lemaire surprised all who heard her in Urbano, the page. Her voice is a well-toned mezzo-soprano, and very flexible.

The *Huguenots* will be repeated this evening.

Mdlle. Piccolomini has arrived in England, and is engaged. She will make her first appearance on Monday, no doubt in the *Traviata*.

ROYAL ITALIAN OPERA.—The first performance of Rossini's *Otello* this season, on Saturday, attracted a fashionable, if not a crowded audience. The character of Desdemona, which, for reasons unknown, had been consigned to inferior hands, has very properly, for some years past, been reassumed by Grisi, and the opera now wears its primary attractions. If Desdemona be not so showy a part as some others, it is not the less interesting, and the music is infinitely beautiful. That this may be profoundly tragic without noise, is proved in the last act of *Otello*, a few master-strokes from the pen of a great genius.

The cast on Saturday night was identical with that of last year. Nor did the performance present anything new for comment. The old tale of Grisi's undiminished excellence has again to be repeated, with, of course, an additional note of admiration for the year.

Of Tamberlik's *Otello*, certainly one of the great Roman tenor's most capital assumptions, we have almost as little to remark. All the fine points were given with old effect; and perhaps there was even greater power and intensity in the last scene, which we never remember to have been more superbly sung and acted. Iago is but a meagre sketch; nevertheless the brass of the librettist becomes transmuted into gold passing through the alchymic hands of an artist like Ronconi. The splendid duet, "Non m'inganno," between *Otello* and Iago, as an inevitable consequence, became the vocal feature of the evening, and was encored with tumultuous applause. The grand declamation of Tamberlik and Ronconi in this scene

was no less noticeable than their splendid singing. Not a point was lost; not a note lost its force; not a word its application; while the high C sharp of the Roman tenor, as usual, electrified the house.

Signor Neri-Beraldi makes a very effective Rodrigo as far as singing is concerned, although the music may be a little too florid for him, which, with a strange apathetic manner, is the only drawback to his performance. Signor Tagliafico is careful and solid in Elmiro (the Brabantio of the play), and was most useful in the concerted music. The part of Emilia was entrusted to Madame Tagliafico.—*Mus. World*, June 18.

The most interesting musical occurrence of the past week has been the great annual demonstration of the METROPOLITAN NATIONAL SCHOOLS, on Saturday last at the CRYSTAL PALACE. Our readers have already been made aware of the existence of an association denominated "The Metropolitan Schools Choral Society," formed for the purpose of promoting musical education in the schools of London and its vicinity, and carried on under the able direction of Mr. G. W. Martin. This association includes nearly one hundred and fifty of these schools, and the number is still increasing. The masters and mistresses are instructed by Mr. Martin in the elements of music and singing, who, in their turn, teach the children of the schools, according to the method which they themselves have learned. District meetings, under the superintendence of Mr. Martin, are regularly held for the purpose of testing the progress of the pupils; and once a year the whole of them are united in one body, to enable the public to judge how far the efforts of the society have been successful. On Saturday last there was a great performance of choral music, both sacred and secular; the choristers being the children, to the number of four thousand, and their teachers and other persons connected with the schools, to the number of a thousand more. They were all assembled in the new orchestra erected for the approaching Handel Festival; and the sight of this vast multitude of boys and girls—clean, neatly dressed, healthy, and happy-looking—was most striking and gratifying, as it bore testimony to their good nurture, and the decent and respectable character of their parents and kindred. Much of this is to be ascribed, we are convinced, to the influence of music, for it is impossible to over estimate the moral power of this heavenly art when brought by proper means into the humble dwellings of the poor. The vocal performances were of an excellence, had we not heard them, we should have thought incredible. The pieces selected were of the highest order—sacred choruses of Handel, Mendelssohn, and other great masters, intermingled with some of our finest glees and secular part-songs. The youthful singers acquitted themselves with the steadiness and intelligence of trained choristers: their whole hearts were in their music, and they sang with an earnestness which gave their harmony a charm beyond the reach of art. The effect was overpowering; and the cheeks of many, though unused to the melting mood, were wet with the tears of emotion and delight.—*Illustrated News*.

Germany.

The inauguration of the statue of Handel, at Halle, in honor of the centenary of his death, takes place on the 1st of July. The great feature of the celebration will be the performance of the Oratorio 'Samson,' in the Marktkirche. Musikdirector Franz, who will hold the *bâton*, has for some time bestowed great care on the practice of the very numerous chorus, and for the *soli* the most eminent singers of Germany have been secured. Alto, Frau Johanna Wagner-Jachmann, from Berlin; Soprano, Fräulein Wipern, a singer of promise, from the Royal Opera at Berlin; Tenor, Tichatscheck, from Dresden, and, Bass, Mr. Sabbath, from the Berlin Dom-chor. The Halle Orchestra is to be strengthened by the best of the Leipzig performers, with *Concertmeister* David at their head. After the Oratorio, the procession moves from the church to the place where the monument is to be erected,—all the trades of the town, in festive order, forming lines along the streets and a ring round the monument. The President of the Halle Committee, Ober-bürgermeister von Voss, will then perform the real act of inauguration, by delivering a speech and by handing over the monument to the Burghers of Halle for all times to come. Handel's 'Hallelujah,' sung by the chorus, will conclude the festivity. The day will terminate with a dinner, and in the evening with a *réunion* at the Wittekind Bath, close to Halle.

The Handel Festival at Königsberg is to be given on the 14th of June; the principal work performed there is to be "The Messiah," with two other performances devoted to miscellaneous selections. A performance of "The Messiah," in *memoriam*, has taken place at Hanover.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

'Tis hard to give the hand, where the heart can never be. Ballad. C. W. Glover. 25

A pretty, sentimental song, easy of performance.

Way down in Maine. W. J. Florence. 25

Irresistibly funny. Mrs. Florence, the inimitable "soubrette" is singing it everywhere on her professional tour through the States. This song is reported to be the pet-song of her audiences.

O bright and fair with golden hair. Ballad. F. Wollerstein. 25

A light and pleasing parlor song by a composer whose songs enjoy a great popularity throughout England.

Too Late! Song. R. S. Pratten. 25

Loving Voices. Song. C. W. Glover. 25

Reprints of late favorite English songs.

The Fairy Dream. Ballad. Dr. J. Haynes. 25

Some of the former songs of this author have met with much favor from the public, which readily discovered the light, easy flow of their melodies, and the genuine grace and beauty of the poetry.

Dearest Companions. (Care compagne). From Bellini's "Sonnambula." 50

Amina's first, graceful address to the peasant, who have assembled to celebrate her nuptials, introducing, after a short recitative, the admired air: "Come par me sereno." The whole has been transposed two notes lower, and is now within the compass of most soprano voices.

Darling Minnie. Song and Chorus. Bursely and Taylor. 25

An easy minstrel song, which a troupe of good singers will make quite effective.

Instrumental Music.

Imperial Prince Quadrille. Henry Farmer. 30

A pretty set of quadrilles by a London favorite band-leader.

La Fille du Regiment. Two Rondos. (No. 1, Ratanplan. No. 2. Search thro' the wide world, each F. Beyer. 30

Two little Rondos of medium difficulty, which European teachers are using a great deal with their scholars. They never fail to take with the pupil, as they are gay, lively, and melodious.

Books.

RICHARDSON'S NEW AND IMPROVED METHOD FOR THE PIANO. By Nathan Richardson, author of "The Modern School." 3,00

This new method for the Piano fully meets the expectations of those who on its announcement as in press anticipated to find in it a pleasing combination of the excellencies of the author's former work, "The Modern School," with such improvements as the general experience of teachers and pupils with that Method from time to time suggested. A number of years have elapsed since the former was placed before the public, during which Mr. Richardson has availed himself of every opportunity to become informed of the wants of the musical public in this particular, and diligently studied the best means of supplying them. The result, found in this "New and Improved Method" is all that is desirable in a work of the kind. It is needless to say that thousands of teachers who have waited its appearance with much interest, and those who have commenced, or are about to commence their studies, welcome it as a superior system for the acquirement of a thorough and classical knowledge of the Art of Pianoforte playing.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of *SHAWM*, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfege, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING, BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "*Mason's Vocalizing Exercises and Solfege*." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "*Russell's Elements of Musical Articulation*." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "*Anthem Edition*."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. R. GRAY,

" " J. H. HIDLEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Bolton, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—RICKEY, MALLORY & CO.

" " APPELLE & CO.

Chicago, Ill.—S. C. GRIGGS & CO.

" " W. B. KEEN.

" " HIGGINS BROTHERS.

" " D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" " J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCIS RAYMOND.

" " M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Indianapolis, Ind.—STEWART & BOWEN.

Janesville, Wis.—J. SUTHERLAND & CO.

" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Manassas, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" " A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOR.

" " H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

" " E. DARROW & BROTHER.

St. Louis, Mo.—KEITH & WOOD.

" " L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" " PECK & RUDD.

Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

GEORGE WILLIAM WARREN,

ORGANIST OF ST. PAUL'S CHURCH,

ALBANY, N. Y.

ADOLPH KIELBLOCK,

Residence, 236 Tremont Street.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
344—tf 8 Temple Place.

O. B. BROWN,

TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing,
348 ROOM, BOWDOIN STREET CHURCH.

J. C. D. PARKER,

Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

WILLIAM SCHULTZE

GIVES Instruction on the VIOLIN, the PIANO-FORTE,
and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

SIGNOR AUGUSTO BENDELARI

Gives Instruction in Singing.

Residence, Tremont House.

M. R. ZERDAHELYI, THE PIANIST, continues to
give Instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS RICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Bermann Damm,

Residence, No. 47 Hancuck Street.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas
Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 357

HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,

DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,
SPRINGFIELD, MASS.

C. C. CLAPP & CO.

DEALERS IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

G. ANDRÉ & CO.

IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET. PHILADELPHIA.

J. H. HIDLEY,

MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.

ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

"GENTLE NETTIE MOORE," and nearly 100
other Songs, with Music, are contained in "The
Home Melodist." Price 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

"LULA IS OUR DARLING PRIDE," and
nearly 100 other Songs, with Music, are contained in
"The Home Melodist." 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

Concert Songs for a Soprano Voice

With thanks, kind friends. Bolero in "Vepres Siciliennes." 50
 Dear name, that taught. (Caro Nome.) "Rigoletto." 40
 Why fall these tears. (Qual seave.) "I Martiri." 40
 The green trees whisper'd low and mild. Balfe. 35
 Come into the garden, Maud. " 35
 From a charming, noble lady. (Page's air.) "Nobil donne." 25
 "Tis Love's almighty power. (A questa voce.) " 25
 O lovely land of Touraine. (O vaga suol della Turenna.) " 25
 Spinning-wheel Rondo. "Martha." 25
 The Power of love. "Satanella." 30
 The Forest Fairy. (Venzano Waltz.) Venzano. 35
 Go where honor. (Alfin brillar.) Ricci Waltz complete. " 35
 O were I Queen of Spain. "Rose of Castille." 40
 Over the Ocean. (Or la sull' onda.) "Il Giuramento." 40
 Thus the moral. (La morale in tutto questo.) " 40
 Hernani rescue me. (Hernani involami.) Complete. "Don Pasquale." 25
 "Ernani." 50
 Mother, I pray to thee. (Prayer and Barcarolle.) " 35
 Gipsy song. (Balliamo, cantiamo.) "Etoile du Nord." 35
 O my Fernando. (O mio Fernando.) "Favorita." 50
 Plighted Faith. (O luce di quest' anima.) " 50
 'Twas no vision. (Non fu sogno.) "Linda di Chamounix." 50
 See, 'tis the hour. (Regnava nel silenzio.) "Lucia." 50
 Hear, O hear me. (M'odi, ah, m'odi.) "Lucresia Borgia." 25
 Holy beauty, child of nature. (Com' è bello.) " 40
 Gentle Goddess. (Casta Diva.) "Norma." 50
 Ah, my child. (Ah, figlio mio.) "Prophet." 25
 Arrayed for the bridal. Polacca. (Son virgin.) "Puritani." 50
 Robert, idol of my heart. (Roberto tu che adore.) " 50
 Ah, for time's sad power. (Ah, non credea.) "Sonnambula." 50
 'Tis thus perchance. (Ah, forse e lui.) "Traviata." 75
 Night, calmly and silently. (Taceva la notte.) "Trovatore." 50
 Rataplan. "Mallbran." 25
 The Skylark. "Hatton." 40
 Upward the flames roll. (Stride la vampa.) "Trovatore." 25
 Shepherdess of the Alps. (La Pastorella dell' Alpi.) Rossini. 25
 Published by Oliver Ditson & Co., Boston.

STOCK OF A First-Class Music Store for Sale!

AN EXCELLENT OPPORTUNITY FOR ANY PERSON DESIROUS OF ENGAGING IN THE MUSIC BUSINESS, is now offered by a person about retiring from the Trade. The stock consists of a well assorted collection of Sheet Music, Music Books, Instruments and Merchandise usually to be found in a store of the kind. Included in the stock are thirty or forty Piano Fortes and Melodeons, now rented. The entire amount will be disposed of to one party, or a division will be made, if required, so as to form two lots, one to comprise the Sheet Music and Books, the other, the Musical Instruments and Merchandise. The department of Music and Books is particularly fine, having been selected with much care, nicely arranged in papers and folios, appropriately marked and admirably suited to the wants of a musical custom in any locality. It formed originally the stock of a store in one of our leading cities, and no better assortment can be found even in our greatest business places. The real value of the stock is ten thousand dollars, but it will be disposed of at a much less sum on very favorable terms to the purchaser in regard to payments. The stock can be easily removed and will be found saleable in any part of the United States or Canada.

Application may be made to

OLIVER DITSON & CO., Boston.

PUBLISHED THIS DAY.
Libretto of the Opera
LCREZIA BORGIA,
 COMPOSED BY DONIZETTI.
 With Italian and English Words, and the
 Music of the Principal Airs.
 Price 25 Cents.

BEING A NEW NUMBER OF
DITSON & CO'S
STANDARD OPERA LIBRETTOS.

A Series of Operatic Handbooks which will comprise:

Le Prophete.	La Fille du Regiment.
Norma.	Fidelio.
Il Barbiere di Siviglia.	L'Eclair D'Amore.
Lucresia Borgia.	Les Huguenots.
La Cenerentola.	I Puritani.
Linda di Chamounix.	I Capuletti e Montecchi.
Der Freyschutz.	Il Flauto Magico.
Lucia di Lammermoor.	Il Trovatore.
Don Pasquale.	Rigoletto.
La Favorita.	William Tell.
Don Giovanni.	La Traviata.
Semiramide.	Marriage of Figaro.
Ernani.	Fra Diavolo.
Robert le Diable.	Lusa Miller.
Masanella.	Martha.
La Sonnambula.	Il Giuramento.
La Zingara. (Bohemian Girl).	La Gazza Ladra.

OLIVER DITSON & CO.

277 Washington Street.

Richardson's New Method

FOR THE PIANO-FORTE,

IS

UNPARALLELED

As a System of Instruction

AND

THE BOOK THAT EVERY PUPIL NEEDS

FOR THE

Acquirement of a Thorough Knowledge of
 Piano-Forte Playing!

IT IS

ADAPTED TO ALL GRADES OF TUITION,

FROM THE

RUDIMENTAL STUDIES OF THE YOUNGEST

TO THE

Studies and Exercises of Advanced Pupils!

Combining, in a Masterly Manner,

All the Valuable Features of the Author's previous Work, with such Additions, Revisions, and Improvements, as Experience in its use has suggested.

Teachers and Scholars can order this work with perfect reliability upon its meeting their fullest expectations, and being, in every particular, all that is represented to be.

Professors of Music, and other Competent Judges, unite in attesting to its superior merits, the perfect adaptation of its lessons, to the comprehension of all, and to its many

New and Attractive Features!

AS OF

THE UTMOST IMPORTANCE TO PUPILS,

WHO WOULD

LEARN QUICKLY,

UNDERSTAND CORRECTLY, and
 BECOME RAPID & FINISHED PLAYERS!

Two Editions are Published, one adopting American, the other Foreign Fingering.

When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

PRICE \$3.00.

Published by OLIVER DITSON & CO.

BEAUTIES OF
 MENDELSSOHN'S
 SONGS WITHOUT WORDS,
 FOR THE PIANOFORTE.

Consisting of the Choicest Gems in this Celebrated Series.

1. Two People's Songs, in E and A. .15
2. Venetian Gondola Song, in F sharp minor. .15
3. Duett. .25
4. Allegro con fuoco, in B flat. .25
5. Venetian Gondola Song, in A minor. .15
6. Spring Song; (played by Thalberg). .25
7. Funeral March and Table-Song, (also sometimes called Hunting Song). .25

OLIVER DITSON & CO. would also inform the numerous friends of Mendelssohn's Piano Music, that their complete edition of this Master's chaste and ever beautiful

SONGS WITHOUT WORDS,

after having undergone several times a most careful and scrupulous revision by some of the best Boston musicians, is now pronounced entirely CORRECT and RELIABLE. Price, handsomely bound in cloth, \$8. An arrangement of the same for

TWO PERFORMERS,

by CHARLES CZERNY, in seven books, each book \$1, has also been issued by the same publishers.

Published by Oliver Ditson & Co., Boston.

"MARTHA."

THE SONGS, DUETS, TRIOS, &c., from this favorite Opera, have been published by the undersigned with Italian and English words, and a Piano-forte accompaniment of moderate difficulty.

FIRST ACT.

Of the Knights. Duet. [Lady Harriet, Nancy.] .60
 Oh! what madness. Terzetto. [Lady Harriet, Nancy, Sir Tristan.] .35
 Lost, proscribed, a friendless pilgrim. Duet. [Lionel, Plunkett.] .30
 From the time of earliest childhood. Song, from the above Duet. .25
 This indeed is quite amusing. Quartet. [Lady Harriet, Nancy, Lionel, Plunkett.] .60

SECOND ACT.

Spinning Wheel Rondo. Song. [Lady Harriet.] .25
 'Tis the last rose of summer. Song. [Lady Harriet.] .25
 She's laughing at my sorrows. Duet. [Lady Harriet and Lionel.] .30
 Midnight. Quartet. [Harriet, Nancy, Lionel, Plunkett.] .25
 Midnight. The same as a Song. .15

THIRD ACT.

Porter Song. Song. [Plunkett.] .25
 Huntress' Song. [Nancy.] .25
 Like a dream, bright and fair. Song. [Lionel.] .30
 How so fair, stood she there. [The same in a lower key.] .25
 Here in deepest forest shadows. Song. [Lady Harriet.] .25
 Heaven to you may grant pardon. Quintet Finale. .35

FOURTH ACT.

Lionel, ah! unhappy. Song. [Plunkett.] .25
 Published by Oliver Ditson & Co., Boston.

Favorite Songs, Duets and Trios

OF

MOZART,

With the Original Italian or German Words and an Entirely New English Version.

The whole arranged from the Scores of Mozart, revised and adapted to the English.

BY S. S. WESLEY, MUS. DOG.

Songs.

Komm lieber Mai. The Return. .20
 Vergies mein nicht. Forget me not. .20
 L'Addio. The Farewell. .20
 Quando miro quel bel cigno. Though I watch. .25
 I Modern Cavalier. How Cavaliers are changed. .25
 Un moto di gioia mi sento. O tell what transport. .25

Le Nozze di Figaro.

Forgi amor. O believe, 'twas less. .25
 Voi che sapete. Twilight. .25
 Non piu andrai. So, sir Page. .50
 Dove sono i bei momenti. Happy childhood. .30
 Non so piu com son. I don't know where I am. .35
 Crudel! perche finora. Then by the garden bower. Duet. .25
 Giunse alfin il momento. Yes, at length. .30
 Su l'aria. Sweet Zephyr. Duet. .25
 Il capro e la capretta. The deer amid the heather. .30

Don Giovanni.

La ci darem la mano. May bid me not. Duet. .25
 Vedrai carino. List 'twill be well. .20
 Batti, batti, o bel Masetto. Chide me, chide me. .25
 Il mio tesoro. To her I love. .25
 Deh! vieni alla finestra. Ope, ope thy casement. .20
 Non mi dir, bel idol mio. Let no regrets assail. .40
 Protegger il giusto ciel. O guard all bounteous heaven. .20

La Clemenza.

Deh prendi un dolce ampleso. We part, we part. .25
 Ah! perdonna. Oh, forgive the hope. Duet. .20
 S' altro che lagrime. Oh, not with tears alone. .20
 Parto, ma tu ben mio. Part we. .20
 Deh per questo istante solo. Oh, for one brief moment. .50
 Ah! grazie, serendano. With hearts o'erflowing. Quartet. .30

Zauberflote.

O cara imagine. O peerless maid. .25
 Qui sdegno non. Who treads the path. Bass song. .25
 La dove prende. Smiles and tears. Duet. .25
 Non paventar. Lonely rest. .50
 Gia san ritorno. Once more your footsteps. Terzetto. .30
 Te guida palme e mobile. The path that lies before thee. .25
 Mi lagnero tacendo. Ah, that I could. Terzetto. .35

Idomeneo.

Zifaretti lusinghieri. Gentle Zephyr. .40

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 380.

BOSTON, SATURDAY, JULY 16, 1859.

VOL. XV. No. 16.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00. per annum; delivered by carrier, \$2.50. Payment in advance. To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$8. Ten copies, \$15. Twenty copies, \$25.

TO ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates: Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200; One Year, \$400.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125. One-fourth Column, 1 " \$4 50; 1 Quarter, \$28; 1 Year, \$75. One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50. Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$30. Teachers' Cards, Two lines, Nonpareil, per annum, \$8.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

WANTED—By a Lady who has occupied the position of GOVERNESS in families of the first standing, both North and South, a Situation in the capacity above specified; she is fully qualified to impart instruction in the English, French and Italian languages, with Music (on the Piano), and Drawing. For references, &c., address TEACHER, Box 479, Post-office, Nashville, Tenn. 280-47

NEW AND ELEGANT VOLUME

OF

SONGS AND CHORUSES,

With Piano Forte Accompaniments.

JUST PUBLISHED.

THE PARLOR GLEE BOOK

CONTAINING ALL THE PRINCIPAL

SONGS AND CHORUSES

PERFORMED BY

"ORDWAY'S" COLIANS,"

Arranged for the Piano-Forte.

The following Popular Songs are comprised in this work: Charming Little Clay. Moss Grown Dell. Give me your hand, old friend. Mother, dear, I'm thinking of Going Home. Silver Moonlight Winds. Home Again. Silvery Midnight Moon. Home Delights. Twinkling Stars are laughing. Leaving Home. Wake, Dimah, Wake. Lone Starry Hours. Witching Love by Moonlight. Minnie Hill, or Maumee River. I'm home and my ramblings.

Handsomely and durably bound in illuminated covers, tinted edge; a very attractive and desirable addition to every player's stock of Piano Music. Price \$1, at which price it will be sent by mail post-paid.

Published by Oliver Ditson & Co., Boston.

RICHARDSON'S NEW METHOD

For the Piano-Forte

IS NOW READY!!

This New Method by the Author of "The Modern School," combines the excellencies of former works, with such improvements as the experience of Teachers and Scholars have, from time to time, suggested. Those who have examined it pronounce it unsurpassed, if not unequalled as a course of instruction designed to lead a pupil from the earliest rudiments of musical knowledge to the possession of that artistic skill as a performer necessary for a rapid and finished execution of the best compositions. Its elegantly engraved plates, exhibiting correct positions of the Hands and Fingers in playing form a new and important feature of a work of the kind, and will be found one of the greatest aids to both teacher and pupil.

Superior in its plan of Study, exceedingly attractive in its Lessons and Exercises, unequalled in its adaptation to the wants of all classes, "Richardson's New Method" cannot but meet with a most extensive sale, and become the most popular and useful work of the kind ever issued.

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post paid.

Published by Oliver Ditson & Co., Boston.

THE

CELESTINA:

OR,

Taylor's New Sacred Minstrel.

A Repository of Church Music

ADAPTED TO

EVERY VARIETY OF TASTE AND GRADE OF CAPACITY.

BY VIRGIL CORYDON TAYLOR.

A MOST CAPITAL COLLECTION

FOR

Choirs, Schools, Families and Congregations.

Presenting in one volume

Select Compositions of the best Authors,

Suited to

The Devotional Exercises of Church and Home. The Use of Family Circles & Social Gatherings. Choir Rehearsals and Individual Vocal Practice.

Prefaced with

Elementary Instructions in Vocal Music

And

A Secular Department.

Price Seventy-Five cents each. \$7.00 per Dozen.

In addition to the above, the undersigned also publish V. O. Taylor's Popular Works—"Choral Anthems," "Golden Lyre," "The Chime," "The Concordia," and "The Song Festival."

OLIVER DITSON & COMPANY.

An Elegant Lithograph.

"EINE MATINEE BEI LISZT."

Presenting Correct Portraits

— OF —

Kriehuber, Berlioz, Czerny, Ernst,

WITH

Liszt at the Piano-Forte.

Size of the Engraving, 13 by 17 1/2 inches.

PRICE, TWO DOLLARS.

Copies Forwarded by Mail on receipt of the retail price.

Published by Oliver Ditson & Co., Boston.

STOCK OF A

First-Class Music Store for Sale!

AN EXCELLENT OPPORTUNITY FOR ANY PERSON DESIROUS OF ENGAGING IN THE MUSIC BUSINESS, is now offered by a person about retiring from the Trade. The stock consists of a well assorted collection of Sheet Music, Music Books, Instruments and Merchandise usually to be found in a store of the kind. Included in the stock are thirty or forty Piano Fortes and Melodeons, now rented. The entire amount will be disposed of to one party, or a division will be made, if required, so as to form two lots, one to comprise the Sheet Music and Books, the other, the Musical Instruments and Merchandise. The department of Music and Books is particularly fine, having been selected with much care, nicely arranged in papers and folios, appropriately marked and admirably suited to the wants of a musical custom in any locality. It formed originally the stock of a store in one of our leading cities, and no better assortment can be found even in our greatest business places. The real value of the stock is ten thousand dollars, but it will be disposed of at a much less sum on very favorable terms to the purchaser in regard to payments.

The stock can be easily removed and will be found saleable in any part of the United States or Canada.

Application may be made to

OLIVER DITSON & CO., Boston.

MANNING'S FIRST PREMIUM PATENT MELODEONS. William N. Manning, Manufacturer and Patentee, 118 Essex Street, Salem, Mass. For sale by E. H. Wade, 197 Washington Street, Boston. 378

OPERA LIBRETTOS.—Ditson & Co's Standard Opera Librettos, 2 numbers now ready, viz: "Il Trovatore" and "Lucia di Lammermoor," each with English and Italian Words and the Music of the Principal Airs. Price 25 cts. Published by Oliver Ditson & Co., Boston.

BEAUTIES OF

MENDELSSOHN'S

SONGS WITHOUT WORDS,

FOR THE PIANOFORTE.

Consisting of the Choicest Gems in this Celebrated Series.

1. Two People's Songs, in E and A. 15
2. Venetian Gondola Song, in F sharp minor. 15
3. Duett. 25
4. Allegro con fuoco, in B flat. 25
5. Venetian Gondola Song, in A minor. 15
6. Spring Song; (played by Thalberg). 25
7. Funeral March and Table-Song; (also sometimes called Hunting Song). 25

OLIVER DITSON & CO. would also inform the numerous friends of Mendelssohn's Piano Music, that their complete edition of this Master's chaste and ever beautiful

SONGS WITHOUT WORDS,

after having undergone several times a most careful and scrupulous revision by some of the best Boston musicians, is now pronounced entirely correct and reliable. Price, handsomely bound in cloth, \$3. An arrangement of the same for

TWO PERFORMERS,

by CHARLES CZERNY, in seven books, each book \$1, has also been issued by the same publishers.

Published by Oliver Ditson & Co., Boston.

Favorite Songs with Choruses.

RECENTLY PUBLISHED BY

OLIVER DITSON & COMPANY.

Bonnie Allene.	T. B. Bishop.	25
Gentle Millie Gay.	"	25
Jane O'Malley.	L. V. H. Crosby.	25
Luluanna.	"	25
Jenny Bell.	T. H. Howe.	25
Leonora Leigh.	J. H. McNaughton.	25
Gentle Hallie.	St. John.	25
Marion Lee.	H. S. Thompson.	25
Annie Lisle.	"	25
Kitty Lee.	W. Williams.	25
Come, love, to me.	Lon Morris.	25
Kittle alone and I.	H. S. Thompson.	25
Ye winged winds.	"	25
Fly away o'er the deep.	"	25
My own Katrina.	M'Naughton.	25
Mother Bailey.	Carl Lorenz.	25
Alice Lee.	H. S. Thompson.	25
Lillie Bell.	C. B. Hitchcock.	25
Silver Spring Pebbles.	L. O. Emerson.	25

CELEBRATED STUDIES IN PIANO PLAYING.

BERTINI.—Twenty-five easy Studies, opus 100. \$1.25
 — Twenty-five Studies, opus 20, introductory to Cramer's Celebrated Studies. 1.50
CRAMER.—Celebrated Studies. Revised and selected by Julius Knorr. Two numbers, each. 2.00
OSHERY.—Studies in Velocity, opus 220. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each. .50
 — One Hundred Finger Exercises, opus 139. Octave size. Three numbers, each. 1.00
 — Fifty Grand Finishing Studies, opus 409. Six Books, each. 1.00
DUVERNOY.—Ecole du Mechanisme. 8 nos. each. .50
DIABELLI.—Twenty-eight Melodious Exercises for Four Hands, (Teacher and Pupil,) the Melody being within the compass of an octave, in the principal major and minor keys. Four numbers, each. 1.00
HELLER.—Twenty-four New Studies. 2 nos. each. 1.00
MOSCHES.—Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2.50. Second book, .50
 — Study of the Scales, with an accompaniment for the Teacher. Opus 107 2.50
MOCKER.—Thirty Dramatic Studies, opus 74. Two numbers, each. 1.00
ROSELLEN.—Twelve Studies in the modern style of Piano-playing. Two Books, each. 1.00
SCHMITT.—The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton. .50
PLAIDY.—Technical Studies. As introduced at the Conservatory of Music at Leipzig. Translated by J. C. D. Parker. 2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTUATION AND EXPRESSION.

Illustrated in
TWELVE NEW VOCALISES.
 First Book now ready. Price \$1
 Published by **OLIVER DITSON & CO.**

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.
 — Brass Instruments, Clarinets, Flutes, &c for Bands, made to order, and warranted. **BUSBON'S** CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Saxhorn, Cornet, Accordion, &c., &c.
 Wholesale Price Lists sent to Dealers, on application, gratis.
 Orders by Mail, with the money inclosed, will be punctually attended to. 316

JOHN ZUNDEL'S SCHOOL

FOR ORGANISTS & COMPOSERS.

Second Session commences September 12th for three successive months. Pupils (Ladies or Gentlemen) for one month only, may enter at any time.

TERMS.

Tuition and Board, including use of Instruments, for three months, - - - - - \$150.00
 For one month, - - - - - 55.00
 Tuition (without board) and use of Instruments, for three months, - - - - - 100.00
 For one month, - - - - - 30.00
 Per Quarter, (weekly two lessons), - - - - - 50.00

For particulars, address

JOHN ZUNDEL, Brooklyn, N. Y.

MASON & HAMLIN'S MELODEONS AND HARMONIUMS.

THE TREBLE FORTE STOP.—A New and Admirable Improvement has just been effected in the Melodeons of **MASON & HAMLIN.** It consists in the "Treble Forte Stop," or a stop by means of which the treble part of the Instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of **MASON & HAMLIN** has received since 1850, for **BEST** Melodeons and Harmoniums no less than Twenty Gold and Silver Medals and Diplomas from various State Fairs and Societies throughout the country. Pastors, Choristers, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from - - - - - \$80 to \$200
 Harmoniums from - - - - - \$200 to \$500
 Descriptive Catalogues sent on application to
MASON & HAMLIN,
 Boston, Mass.
 Mason & Hamlin's Instruments are also for Sale or to Let by **OLIVER DITSON & CO.,** 277 Washington St. 375-3m

NOVELLO'S

CENTENARY EDITIONS OF THE ORATORIOS.

ORIGINAL EDITION,

Arranged and Edited by Vincent Novello.

HANDEL'S MESSIAH,
 Price 75 cents
 Bound \$1.25; all the Choruses (in Score,) 50 cents.

HAYDN'S CREATION,
 Price 75 cents.
 Bound \$1.25; All the Choruses (in Score,) 50 cents.

Haydn's Seasons. Paper, \$1.20; bound, \$1.63

Mendelssohn's St. Paul. Paper, 75 cents; bound, 1.38

Mozart's 12th Mass. Haydn's Third Mass. Beethoven's Mass in C, and Mozart's Requiem Mass, each, in paper, 75 cents; bound, \$1.

Rossini's Stabat Mater. Paper, 50 cents; bound, \$1.00

Bombey's Lay of the Bell. Paper, 68 cents; bound, 1.00

All the Oratorios of the Great Masters, in uniform style at similarly low prices. Catalogues forwarded gratis.

N. B.

This is the **ONLY CHEAP EDITION** of the Oratorios Ever Edited by Vincent Novello, any statement to the contrary being entirely unfounded; to his careful supervision, this edition owes its pre-eminent purity of text and correctness.

WEBB & ALLEN,

370 1 Clinton Hall, Astor Place, N. Y.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the **MUSIC BUSINESS**, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,
No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner

WILLIAM HALL & SON.

New-York, April 1, 1859.

ZUNDEL'S MELODEON INSTRUCTOR. In 7 parts. Part I. Elements of Music. II. Progressive Finger Exercises. III. Airs, Marches, Dances, Variations, &c. IV. Favorite Movements from Operas. V. Voluntaries and Interludes. VI. Selections from Oratorios. VII. Modulation. Designed as a thorough instruction book for the Melodeon, Seraphine, Melodeon, Organ, or any other similar instrument. By John Zundel. In cloth, embossed and lettered, \$2.50. Plain, \$2.00

Published by Oliver Ditson & Co., Boston.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Latest Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Sicilian Vespers." A. W. Berg, each, 30

No. 1 Valse d' Hiver.
 2 Polka Masurka.
 3 Galop brilliant.

Sans Couci. Morceau a la Polka. Ed. Roedel, 30

Petite Fantasia on an Air in the "Barber of Seville," René Favarger.

Illustrations Operatiques. Charles Fiedel, each, 35

1 Martha. 3 Trovatore.
 2 Traviata. 4 Lucresia.

Showers of Gold. Revere-Tremolo on the Air "I dreamt that I dwelt." Krug, 30

Silver Spring. Fritz Spindler, 35

Miniature Fantasia. Henry Schwing, 30

La Nouvelle Idée. Six Fantasia. J. B. Duvernoy, each, 35

1 Rigoletto. 4 Il Corsaro.
 2 Il Trovatore. 5 I due Foscari.
 3 Lucia Miller. 6 I Masnadieri.

Juvenile Sonatina. Henry Schwing, 35

Five Studies in form of Variations on "Over the Summer Sea." Henry Schwing, 35

Ever of Thee. Revere. C. Fiedel, 35

Juvenile Opera Monique. " 40



THE BEST PIANOS,
 ARE MANUFACTURED

CHICKERING & SONS,

WHO HAVE RECEIVED

68 MEDALS,
THE FIRST PREMIUMS,
Over all Competitors in the United States.
WASHINGTON STREET,
BOSTON.

TELEMAQUE IN 4 LANGUAGES,

FRENCH, SPANISH, ITALIAN, AND GERMAN.

Elegantly printed. Price \$2.00
 Télémaque in French and Spanish, Price 1.75
 Télémaque in French and Italian, " 1.75
 Télémaque in French and German, " 1.75
 History of Napoleon in Spanish, " 1.00
 Lamartine's Graciosa in French, " .75

Any of the above works sent by mail on receipt of price.
 Address, **HIRAM C. SPARKS,**
 Publisher,
 374 325 Broadway, New York.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel, and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of **HARP MUSIC**, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 371

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,
 And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from **SEMINARIES, DEALERS AND TEACHERS.** A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Dwight's Journal of Music.

WHOLE No. 380.

BOSTON, SATURDAY, JULY 16, 1859.

VOL. XV. No. 16.

Translated for this Journal.

Henry Heine about Music and Musicians.

* XII. — LISZT. — CHOPIN.

Concluded from page 118.

LISZT stands nearest in affinity to Berlioz, and knows best how to execute his music. I need not tell you of his talent; his fame is European. He is unquestionably the artist, who in Paris finds the most unqualified enthusiasts, and at the same time the most zealous adversaries. It is a significant fact that no one speaks of him with indifference. Without positive force one cannot in this world excite either favorable or hostile passions. It takes fire to kindle men, whether to hatred or to love. What speaks the best for Liszt, is the entire respect with which even his opponents recognize his personal worth. He is a man of eccentric, but of noble character, unselfish, and with nothing false. His intellectual tendencies are in the highest degree remarkable; he has a great turn for speculation, and even more than the interests of his art do the investigations of the different schools, which occupy themselves with the solution of the great heaven and earth-embracing questions, interest him.

For a long time he felt a glowing interest in the beautiful St. Simonian view of the world; afterwards the spiritualistic, or rather vaporistic, thoughts of Ballanche beclouded him; now he is an enthusiast for the republican-Catholic doctrines of a La Mennais, who has planted the Jacobin cap upon the cross. . . . Heaven knows in what mental stable he will find his next hobby horse! But this unwearied thirst for light and duty is always praiseworthy; it shows his feeling for the holy, for the religious. That such a restless head, driven and perplexed by all the needs and doctrines of his time, feeling the necessity of troubling himself about all the necessities of humanity, and eagerly sticking his nose into all the pots in which the good God brews the Future: that Franz Liszt can be no still pianoforte player for tranquil town-folks and good-natured night-caps, is self-evident. When he sits down at the piano, and has stroked his hair back over his forehead several times, and begins to improvise, he often storms away right madly over the ivory keys, and there rings out a wilderness of heaven-high thoughts, amid which here and there the sweetest flowers diffuse their fragrance, so that one is at once troubled and beatified, but troubled most.

I confess to you, much as I love Liszt, his music does not operate agreeably upon my mind; the more so that I am a Sunday child and also see the spectres, which others only hear; since, as you know, at every tone, which the hand strikes upon the keyboard, the corresponding tone-figure rises in my mind; in short, since music becomes visible to my inward eye. My brain still reels at the recollection of the concert in which I last heard Liszt play. It was in a concert for the unfortunate Italians, in the hotel of

that beautiful, noble and suffering princess, who so beautifully represents her material and her spiritual fatherland, to-wit, Italy and heaven. . . . (You surely have seen her in Paris, that ideal form, which yet is but the prison, in which the holiest angel soul has been imprisoned. . . . But this prison is so beautiful, that every one lingers before it as if enchanted and gazes at it with astonishment) . . . It was in a concert for the benefit of the unhappy Italians, when I last heard Liszt, last winter, play, I know not what, but I could swear he varied upon themes from the Apocalypse. At first I could not quite distinctly see them, the four mystical beasts; I only heard their voices, especially the roaring of the lion and the screaming of the eagle. The ox with the book in his hand I saw clearly enough. Best of all he played the valley of Jehosaphat. There were lists as at a tournament, and for spectators the risen people, pale as the grave and trembling, crowded round the immense space. First galloped Satan into the lists, in black harness, on a milk-white steed. Slowly rode behind him Death on his pale horse. At last Christ appeared, in golden armor, on a black horse, and with his holy lance he first thrust Satan to the ground, and then Death, and the spectators shouted. . . . Tumultuous applause followed the playing of the valiant Liszt, who left his seat exhausted, bowed before the ladies. . . . About the lips of the fairest played that melancholy sweet smile. . . .

It would be unjust were I not to mention upon this occasion a pianist, who next to Liszt is the most celebrated. It is CHOPIN, who not only shines as a virtuoso by his technical perfection, but as composer too achieves the highest. That is a man of the first rank. Chopin is the favorite with that *élite*, who seek the highest spiritual enjoyment in music. His fame is of the aristocratic sort, he is perfumed with the praises of good society, he is as *distingué* as he looks.

Chopin comes of French ancestors in Poland, and has enjoyed a part of his education in Germany. The influences of these three nationalities make his personality a most remarkable phenomenon; in fact he has appropriated to himself the best, by which these three peoples are distinguished: Poland gave him her chivalrous sentiment and her historic grief; France gave him her easy elegance and grace; Germany, her romantic depth of feeling. . . . But nature gave him an elegant, slender, somewhat languishing form, the noblest heart, and genius. Yes, to Chopin one must accord genius, in the full meaning of the word; he is not a mere virtuoso, he is also a poet; he can bring before our consciousness the poetry that lives in his soul; he is a tone-poet, and there is nothing comparable to the enjoyment he affords us when he sits at the piano and improvises. At such times he is neither Pole, nor Frenchman, nor German; then he betrays a far higher origin; then one perceives, that he is sprung from the land of Mozart, Raphael, Goethe, that his true fatherland is the dream realm of poetry. When he sits at the pi-

ano and improvises, I feel as if a countryman were visiting me from my beloved home and were telling me the most curious things which had come to pass there in my absence. . . . Many a time would I have liked to interrupt him with questions: And how is it with the beautiful Nixe (water nymph), who knew how to bind her silvery veil so coquettishly about her green locks? Does the white-bearded sea-god still keep persecuting her with his foolish and rejected love? Do our roses bloom in flame-like pride as ever? And do the trees still sing as exquisite by moonlight? . . .

Ah! it is indeed now long that I have lived in foreign lands, and in my fabulous homesickness I often seem to myself like the Flying Dutchman and his shipmates, who are tossed about forever on the cold waves, and who long in vain for the still quays, tulips, fairs, clay pipes and porcelain cups of Holland. . . . Amsterdam! Amsterdam! when shall we come back to Amsterdam! they sigh in the storm, while the howling winds continually hurl them back and forth upon the accursed billows of their watery hell. Well can I understand the agony with which the captain of the doomed ship said once: If ever I get back to Amsterdam, I will become a stone there at any corner of a street, sooner than I will again leave the dear old city! Poor Vanderdecker!

I hope, dear friend, that these letters will find you bright and happy, in the rosy light of life, and that it will not be with me as with the Flying Dutchman, whose letters are directed commonly to persons, who during his absence, have long since been dead at home!

For Dwight's Journal of Music.

"Staying over Monday."

"You must not leave town to-day. Stay over Monday and hear our Concert. Besides the glorious *Sinfonia Eroica*, there will be the 5th Concerto, in which Welfsohn will show off well '*L'orgueil du Piano en tant qu'instrument de concert*.' Beside these, the delicious *entremets* of overtures from Mozart, Cherubini, Weber and Wagner. As for to-morrow, let me have it. After your early church come to me. I will send everybody off, and be 'alone to you.' We will live with Beethoven all the morning. Then after our dinner, while you sip your *café noir*, I shall invoke for you Schumann and Wagner and Field."

Who could resist such a tempting persuasion? Of course I staid. The sweet Sabbath morning was as clear and tranquil as the one old George Herbert sang,

"A bridal of the earth and skies."

I performed my devotions early in the simple little chapel of the Bishop. It was Trinity Sunday, and Low Mass was well attended. The Virgin's altar was decorated with large vases full of old Correggio's lilies, whose fragrance filled the air; and on the main altar another flower of the season added its heavy but delicious odor, the magno-

lia, making a most fitting incense to the sacrifice. Low murmured prayers, in the rich sonorous Italian Latin of the foreign priest, were all the sounds that struck the ear; there was nothing to offend the most fastidiously æsthetic, and God could be approached with pleasing pomp and modest but decent ceremonials.

After an hour's enjoyment of this repose of the soul and elevation of the heart and mind, I left the chapel and went to my friend. She had been true to her word. I found her alone; and on the *piano à queue* was a book of Beethoven, open at the *Sinfonia Eroica*. A simple breakfast, of fruit and fragrant tea and rolls, was set out on a table beside an open window, which looked out on a pretty nook for a city garden. There were sweet blossoming vines and plants, and under a solitary old tree, in the centre of the grass plot, were piled up huge stones, whose mica veins and sheets made them look dripping wet, while around and in between them spread out long ferns and graceful weeds. My artist friend gave me for breakfast more than food.

"See," she said, "here are medallion portraits of Schumann and his Clara. Niedlich brought them to me last evening. Are they not well framed? That dark heavy wood harmonizes finely with their sad faces. How they look earnestly on into the Beyond! He with stubborn determination, she with trusting faith, which is patient and firm, if it is a little weary looking. And this—is not this delicious? It is a pencil sketch S. drew for me last summer, the last night before I left the sea-side. It is a little Cupid playing the violin. Are not the eyes lovely? So dreamy, just like a baby half sleeping and waking. That St. Cecilia J. brought from Germany to me, and E. colored it. Is it not cleverly done? And there, just beside Chopin, a fitting companion, hangs as usual your old favorite, that fearful but beautiful Francesca di Rimini of Ary Scheffer, with its cruciform mass of light. In the evening when I sit here resting after my daily labor for our quotidian bread, and musing in the dim *crêpuscule* which only shows that curious mass of light, without defining the sweeping forms of pain, the crucifix delineates itself on it plainly to me. Paolo's arms bent above his head in fierce agony, make the transept, and her white body the nave. What deep religious thought there is in it, *m'amie*! It has been well said that Ary Scheffer is the only truly religious painter of our era. It is a mysterious creation, that picture with its double history; the earthly love, earthly sin and fearful penance which one view gives, and God's mercy in the glorious atonement which the dim light reveals!"

And thus we loitered over the modest wall decorations of her artist-like room. She showed me precious books, orthodox editions of Beethoven and Mozart; her new French æsthetic romances and fast accumulating collections of her new idols, Schumann and Wagner; but I felt happy to see that the portrait of our old idol, Chopin, hung close to her left hand at the piano, and beneath it, as before an altar, stood a little vase of flowers on a *bisque* bracket, while the book of pressed leaves gathered at his grave by a friend for her, and his works still held their old place of honor in her musical library.

We talked of the concert, which led us naturally to the piano, where she analyzed the *Sinfonia Eroica* for me, playing passages to illustrate

De Lenz's remarks and her own thoughts. After it, followed the Concerto in *Mi Bémol*, and from that she turned to the 4th Symphony (Opus 60), and played its Adagio through, which sounds untiringly a continuous call, a mysterious demand for some one; not an inquiry nor a question, but an imperious, persistent call. This is the design—phrases and passages wind around with weird inspiration and scientific skill, until the solemn period is reached—in vain, the call is still heard. As in all Beethoven's works the simple design of his thought reigns supreme. And in this symphony the poor solitary demand is left alone and unanswered, for the gay Scherzando and strange Finale which follow, so busy and free from mystery, give no answer to this solemn call. It is like the unsatisfactory ending of so many young dreams, hopes, and aspirations in life; a brilliant realizing of earthly things, leaving the soul still ungratified.

"I like this *Larghetto* in the 2d Symphony," said M., as her fingers flowed dreamily over this one of the few peaceful, contented love dreams in which Beethoven indulged.

Do I linger too long over that day? I have only arrived at dinner which we enjoyed most artistically; spring lamb and mint sauce, &c., not pressed rose leaves and cream; give these last to the dilettanti, and a good substantial repast to the true artist. After ours was despatched with goût and fitting reverence, while I sipped the fragrant *café noir* made by the marvellous fingers of the artist herself, I listened to a *Fantasia* of Schumann in *La major*, full of bewilderment, curious, tangled rhythm and weird modulations. Then she played some *Nachstücke* of this same profound musical thinker, which were suggestive of solemn meditation.

"But Field's *Nocturnes*!" she exclaimed. "Listen to this—and this one—and this one—are they not tender and delicate, like Bettine's 'Psyche just awakened'?"

I should weary you out, maybe, if I were to follow my own bent, and dwell on all that my artist friend said and played on that day. I shall not tell any more, and I shall keep also for my own especial musing, the recollection of the short evening, when Niedlich came in, and played rich solemn sequences in which were combined the full harmonies with the royal purple mourning sounds of minor triads sweeping up grandly over the whole.

The following evening we seated ourselves early in the comfortable chairs of one of the back balcony boxes of the Academy of Music, which are really more secluded than most private boxes in our out-door theatres, but we recalled with longing the dim, cosy private boxes of Italy, where one is really and truly alone with one's self or one's friend. The "Jubilee Overture" opened the programme, and was, as usual, received graciously.

"I do not like that overture," said our friend Niedlich, who was seated just back of us, and who is one of those *rare* *aves* whom two friends of mutual tastes can admit to form a trio in the conversation. The social harmony is always complete and full when Niedlich joins us.

"Now, *grogneur*," said M., "do not begin to scold so early in the evening; we have determined to be pleased with every thing to which we listen and to shut our ears to all we do not like."

"It is filled with commonplace-isms and winds

up with a huge stupidity," growled the persistent Niedlich.

"Hush! the prima donna is being encored, and you have not heard a single note in her aria from *Le Prophète*."

Niedlich grumbled still more resolutely; the prima donna did not suit his fastidious taste, and he refused to be pacified until that capital leader, Carl Senz, organized his orchestra, and Wolfsohn took his seat at the piano, for the execution of the 5th Concerto, *Mi Bémol*, (Opus 73). This was the gem of the evening. It wassset in the full of the round, just as we were all fresh and in good humor; then the leader, Senz, is a man full of musical magnetic power, and feels every note of the composition, the execution of which he may be directing.

The piano part in this incomparable Concerto is the prima donna of the orchestra; but, as De Lenz says, Beethoven, while he loved his piano compositions better than his grandest symphonies, cared little for mere *pianism*; therefore while the piano is the queen of the orchestra in this Concerto, she reigns over a nation of sovereigns. The Allegro went off brilliantly and was loudly applauded by the innocent public, who fancied it was the end of the piece.

"Wolfsohn was afraid the Concerto would be too long," said M., "when he played it at rehearsal this morning, and now he will begin to feel alarmed, I am afraid."

"Why need he care?" muttered Niedlich. "It's but fair we should have some enjoyment of the evening at least, for do we not have to listen patiently to their singing?"

"Patiently!" I ejaculated, with a laugh, which was checked by my feeling M.'s hand resting with an entreating grasp on mine. The Adagio had commenced. Clearly and beautifully the artist managed it. His *chiaroscuro* was exquisite; he made the piano part recede and advance with the well drilled instruments, never varying in the faintest shadow from the atmosphere of the orchestra; the same veiled, silvery tone, so mournful and mysterious, that the violins *con sordini* breathed out, the same deep shadows given by the full orchestra, and the same delicate gradations out to the very highest light he observed. While we noticed this, we pardoned his lack of poetic expression in the melodic design. He executed them too crisply. He should have let some of them fall dripping from his fingers, like Bacchus pressing his rich grape cluster, or given to them more "linked sweetness long drawn out"—a little more of Beethoven's delicious *legato*. Listen to what De Lenz reports from Ries' lips.

"Passing, in 1827, through Francfort am Main, where I had to remain a day, a few minutes after my arrival I knocked at the door of Ferdinand Ries. Ries kept me with him all day, and played for me the most important sonatas of Beethoven, replying courteously to all my questions. 'The precept of *legato* which I received from Beethoven,' he said, 'is the only rule to establish, for the execution of his pianoforte works.'"—(*Trois Styles de Beethoven, par De Lenz*, v. ii, p. 89.)

But while listening to the otherwise almost faultless execution of this Concerto, we could not find it in our hearts to be critical. Only now, at a week's distance, have I the boldness to venture on it. Luckily a second donna warbled between

Wolfssohn's Beethoven, and Cherubini's Overture to "Les Deux Journées" or we should have suffered, "died of a rose in aromatic pain." Those who study instrumental music grow after a while very fastidious about vocal. Only when we reach heaven shall we hear singing to please us. The instrumental devotee misses the rich coloring to be found in instrumental music. The voice must be a Sontag's or Alboni's to be satisfactory, to relieve the baldness and hardness of mere melodic design without rich alternating or modulating harmonies. The overture to *Les Deux Journées* was performed with spirit and skill, but was not comprehended by the audience.

"*Les Deux Journées* was the opera," said Niedlich, as we leaned back in our chairs to have a little chat, "that Cherubini sent to the Conservatoire that he had helped to found, and it received the work of its master with only a simple honorary mention, while to Mehul's 'Joseph' they gave the decennial prize he hoped to receive."

"And did that disgust him with secular music?"

"Very likely: for after the Restoration of the Bourbons, when his rival Spontini went out of fashion and Cherubini became again the vogue, he devoted himself to the composition of sacred music, by which he is best known to us now."

Then we talked of Cherubini's "Medea" and "Elisa," and of his tranquil life at Gaillon during his rival Spontini's reign under the Empire; and how he forgot his chagrins and soothed his wounded pride by making love to and wooing, in the sweet harmonies of "Eliza," his wife, Cecilia Tourette. Then from Cherubini we went back to his master Sarti. Our pleasant artist talk filled up the short interlude between the first and second part of the Concert, which second part was to be held sacred to one piece, the great *Sinfonia Eroica*.

"I feel like putting it off until another evening," whispered M.

"Or of having had nothing but it to-night," added Niedlich.

"That would have been the best arrangement," I said. "I wonder they did not have it so."

"Yes, for us," responded my cleverer friends, "but not for the management. A poor house would have been the result. Music chaff is better than music grain for a popular concert. As it is there is too much golden grain. I'll wager any thing you please that every paper of to-morrow will, after complimenting the *Donnas*, declare with Dogberry-like wisdom that the instrumental pieces were all too long." And they won their wager, it was so; on the next day every daily journal said in different ways this thing."

Tap, tap, tap, and our familiar old Musical Fund Director, Meignen, mounted the little platform while the Orchestra arranged themselves. The *Sinfonia Eroica* commenced. The first movement was performed "traditionally," and we were *antipathique*, so we sat unmoved. We did not dare to complain, it seemed ungracious and like disclosing the *faiblesses* of one's husband, or wife, or dearest friend; but we dared in our hearts to wish that there might be poured into its execution some of the divine wine of expression, — that subtle afflatus which would have caused our nerves to tingle, and the life-current to course more rapidly through our veins.

The second movement, however, the *Marche Funèbre*, roused us. It was executed in a fitting and solemn style — calm, grand and heroic. The

hero has struggled with his fate and has reasoned highly and holily with himself, and while phrases and passages tell of a mourning people who follow with high pomp and gorgeous ceremonial his mere earthly remains to the grave, there are designs in the fugue which tell also of the heroic resignation with which, after struggling with his fate and yielding for an instant to the stunning effect of his defeat, he submitted to the overthrow of all his great hopes and aims.

There was a mask taken of Napoleon after death, familiar to most of us by a clever engraving often seen. On that dead face rests a sublime calm and peacefulness that proves a Beyond, and a holy rest, more firmly than fifty and five hundred times fifty sermons could. It is like the mask of Dante taken also after death, which I saw standing beside the bust of him taken during life, in the Farnese collection at the Studii in Naples. The face of the life bust expresses resentment, proud, sullen, rebellious anger, but on turning to the one taken after death, the hot tears will spring to your eyes as you look from one to the other, and hear the lesson that comes home thrillingly to your heart. Why should Life have been so sorrowful and stern when Death stood at the end so sublime in its peacefulness? It is as if an angel had swept his wing over all wrong and straightened each distorted will. When I first saw these two wonderful clay histories, the first comparison I made was with the *Sinfonia Eroica*; for the expression of heroic calm to be seen on these dead faces of these two great heroes is related in the first degree, as they say in Music of certain keys, to the designs in the middle and closing movements of Beethoven's Grandest Symphony.

Heroic! Yes, well named is this Symphony, for it is heroic from the first note to the last. And in the finale, most heroic is the joyous accent of the hautboys in what Berlioz calls "the *episodical andante*," with the tone-chains broken by rests into tone-groups, like short breaths, but every tone-group singing out trust and hope in something On and Beyond.

We would have willingly rested quiet during the interlude following this great Symphony, and talked loiteringly and lingeringly to each other; but some friends had found us out, and may be it was as well, for we were too solemn and high-strung and needed the friction that society converse, so elegantly ignorant of each other's feelings, gives.

The Overture to the *Zauberflöte* opened the third part, which division was under the gentlemanly direction of the thoroughly English Dr. Cunningham. Then followed Meyerbeer's strange, thrilling *Moine*. I will not say a word on the manner in which it was sung; the audience encored it, and therefore of course I was wrong in my opinion. It was the first time I had heard it, and while M. translated to me in flowing prose, warmed and inspired by the superb orchestral accompaniment, the words of the song, I listened to it with interest, and completely ignored the objectionable part of the vocal execution, which was more than made up to my mind by M.'s improved translation.

A solo for the Violin, by Mendelssohn, cleverly executed by Gaertner, came after this; and then a curious *encore* of his, the merit of which we were too fatigued to fully take in. An Aria of Rossini succeeded, whose *floriture* seemed carved

in wood, and pretty stout wood at that. The mammoth Concert — for mammoth it was in programme and attendance — wound up with a glorious March from Wagner's *Lohengrin*, so full of rich coloring and gorgeous harmonies that it was well calculated to send us home, weary as we were, in superb spirits.

And all this was what I gained by "staying over Monday." A. B.

Handel and Haydn Society.

THE SECRETARY'S REPORT, SUBMITTED MAY 30, '59.

Mr. President, and Gentlemen of the Handel and Haydn Society:

It becomes my pleasant duty, at this recurrence of the Annual Meeting of our Society, — a duty self-imposed, yet in no wise the less agreeable, — to lay before you a report of its doings for the season that has just terminated; which I shall now proceed to do with as much brevity as the nature of the subject will admit of.

There have been thirty-four rehearsals of the Society since Oct. 3d, 1858, — at which time they were commenced, — at an average attendance of less than two hundred; and there have been seven Concerts given during the season, when from two hundred and fifty to three hundred and twenty-five have been found occupying seats; and it is fair to presume that a large proportion of this surplus seldom, if ever, attend the rehearsals. Of the seven public performances of the Society, named above, the first was in connection with artists under Mr. Strakosch's management, and one with Mr. Ullman, both of which were slightly remunerative. The annual performance of the "Messiah" was given at the Boston Theatre on the evening of Sunday, Dec. 26th, on account of the Music Hall having been occupied at that time by the Young Men's Christian Association, for a Fair. Although the Hall was ours by contract, the Trustees yielded their right for a sum which was thought to be a fair compensation. The performance was highly satisfactory and added something to the receipts of the Society. "Israel in Egypt" was given once, at a loss of a considerable sum, and "David" twice, with a large loss on both performances.

The Society then finding itself in debt, determined on giving a benefit Concert, and to that end applied to the Directors of the Music Hall for the free use of their Hall, which was promptly granted. An appeal was also made to the members of the orchestra and the soloists who took part in the performance, all of whom tendered their voluntary and invaluable aid.

The Society cheerfully responded to an invitation of the Mercantile Library Association, to assist at the annual celebration of Washington's birth, 22d Feb., and sang choruses from the Oratorios. It also rendered assistance at a Concert given by Mr. Charles R. Adams, and likewise at one by Mr. Zerrahn. It will be seen by this enumeration that the Society, as such, has appeared before the public ten times during the season.

There have been ten persons admitted to the Society, and eleven have been discharged.

The Board of Trustees have held nineteen meetings during the season, and the Society has been called together twice for business purposes.

Pardon me, gentlemen, if I refer again to the great evil so extensively prevailing, of members absenting themselves from rehearsals until upon the eve of a performance, and then claiming admission to the house with all the privileges of membership. It cannot but be highly detrimental to the best interests of the Society, and the Board are fully sensible of it. No member of the Society can be allowed to take a seat in any other portion of the house than the Orchestra, under any consideration whatever, except under the twenty-year-membership clause, and in case those who have absented themselves from rehearsals assume their proper places in the choir, they are entirely incapacitated for rendering assistance.

The consequence is, that what would otherwise be creditable performances are too often marred under the present arrangement, to a serious extent, and oftentimes an Oratorio is much less correctly and forcibly rendered, with our full number present, than it would have been had one-third the number been absent; or those, at least, who had not properly rehearsed the music.

And again, it is but simple justice to each and all of our associates, without going into the question of obligations of members to the Society as such, that we render all the assistance in our power, in the rehearsal of works for public performance, whether old or new, instead of allowing a small number to come

together week after week, and labor on some difficult composition, requiring all the efforts of the united whole to overcome and master its difficulties,—as was the case in the rehearsal of a colossal work during the past season. And yet there are those who seem to feel neither responsibility to the Society, nor obligations to their associates; and when such are spoken to, or remonstrated with, on the subject, their reply usually is, that they can sing the music without any difficulty, and that there is no need of their rehearsing it.

This state of things calls loudly for reform; and it is hoped that if members continue thus lax in their duty to the Society and to each other, some more efficient means may be adopted to bring them to a sense of duty; that the Handel and Haydn Society may maintain the proud distinction it now occupies, of being the first association of the kind, not only in age, but in numbers and efficiency, in this country.

From the time of the first meeting in Mr. Graupner's little hall in Franklin St., on the 30th of March, 1815, where men, few in number, but strong in purpose, were gathered, with the avowed object of forming themselves into a Society for the promotion and encouragement of a correct taste in the performance of Sacred Music, until the present time, the Handel and Haydn Society, which was then and there organized, has gone steadily onward in the work for which its members first united themselves together; and it is believed that it has done very much towards moulding a taste for Sacred Song in the sanctuary, of a more devotional and rational character than that which was then in common use.

From the landing of the Pilgrims, in 1620, to the advent of William Billings, 1770—who was styled the first American author—a space of one hundred and fifty years, there was little change in the music of the Church; the tunes being all of a dolorous character,—“linked sweetness long drawn out,”—which were rendered still more tedious to the listener as well as to the singer, by the custom then prevailing of “lining the Psalms,” as it was called, by the Deacon or Clerk of the Parish Church.

Some amusing anecdotes may be found in the early annals of the Church in this country, in connection with this subject: such as the vote of a certain Parish that Mr. A. and Mr. B., two individuals who were supposed to possess the requisite qualifications, be requested to assist Deacon C. in “raising the tune in the Meeting House.”

It is not my purpose, however, to go very extensively into matters of so ancient a period as that referred to, but in a few words to show the state in which the music of the Church was, at the time of the formation of this Society, and the improvement which took place at, or about, that time.

William Billings was the first to introduce a change into the Music of the Church, when in 1770, he commenced the manufacture of those tunes so well known at the present day, and which at that time were of so joyous and agreeable a character in comparison to those so long in common use, that the new style was at once adopted, and others soon sprang up to assist in the work of reformation; if it could be so called.

This style of Music was continued in the churches from that time until about the date of our organization in 1815; though some dissensions had occurred, from various causes, in the selection and performance of Sacred Music in the Church; and it is probably owing in part to that fact, that so many came forward, and from such different denominations of Christians, to unite in the formation of a Society for the purpose named.

The *Columbian Centinel* of Dec. 23, 1815—a copy of which has fallen into my hands through the instrumentality of a fellow associate, and which ought always to be preserved among the records of the Society,—in a somewhat extended, and highly flattering notice of the Society, says, among other things, that “among its members are almost all the principal vocal performers of Sacred Music in this and several of the neighboring towns.” * * * “One of their most important objects is to create and cherish in the community a love of *Sacred Music*, and to improve the style of its performance; and as their members emanate from every Society of public worshippers, each may reasonably expect to derive some benefit from the united exertions of the whole.” It is confidently believed, that not only our own city, but the neighboring cities and towns have derived something of good from an occasional association with us, and from our example.

The paper above referred to contains also an announcement of the first concert of the Society, which took place at the Stone Chapel, on Christmas evening, Dec. 25th, 1815, with a programme of selections principally from the Oratorios “*Messiah*,” “*Israel in Egypt*,” and the “*Creation*.”

An eminent writer of that day, in a notice of the performance on that occasion, uses the following language:—“Such was the excitement of the hearers, and enthusiasm of the performers, that there is nothing to compare with it at the present day;” and the Handel and Haydn Society was soon the “wonder of the nation.”

The performance of music by this Society was far in advance of every thing of the kind in those days; “and,” says the same authority, “this Society was the grand fountain into which all the other minor societies flowed, and the spirit which was there imbibed spread through the land;” and he goes on to say “that it may well be styled the Father of Sacred Music Societies in our land.”

The publications of the Society are all of standard excellence. Among them may be named the “Handel and Haydn Society's Collection of Church Music;” a work that holds its place to this day in the high estimation of our best musicians; and we could wish that the learned editor of that work had given nothing to the world, subsequently, in any manner inferior to the music contained in that collection; but unfortunately much of the music of the present day is far below that standard.

When such melodies as “We are all noddin,” “God save the Queen,” the “Prima Donna Waltz,” and many others that we could name, are set to sacred words, and published in a collection of Church Music, with the name of some well known author as editor, it becomes us to look about and see if there really has been any advance in that direction.

Notwithstanding all this, however, no one can hesitate to say that there has been a very great improvement in the character of our Church Music during the last forty years; but it becomes us all to use proper discretion in the selection of music for our church choirs.

The Society owns, at this time, a valuable and extensive Library of the most approved works of Handel, Haydn, Beethoven, Mendelssohn, Mozart, Rossini, Neukomm, and others, the most of which has been performed from time to time, as opportunities occurred, with foreign vocalists of celebrity; or as circumstances would admit of, with our own resident vocalists, of which we now have a goodly number, competent to assume the various roles of the great Oratorios. But with all this seeming completeness necessary to render an association like ours efficient, and with all the apparent success which has attended the efforts of the Society for so many years, it is an indisputable fact that the receipts from the public performances of the Society are not, and never have been (with rare exceptions) sufficient to meet the current expenses of the season; and it not infrequently happens that members are called upon for assessments to make good the deficiency; or oftener, to voluntarily contribute a sufficient sum to liquidate the charges, and to place the Society again in a healthy condition to commence anew the duties of another season.

This should not be. A Society that has done so much for the cause of music in our country, and which, by its public performances of the highest order of Oratorio music existing at this day, has contributed so much to the enjoyment of its patrons, should not be suffered to languish for proper support and encouragement in the good work which it has undertaken. Immediate means should be taken for the establishment of a fund, either by subscription or otherwise, the interest of which should be sufficient to meet the ordinary expenses of a season; or, which perhaps would be of greater permanent utility,—a nucleus of a fund should be at once formed for the purpose of building a hall for the better accommodation of the valuable property of the Society, and where rehearsals could be held free from the petty annoyances which must often occur when but a temporary occupancy of any hall or room is our lot.

Could the Society, by any means, be placed in possession of a hall of sufficient capacity for the seating of ten or twelve hundred persons,—either through ownership, or the entire control by means of a long lease,—much could be done towards the advancement of a taste for music which it is now quite impossible to accomplish.

The short works of Mendelssohn, Berlioz, and others, could then be rehearsed, and acceptably performed without the expense of an Orchestra, and at an admission fee within the reach of all. The members could come together oftener, the hall could at all times be accessible, and frequent rehearsals could be had of such *morceaux* as would naturally come within our reach; but for the performance of a full Oratorio, an Orchestra and a large hall could be had, as now.

Another important object would be gained by this arrangement, in the more firmly cementing together of the members of the Society by more frequent intercourse with each other; which fact alone would

seem to be a sufficient reason for an effort of this kind.

A large and valuable collection of music, much of which is rare and of great value, will soon be added to the shelves of our Public Library; and through the enterprise of our Boston publishers, we may be placed in possession of much that will be valuable to us, as well as to the public. Must we forever remain shut out from all these things because of the expense attending rehearsals? Could our expenses be reduced, or had we a fund from which to draw, a larger and more interesting field would naturally open before us. But our financial condition now is not such as to warrant the government in assuming the responsibility of even repeating the performance of any composition for the purpose of creating a proper taste for it, unless liberally supported and encouraged in the work.

I must beg your indulgence for having occupied so much of your time in the discussion of this matter of a fund for building purposes, which was first brought to the notice of members through the Treasurer's report of last year. But I deem it of sufficient importance to have a place in this rather hastily written communication, which, if it should be of any service in furthering the desirable result, shall feel amply repaid for thus crudely recalling it to your attention. Let it well be considered; are there not those in the community who are able and willing to do something towards placing the Handel and Haydn Society on a more sure footing than that which it now occupies? I think there are many such; and could a proper appeal be made to them, I fully believe that a fund sufficient for all purposes could be at once obtained.

In union there is strength. Let us, then, as one united whole, keep our eyes steadfastly fixed on the great objects of the Society; and that we may the more efficiently carry forward the work, let us strive to place our much loved association beyond the pressure of financial embarrassment, by the accumulation, if possible, of a fund that shall be adequate to the annual expenses of the Society, or for the purpose of providing ourselves with a home. Let then our watchword be, “In union there is strength,” and pass on to a higher position, both financially and artistically.

Respectfully submitted,

LORING R. BARNES, *Secretary*.

The Tomb of Donizetti.

In the course of an article on Garibaldi's Entry into Bergamo, the *New York Evening Post* has the following:

Bergamo lies in the north central part of Lombardy, and is about thirty miles east of Como and twenty-nine miles north-east of Milan. Its position is peculiar, the old town being situated on the top and sides of a steep, rocky hill, a foremost wave of the great Alpine billows that here meet the level expanse of Lombardy. On the plain beneath, and in a situation openly exposed to the attack of any hostile force, is the newer and larger part of the town, which, with its wide curving streets, its lively market place, and the spacious and commodious railroad station recently erected, exhibits a life and enterprise not often seen in Italian towns. It is in this part of the place that the greatest part of the trade and business of the city is transacted. Everything is motion and activity, and on every side there are tokens of prosperity and comfort.

A long, neatly kept and carefully graded road leads up to the old town, and passing beneath a frowning arch, the visitor finds himself upon the bastions, which, at present, lined with noble poplar and other trees, whose rich foliage cast a refreshing shade over the wide walk, form the chief promenade of the Bergamese. Another path up a winding street, with grass growing between the crevices of the stones, brings him into the old town.

The change is very striking. Up here all is as quiet and antique as below it is bustling and modern. There are old houses of six and eight stories, clinging, as if with desperation, to the very edge of the rocky hill on which the city is crowded, their windows opening upon deep precipices that make one shudder to peer down. There are old gateways, quaint, narrow streets, with many grim old mansions of the middle ages, and with a few little shops that ought to have existed at that period, but certainly have no reasonable claim for existing now. The very people seem changed,—the women adorn their heads with gigantic caps of incomprehensible shapes, while the men hobble slowly about in preposterous wooden clogs, their heavy footfalls re-echoing through the narrow avenues.

Near the centre of the city, and on the very summit of the hill, is the Cathedral, a large Gothic struc-

ture, irregular in form and by no means harmonious in detail, but presenting many features of architectural and artistic interest. It was originally a church of the early Arians, has several times been restored, and last in the middle of the seventeenth century. While it contains several monuments attractive to the antiquarians, there are none that interest the general tourist more than that erected some four years ago to the memory of Donizetti, who was born and died in Bergamo. The gifted composer of "Lucresia," "Lucia," "Favorita," "L'Elisir," "Martiri," and many other operas so popular here, and all over the civilized world, is buried in this cathedral. The monument erected by his surviving brothers bears a simple yet touching expression, which may be lamely thus rendered in English: "To Gaetano Donizetti, the fertile composer of sacred and secular melodies, this monument was raised with affectionate memory by his brothers Giuseppe and Francesco;"—certainly a modest tribute to one of the greatest of modern musicians, and one whose sweet melodies are sung in almost every land. The monument is an ingenious and elegant, though not a great, work of art. The principal figure is that of a female, whose long, waving hair is flowing loosely over her shoulders, while a circlet of stars serves as a coronet. Her head droops as in sorrow, while her hand falls idly on a broken lyre. There is a group of cherubs quaintly expressing their grief by breaking their little harps, and a medallion portrait of the composer surrounded by scrolls inscribed with the names of his most popular operas.

It is known that he deeply loved his native place, as well he might, and when his mind failed, and the teeming brain that had produced so much and so beautiful music was erased, he wished to be brought back to his home. They bore him, by easy stages, from Paris to his Lombard city near the Alps. He lived but a short time after entering its precincts, and one spring morning in 1848 the Bergamese people gathered in the Cathedral to attend the mass sung for the repose of the soul of Gaetano Donizetti.

Uniform Musical Pitch.

Meeting of the "London Society of Arts."

The meeting took place at four o'clock, the Rev. Dr. Whewell, F.R.S., Master of Trinity College, Cambridge, in the chair.

The Chairman said he had been requested by the Council of the Society of Arts to preside over this meeting, which had been called for the purpose of considering the question of a uniform musical pitch. He scarcely knew why he had been selected to fill that position, but he was willing to do all in his power to further the object in view. He could hardly be said to be in any way connected with musical literature, though the author of a well known work, called "Smith's Harmonics," in which there were some curious calculations upon this subject, had formerly occupied the post which he (the Chairman) then held as Master of Trinity College. He believed that this writer was the first person who determined the pitch by ascertaining the number of vibrations in a second which gave particular notes. This was done in the pipes of the organ at Trinity, and might be said to be the fundamental determination of the pitch in England, so far as mathematical definition was concerned. The subject had recently been more prominently brought before the musical world, in the Report issued by the Commission appointed by the French government to investigate this question, with the view to the establishment of a uniform pitch to be adopted in that country. In that report, an historical view of the question had been taken, and the number of vibrations of various notes at different periods during the last century and a half had been stated. The question with the Commission was: from which of those various numbers the selection was to be made. He had no wish to detain the meeting by remarks of his own upon this subject, as there were many present who had studied it more completely than he had, and who possessed technical knowledge derived from practice, which was not possessed by himself; but he would take the liberty of offering one or two suggestions, with a view of giving some direction to the discussion. The first question to be determined was, whether it was desirable that a uniform musical pitch should prevail; and, secondly, whether it was possible to establish such a uniform pitch in this country. The latter question came before them very naturally, inasmuch as the establishment of a uniform pitch was to be enforced by stringent legal means in France, a course which could not be imitated in this country. The legislative provision upon the matter was, that musical instruments not conforming to this regulation were not to be admitted to any Exhibition of Industry in France. It amounted, in fact, to a prohibition and repression of instruments which were not

of the pitch determined upon; and the man who gave false measure in music, was to be dealt with in the same manner as a fraudulent purveyor of meat, or a dishonest vendor of cloth. Of course, it could not be expected that our musical friends in this country were to be subjected to penalties such as those, or that a uniform pitch could be enforced here by any such means. Therefore, they had to consider what means short of these could be used, and whether any influence beyond a general understanding amongst those engaged in music could be brought to bear. These were points upon which those present were well qualified to give opinions, which, he was sure, would be listened to with interest and deference.

The Chairman inquired whether any gentleman had any motion to submit to the meeting.

The Rev. J. Cox, with a view to introduce the discussion would propose as a resolution:—"That it is desirable that one uniform musical pitch should prevail."

Sir George Smart seconded the resolution.

Dr. Wylde regarded this question as one, if not of very great importance to the art they professed, at least one of considerable interest to the musical world generally. It was to be remarked that composers—the men who studied the science of music and the poetry of sound—cared very little indeed for these details of the art. It mattered not to them whether a vocalist sang at a pitch which might be a little too high or a little too low, so that they got the right effect from their music. At the same time, he thought a uniform pitch should be established, and the profession were very much indebted to the Society of Arts for bringing the subject before them, and particularly to the reverend and learned Master, who had kindly undertaken to give them his valuable assistance by presiding on this occasion. When they saw one of the greatest intellects of the age engaged upon such a subject, they of smaller minds ought not to hesitate to go into it, and to endeavor to come to some decision. This was a subject which might be discussed both musically and mathematically. He thought, as regarded the musical part of the question, they, the professors of the art, should come to an understanding amongst themselves as to what the pitch should be, and then hand it over to the mathematicians to say what number of vibrations in a second went to form the note decided upon, so that they might be certain that in future the pitch would neither increase nor decrease. He thought one great reason for the lowering of the pitch in France, was to accommodate it to the provinces. In all the provinces of France were to be found government music schools established for civil and military purposes, and it having been found on inquiry that the pitch used at most of these establishments was lower than those used at Paris, he thought a low pitch had been decided upon in order to suit their convenience. The necessity for this did not exist in England. There were here no provincial music schools to consult. Whatever was done in music was for the most part done in London, and the provinces being dependent on London for their supply of music, a decision came to in London constituted a law for provinces. He was not for lowering the pitch, because their ears were accustomed to the present high pitch. He did not desire to lower it, although it sometimes strained the voices of the vocalists, as it would spoil the brilliancy of instruments. He did not wish to discuss the mathematical part of the subject; but presumed the A in this report was the A of the tuning-fork. Was he to understand that the table of vibrations alluded to this specific A? The learned chairman had mentioned Dr. Smith, formerly master of Trinity College, as the first person who had made calculations on this point. It appeared to him that according to that calculation, the note which they called D—the D below the treble clef, one-fifth lower than the note given in this paper—gave 262 vibrations in a second. The instrument invented by Ramsden, in 1768, gave, as the mean result of several experiments, 284 vibrations in a second. In order to form the scale, the rates of vibrations he believed to be—for the second note, as 8 to 9; for the third, 5 to 4; for the fourth, 3 to 4; and for the fifth, 2 to 3. How was it, then, that the normal diapason of the French gave 870 vibrations in a second? It appeared to him that the English and French calculations did not agree by many vibrations.

The Chairman thought they had better not entangle themselves with matters of harmonics.

Dr. Wylde—Taking it as that A, according to our mathematicians it ought only to give about 862 vibrations in a second.

The Chairman—If they got any one note right, all the rest would come right.

Dr. Wylde—True; but if the difference alluded to was nothing to the mathematician, it was something to the musician. He thought it was a question whether the commissioners had not taken the compound fifth for the perfect fifth, the ratio of which is

as 1 to 3, but even then the difference of calculation was very great. He did not wish to say more on the subject, only to call attention to it. He hoped that on the musical question they might come to some decision.

Mr. HULLAM thought a uniform pitch was highly desirable, and he had been of that opinion for many years. This was not a new subject to him. As far back as the year 1842, which was about the time when he publicly entered upon that particular work on which he had been engaged the greater part of his life, people applied to him to recommend them tuning-forks. On inquiry he found that many of those in circulation, all which were supposed to sound the same note, differed from each other; and, as it was certain that all of these could not be right, so it seemed probable that none of them were so. He then set himself to consider whether there was any particular pitch which, on any account whatever, was more desirable than another. Of course a pitch aspiring to universal adoption, must be regulated eventually by what was convenient to the human voice. But there was a further question; whether, having reference to the scientific part of the subject, there was any particular number of vibrations per second which was more convenient than another for simplifying musical calculations. Nothing was more certain than that a very slight difference, such as 508, 510, or 512 was hardly appreciable by the ear, and was practically no inconvenience to any one. He had found the number of 512 vibrations per second for the C, gave the simplest series of numbers representing the other notes, and was very favorable for musical calculations; at the time of which he was speaking, this pitch was a little above some of those then in use, and a little below others, so far as a correct comparison could be made, for that was a difficult matter. He had then with him a pocket-full of tuning-forks which he had collected, and no two of them were alike, except those which had been made to his order by a scientific process. It appeared by the evidence that could be collected, that this number of 512 was a fair mean; it was not inconveniently high for voice, nor inconveniently low for instruments. He put himself in communication with Mr. Tomlinson, and a gentleman who he found had given a great deal of attention to the subject. Mr. Tomlinson, on being supplied with one of Cagniard de la Tour's instruments for measuring vibrations (the Sirene), satisfied himself that he could regulate this instrument, which every one knew was very difficult to keep at the same pitch, so as to ascertain what was 512 vibrations per second; and he made certain tuning-forks, of which he (Mr. Hullam) had seen and tried hundreds, and he had never found the slightest discrepancy in them, except, he might tell them, on that morning, for the first time in his life. He would mention the circumstance, as it might tend to throw light upon a difficult subject which had very much puzzled him—as to whether or not tuning-forks could be depended upon for any length of time. He tried two of those forks with the greatest care again and again that morning. He then placed one of them upon the hot plate of a kitchen-range, and allowed it to remain until it became heated to such an extent that he could only hold it with a glove on, when he found that the pitch was considerably lowered.

That was nothing new: but the extraordinary part of the matter was, that the fork had never since recovered its former pitch, and there was still some little discrepancy between it and the fork which had not been heated. To return to the question before them as to the propriety of a uniform pitch, every one who had been in an orchestra must, he thought, agree that such a pitch was highly desirable; nevertheless, he had found that there were different opinions upon the subject. There was a Sig. Staffa, editor of a musical journal published at Naples, who thought there ought to be no fewer than four pitches, having regard to the different qualities of instruments and voices, viz.: two for voices—one for the theatre, and another for the cathedral—and two for instruments. The writer illustrated his theory by the remark that the weight and elasticity of the air, so varied in different climates, that music could not be executed at the same pitch in Russia as in Africa. How far that was right he could not say. He would, however, give them an instance of the inconvenience arising from the want of uniformity of pitch in the same city. He had, in St. Martin's Hall, an organ which was tuned a little above the pitch of his own tuning-fork, and might be considered as well up to the average concert-pitch of a few years since. He had never, on any recent occasion, been able to use the organ at morning rehearsals, when the temperature was lower than in the evening. The orchestral performers, for the most part, came with their instruments approximately tuned to the present opera-pitch, and they found it impossible to lower them

sufficiently to admit of the organ being used. In the evening the pitch of the organ rose with the temperature of the room, though not always sufficiently to remove altogether the discrepancy between it and the wind instruments, which rose in like proportion, the stringed instruments, of course, being obliged to follow them, at a great sacrifice of strings, which were snapping every few moments. The inconvenience to singers resulting from the present high pitch, was sometimes based upon a supposition, of the soundness of which he was not altogether satisfied. He was quite certain that the pitch had risen during the last five-and-twenty years; but it was doubtful whether, in the last 200 years, the pitch had risen at all. Certainly, he did not believe that the pitch in the seventeenth century was at all lower than it was even now. Mr. Hullah then produced several extracts from pieces of music of that period, and asked who were the persons to sing such passages as were there written even at our pitch, for such voices were never heard in the world. They were by no means exceptional passages; as in the anthem, "They that go down to the sea in ships," which was written for a peculiar voice. But in the music he held in his hand there was a first bass part which went down to D, and this, moreover, in a passage where alteration was impossible. In considering this question he thought they would do well to confine themselves principally to the inconvenience arising from the fact that different performers went continually into the same orchestra—it was not so much the case in London as in the country—and found the instruments at different pitches; and with regard to the organ and pianoforte the inconvenience was of daily occurrence. He thought a uniform pitch was so highly to be desired that whatever the pitch might be—whether the highest ever conceived or the lowest—he would vote for it for the sake of uniformity, though he certainly should prefer, and do his best to bring about, the adoption of a pitch considerably lower than that at present in use.

(To be Continued.)

Dwight's Journal of Music.

BOSTON, JULY 16, 1859.

MUSIC IN THIS NUMBER.—"Morning," a Cantata, for chorus, and solo voices, with pianoforte accompaniments reduced from the orchestral score, by FERDINAND RISS, (the pupil of Beethoven).

Our Concert Societies.

We are indebted to the Secretary of the Handel and Haydn Society for a copy of his annual Report, which we have thought it would be interesting to our readers, at all events to those who watch with interest the progress of all organized experiments in musical culture, to peruse in full. The old Handel and Haydn Society now stands alone in its glory, the only one remaining of the many large musical societies which, within the past twenty years, have figured publicly in the musical life of Boston. Of orchestral societies we have had: first, the "Academy of Music," and then the "Musical Fund Society," each ministering to the important want of Symphony, or, as they are commonly called elsewhere, "Philharmonic," Concerts; also, the "Philharmonic Society," improperly so called, which used an orchestra chiefly for miscellaneous, show concerts; and for several years, too, the "Germania" Society, that small but capital orchestra, which, however was a wandering company, encamped at intervals in the midst of us, and which unfortunately disbanded at the very moment when it might, by holding together, and becoming naturalized and settled here in Boston, have formed the nucleus of just that permanent orchestral organization, which is to this day, in spite of our increased love and understanding of that sort of music, our chief musical desideratum, only chance-supplied, and but a short allowance furnished us at that. All those societies have vanished; we are as un-

terly without permanent and organized provision for great orchestral music, as we were before Beethoven had begun to make the first impression in a community where now his Symphonies are all well-known and loved beyond all other music. Each successive winter must the whole work of organizing an orchestra and concerts be begun anew, from the very beginning, the force of past years' efforts having been entirely spent in what they brought forth for the moment. For three years we have been indebted to the private enterprise of one energetic and able musician, who has given us good concerts, but who has necessarily been so cautiously dependent upon public favor, clearly guaranteed, that the supply has been short, the number of concerts not exceeding five or six in a season, when, with a well-organized and permanent Society there is no reason why we might not have our feasts of Symphony once a week for twenty weeks in succession, as easily as the lovers of these good things in Leipzig.—We shall return to this subject.

Of large choral, or Oratorio Societies, we had at once, within a very few years, three. Two of them have ceased from public existence;—whether they still exist for mutual good and pleasure, privately, or not. The Handel and Haydn Society, the oldest of them—oldest of all such societies in this new world—survives. But there has come a sort of shadow over it within these last two years; a tone of discouragement prevails in its discussions and doings; there is a falling off in the ardor and confidence with which it once persisted in preparing and giving to the public, week after week, even better things than that ungrateful public knew how to appreciate and pay for.

The seat of the difficulty, which has been the same in all such societies, resulting in the stoppage of the two referred to, appears distinctly in the Report of Mr. Secretary Barnes. There are just two grievances, one external and one internal; two complaints, one against the ungrateful public, and one against our own unfaithful members. The fault lies partly with the public, that they will not support us in doing our best, and partly in ourselves, that we will not all do our best in spite of publics. The two obstacles, which the Report pathetically emphasizes, are: first, that the Society has lost money by nearly every one of its concerts; secondly, that the preparation of grand works, like "Israel in Egypt," for public performance, is seriously hindered by the indifferent and selfish spirit shown by many members in absenting themselves from the rehearsals, while they are too ready to throng the chorus seats and share the glory of the public exhibition, when it comes to that.

To these evils it is not easy to suggest a remedy, unless we seek it in the organization of a society upon a radically different principle and plan. Leaving the special economies and managerial generalship of a concert season out of the question, we ask: why is it that the public do not remunerate great Oratorio performances? Is it because there is less love and appreciation of such music than there once was? No one will say that. Is it because these things cannot be made interesting enough to fill the largest Music Hall with listeners for many evenings in a winter? No; because, whenever the highest and grandest works of art and genius have had frequent enough opportunities to get familiar to the public

ear and mind, like the Fifth Symphony, or the "Messiah," they have proved the surest attractions that could be held out. "Israel in Egypt" would have become such a favorite, as it has become in England, could it have been several times repeated. The difficulty is, then, that our Societies, accustomed to dependence upon public support, feel unable to press a grand experiment beyond first failures up to the point of sure success; they sound retreat after the very first discomfiture, wasting the ammunition, and what is worse, the faith, the courage which has manned them so far, only to be worse than useless unless it can go farther.

And here, be it observed, the cheap alternative, which oftentimes too readily suggests itself, seems actually cut off. Nothing comes, it seems, of lowering the standard, of catering to lower tastes, of forsaking Handel, and returning to once popular "Davids." These old flesh-pots of Egypt are not remembered, it seems, with a peculiar relish; since mighty Handel, Moses-like, has "led them forth", were it not best to persevere and follow him? In a word it appears settled, that this provoking and unmanageable public wants to have the genuine, the best, or none at all. The problem limits itself to making the best succeed; it is too late for what is second or third rate and poor.

Without wishing to dictate to the Handel and Haydn Society, and without knowing how far any essential changes may be practical or possible in its internal economy, or reconcilable with its historical traditions and associations, we are tempted to throw out the suggestion, generally: Why can we not have a large Choral Society, organized on such a principle that it shall not depend upon pecuniary remuneration from the public? Why not a Society, composed entirely of members, who have such zeal and love for noble music, and who so prize such opportunities of studying and rehearsing it together, that they are too happy to pay a small sum annually for so great a pleasure and a privilege? It is on this plan that some of the best societies in Germany are organized. This ensures devotion and enthusiasm in the members. This makes them independent of all outward temptations to waste their precious hours and energies upon works of questionable taste and of inferior merit. And thus would they be able, never courting, but at fit times obliging a music-thirsty public, to give concerts in their own way, up to the standard of their own ideal, counting a small tax distributed among several hundred members as a cheerful contribution to a high end? In this way, the result must necessarily be, that in a short time the great public would come round to them, and make a series of performances remunerative in spite of them.

A hint now is sufficient. Let us see if some time we cannot work it out more in detail, and in distinct outlines, like a builder's working plan.

Music Abroad.

London.

(From the Musical World, June 25.)

THE HANDEL FESTIVAL.—The full grand rehearsal for this important celebration took place on Saturday morning in the presence of a vast audience, amounting to nearly 20,000 persons. The alterations made in the orchestra since the great meeting of 1857 have already been described. We remarked increased resonance and concentration of tone in the great

choral pieces, and also that the solo voices came out with more force and distinctness than formerly. The festival orchestra includes 92 first violins, 90 seconds, 60 violoncellos, 61 double-basses, 10 flutes, 10 oboes, 10 clarinets, 10 bassoons, 6 trumpets, 12 horns, 9 trombones, 3 ophicleides, 2 bombardons, 8 serpents, 3 pairs of kettle-drums, 1 bass drum of enormous size, 6 side-drums, and the organ; 725 sopranos, 719 altos, 659 tenors, and 662 basses. Thus there are in all 394 instruments and 2,765 voices, without the principal singers. There are, besides, about 40 bellows-blowers for the great organ, 200 stewards, 100 vendors of books of the words and the cheap scores of Mr. Alfred Novello, and policemen without number. Here we have an aggregate of something like 3,500 persons actively engaged in this tremendous entertainment.

The great band and choir were first tried in the National Anthem, and in two choruses from the *Messiah*, the "Hallelujah," and "Worthy is the Lamb." The advantages derived from the new construction of the orchestra were universally acknowledged. The huge screen, running behind the organ and enclosing the band and chorus in its embrace, was found to act as an efficient sounding-board, and to throw the voices, and instruments directly forward into the area of the transept. It was considered especially advantageous to the solo singers, and the directors were so satisfied of this, that nothing further has been heard of the mechanical appliances to be employed in strengthening the solo voices hinted at in the prospectus published in the early spring. Of course in so vast a space as the area of the central transept, some places were found better adapted for bearing than others, but, generally speaking, in no part of this space was the auditor, as in 1857, placed out of the line of sound. That the acoustical qualities had been greatly improved no one denied, but that much remained to be accomplished before that part of the Crystal Palace where the great musical performances take place could be made perfect, was equally admitted. The chorus afforded the utmost gratification, and the band was pronounced complete at all points. The instruments had received strong reinforcements. A double monster ophicleide, an octave lower than the largest ever made, had been added to the brass. In addition to the gigantic drum, of tambourine form, manufactured by Messrs. Distin for the preliminary Festival of 1857, and two sets of kettle-drums—one the identical set played on at the Festival of 1784, and now the property of the Sacred Harmonic Society and used at their concerts in Exeter Hall—a set of three kettle-drums, the largest ever made, has been employed, the centre one having a circumference of thirteen feet.

The Festival was inaugurated on Monday with the *Messiah*. The morning was fine, but towards mid-day the rain set in and continued throughout the whole afternoon. The greatest inconvenience was experienced on the journey homewards, the difficulty of procuring cabs and carriages detaining many for hours at the London Bridge and Fimlico stations.

The performance of Handel's masterpiece was on the whole splendid, and the impression produced in the "Hallelujah" chorus and "Unto us a child is born," was almost unparalleled. Both were received with a perfect storm of applause that vied in intensity with the thunders of the chorus, and the former was encored and repeated. There were many other parts of the oratorio in which the choir nobly distinguished themselves, as, for instance, in "He shall purify the sons of Levi;" "Lift up your heads, O ye gates," with its magnificent pendant, "Who is the King of Glory?" "His yoke is easy;" and "Worthy is the Lamb," the sublimest of all the choruses mentioned, but which, unfortunately, being the last piece, was not listened to with the requisite attention.

The solo singers were Madame Clara Novello, Miss Dolby, Messrs. Sims Reeves and Weiss, and Signor Belletti. We need only remark of these artists that their performances were up to their usual standard of excellence. The number of visitors amounted to 17,109.

On Wednesday the attendance was larger, the numbers reaching 18,000. It was expected that the Queen would be present, and this doubtless drew many to the Crystal Palace. The great attraction of the day, however, was the Dettingen "Te Deum," which it was anticipated would produce a tremendous effect. A great deal had been said recently of this masterpiece, and public expectation had been wound up to a high pitch. Moreover, the martial feeling of the Dettingen Hymn would, it was supposed, please from its appropriateness to the present time.

The Dettingen "Te Deum," which contains the finest devotional music Handel ever composed, was written, as the name at once suggests, in honor of the victory gained by the British, Hanoverian, and Hessian troops over the French. "Did the French

sing a 'Te Deum' too?"—Mr. Thackeray would ask. Probably they did; and, doubtless, published in the *Moniteur* of the period an account showing how they merely changed the ground, and how there were twice as many casualties in the allied army as in their own. But, whether or not the French sang a "Te Deum," it is certain that theirs is forgotten, and that ours, being written by Handel, will be remembered to all eternity. Who can say but that some day the battle will be chiefly known from the religious service composed in its honor? And, as brave men lived before the time of Agamemnon, but were forgotten because there was no Homer to sing their exploits, so it will, perhaps, be said that great battles were won before Dettingen, but that their memory passed away because there was no Handel to marry their recollection to immortal notes.

Every one, we presume, knows that the battle of Dettingen was the last in which an English sovereign commanded. King George II., who set the example, never since departed from, of standing up during the performance of the "Hallelujah" chorus, was not only a man of deep musical sympathies, but also a sturdy warrior on horseback and on foot.

The second part of Wednesday's performance consisted of selections from *Belshazzar*, *Saul*, *Samson*, and *Judas Maccabeus*, during which the applause of the audience was frequent and enthusiastic. The hurricane of plaudits which followed the very fine chorus, "Envy! eldest-born of hell," could only be likened to that which succeeded the "Hallelujah," and "Unto us a child is born," in the *Messiah*. The whole audience were determined to hear the chorus over again, and persisted so long in their cries for an encore, that Mr. Costa was forced to comply. Another encore was awarded to the "Dead March." In the selection from *Samson*, the execution of the stupendous chorus, "Fixed in His everlasting seat," was as powerful as anything in the whole festival. Miss Dolby sang to perfection the lovely contralto air, "Return, O God of hosts," so reminding of "He was despised," in the *Messiah*; and Madame Clara Novello, with the assistance of Mr. Harper on the trumpet, as a matter of course, was encored in "Let the bright Seraphim." The chorus, "Let their celestial concerts all unite," with which the selection from *Samson* concluded, was gloriously sung.

When Mr. Sims Reeves appeared on the platform to sing in the selection from *Judas Maccabeus*, the audience and orchestra received him with thunders of applause, the former, indeed, "rising at him," as the pit at Drury Lane was wont to do at Kean. The selection from *Judas* comprised the chorus, "O Father, whose Almighty power;" recitative and aria, "Sound an alarm;" chorus, "We hear, we hear, the pleasing, dreadful call;" recitative and air, "From mighty kings;" duet and chorus, "O never, never bow we down;" and trio and chorus, "See the Conquering Hero comes." Mr. Sims Reeves created an immense sensation in that most stirring of all martial airs, "Sound an alarm," and was encored in a hurricane of applause. The superb chorus which follows, "We hear, we hear, the pleasing, dreadful call," was magnificently sung by the choir. Madame Clara Novello gave the fine air, "From mighty kings," in her best manner. The masterly chorus, "We never, never, will bow down," preceded by the duet, "O never, never, bow we down," by Madame Rudersdorff and Miss Dolby, was a grand performance, the choir more especially distinguishing itself in the *canto fermo* and fugue on the words, "We worship God, and God alone;" Of course the trio and chorus, "See the conquering hero comes," was a great success; but the effect was in some degree neutralized by the piece being the last in the programme. We never had anything more exquisite, more perfect, indeed, than the female voices, sopranos, and altos, in the semi-chorus, "See the godlike youth advance."

Musical Chit-Chat.

Mr. CARL WINTERSTEIN, editor of the *German Musical Journal* in Philadelphia, writes us:

Your last issue contains a notice, which can easily lead to the erroneous impression, that the *partial* reproduction of the Leipzig article in the *German Musical Journal* was caused by Mr. THEOPHILUS HAGEN. Allow me to say, that this gentleman had nothing to do with this matter. The *German Musical Journal* is edited and published in Philadelphia, and the share Mr. Hagen takes in its editorial department is simply that of a New York correspondent. I will thank you for an early correction of the misunderstanding.

We did not suppose or mean to intimate that Mr. Hagen caused the insertion of the Leipzig article in the abridged form referred to. But we did think, considering his intimacy with the Philadelphia journal, of which he is announced as New York editor, that he should not have held us guilty of the abridge-

ments which appeared first there, and in all points the same.

Visitors at the White Mountains next month will fall in with an extra attraction; they will find Art, as well as Nature. The MENDELSSOHN QUINTETTE CLUB are to make the beautiful village of North Conway their central point, from the first of August, and will make the tour of the mountains, giving concerts at the principal houses, during a month or six weeks. . . . We have received two programmes of the "fourth season" of Classical Soirées given during the past fortnight in Farmington, Conn., by Messrs. WM. MASON, THOMAS, MOSENTHAL, MATZKA and BERGMANN. The selections were rare, decidedly, for a country town. They include: Quartet (strings) in A minor, op. 41, by Schumann; Variations ("God save the Emperor"), Haydn; Trio (piano, violin and 'cello), by Bargiel; Quartet, in C, op. 59, Beethoven; Quintet, op. 41, by Schumann; piano pieces by Chopin, Rubinstein, and others, played by Mason; violin solos by Vieuxtemps and Berlioz, played by Thomas; and part of a Mendelssohn Sonata, for piano and 'cello, played by Mason and Bergmann.

A musical friend in New Orleans takes us to task for saying, when Donizetti's "Martyrs" was recently brought out in New York, that "it had never before been given in this country, except as Anglicized into an 'Oratorio' by the Boston Handel and Haydn Society." He writes:

"In this city, there is an Opera House, that, for the last thirty years and more, has given a regular season of Opera, the term of which is six months. We very often see the announcement made in the Boston and New York papers, by the managements of the opera troupes, that occasionally drop in and perform a few nights in those cities, that the works they produce are performed 'for the first time in America'; although, in every case, these operas have been given, year in and year out, at the 'Théâtre d'Orleans,' ever since they were first brought out in Europe.

"The 'Martyr' of Donizetti is a case in point. It is an old stock piece in this city, and has so been for, at the very least, a dozen years.

"New Orleans is the only city on this Continent, which maintains a regular lyric theatre, not dependent on the chance visits of nomadic managements; but, in itself, a fixed institution of the city. This fact we do not insist shall be recognized in managerial advertisements, but is it too much to ask that such an oracle as the 'Journal of Music' should bear the fact in mind?"

CHORLEY, of the *Athenaeum*, does not altogether chime in with the London chorus of unqualified laudation of the piano-playing of Miss ARABELLA GODDARD, (the name still worn in public by Mrs. J. W. Davison). He says:

This lady has so clever a pair of hands, and plays so large a round of music, that we have now a right to expect from her something more, in acknowledgement of the singular good fortune she has met with in public acceptance, and the unanimous praise with which it seems agreed that she shall be put forward. That her playing, till now, has been only that of a first-class pupil, we cannot but feel. More intelligence, expression and poetry may come with time,—till they come she will not be what her friends are ceaseless in persuading her that she is. It is unjust to other pianists, more seldom heard, not to state this, without reserve, as without offence.

The following has been going the rounds for some time. We have waited in vain for further particulars.

The "Photographic (England) News," states that M. L. Scott has made a very singular discovery, by means of which sounds may be made to record themselves, whether those sounds are those of musical instruments, or emitted by the voice in singing or speaking. Professor Wheatstone, during his recent visit to Paris, was invited by the Abbe Moigno to inspect the papers on which these sounds had printed themselves, and is said to have been greatly surprised and pleased with what he saw. The mark produced on the paper by a particular note is invariably the same; so, also, if a person speaks, the tone of voice in which he speaks is faithfully recorded. As yet, no practical advantage has been obtained by this discovery; but M. Scott is sanguine that, in course of time, he will so far improve his apparatus, that it will be capable of printing a speech, which may be written off verbatim, to the great saving of the labor of Parliamentary reporters.

Mr. N. P. WILLIS writes, in the Home Journal, an interesting account of a visit to the settlement at Bethlehem, Pa. He speaks of the large share which music holds in their religious exercises and whole social culture.

The Church for the Moravian worship was adjoining, and we were kindly furnished with the key. It was a simple structure, with a very spacious organ and organ-loft, painted white throughout, and with all the light that windows could let in. There were no pews, but plain wooden benches; and no distinction of seats except by the aisle which divides the assembly into two parts, the males sitting on the one side and the females on the other. I felt a sympathizing interest in this place of worship, from two or three of the Moravian peculiarities—their high culture of congregational church music, more especially, and liberal use of it in all services, seeming to me beautifully proper, as well as poetical. Then there is something so natural and liberal in their festival preparatory to the Lord's Supper—when they meet for a service of vocal and instrumental music, varied with what they call a *love-feast*, of coffee or chocolate and light cakes, passed round between the anthems and choruses. What could be more admirable, too, than their celebration of *Easter morning*, when the whole congregation assembles in the picturesque grave-yard at sunrise, and, with anthems expressive of joyful hopes of immortality and resurrection, a solemn commemoration is made of all who, in the course of the last year, "have gone home to the Lord," as they exquisitely phrase it?

Mlle. EMMY LAGRUA, a young singer who has been engaged to replace Bosio at the Imperial Theatre of St. Petersburg, is described as a person of extraordinary attainments. Though a Sicilian, she speaks and sings Italian with Tuscan purity, and French and German like a native of each country. Her literary acquirements, too, would be deemed remarkable, even in a man. She is, moreover, a beautiful woman, has a superb voice, is an actress of genius, and a finished singer.

The musical festivals at Dusseldorf, Mainz and Freiburg, also the Handel festival in Königsberg, will not take place, owing to the war preparations in Germany. . . . An opera in one act, by JULIUS RIETZ, has been performed at Weimar. . . . Dr. CARL LOEWE, in Stettin, has composed an opera, *Emmy*, libretto after Walter Scott's *Kenilworth*. . . . M. NÉGELI, of Zurich, the well known author and publisher of music, announces the sale of his library of manuscripts. This, it is specified, includes a number of unpublished compositions by Bach and his sons, Florini, Handel, Michael Haydn, Pachelbel, the elder, Stölzel and other masters of the last century.

M. JULLIEN, the well-known chef d'orchestra, was arrested in Paris in May last, for non-payment of a bill of exchange, but in order to obtain release from jail, had himself declared a bankrupt. M. Delapierre, who holds the bill, opposed his discharge, on the ground that M. Jullien, having been naturalized in England, could not avail himself of the French law. The prisoner pleaded that, as by the act of naturalization he could be neither a member of Parliament, a Minister of the Crown, nor a grand dignitary of the State, he could not be considered a British subject. The tribunal held, however, that having taken the oath of allegiance to the Queen of England, he could not be declared a bankrupt in France, and his application for release was rejected.

A New York correspondent of the Burlington (Vt.) *Free Press*, writes a "shocking bad" account of an amateur opera recently produced under the most fashionable auspices. Hear the wretch: his name is "Timothy Trill."

But now for the "Gipsy's Frolic." A poor, (in intellect we mean, but not in purse—unluckily for him!) misguided, deluded, and friend-befattered "man in society," who has been accustomed to attend the Opera three times a week, and to have opera music diined into his ears continually by his dilettant friends, with *recherche* taste, whose performances were "*sans reproche*," and who never deign to attempt any thing less than "*Qui la Voce*," or "*Casta Diva*," to say nothing about "such trifles" as "*Ernani*," "*involami*," or "*Robert toi que j'aime*,"—a man moreover who we certainly think will never see fifty

again, and possibly not sixty, imagines he can compose an opera. So he sits down to the piano, and while he drums out the *quasi* melodies hires a German musical hack to scribble them down for him. After the German musician aforesaid has polished up, and written accompaniments to all the melodies furnished him, it is performed by amateurs at the composer's house, to invited guests. But the foolish author, mistaking the complimentary gabble of feasted friends for just criticism, is so puffed up with the importance of his work that he fairly "itches" to have it presented to the public. So he uses the name of the Mount Vernon fund as a cloak to his overweening vanity, and has it performed by artists, to a theatre one-third filled, and most of them "dead heads," and being called out after the performance by a preconcerted arrangement, makes a long, egotistical speech, and disgusts everybody, in fact thus clapping the *finale buffo* to a serio-comic dramatic performance, in which the great puzzler to the audience seemed to be whether to regard the libretto or music the greater artistic abortion.

This musical farce was announced for two presentations, but from the refusal on the part of some of the artists to again sing such trash, it did not reach a second.

I have now performed the part of a faithful historian in a measure, and will allow your readers to subside into a sort of quiet disgust at such a use of "position in society," and "monied influence" as we have been describing, or to feel proud, if they can, of such an honorable accession to the list of native artistic triumphs as "the Opera of Flora, or the Gipsy's Frolic, composed by Dr. Thomas Ward," as it was announced in glaringly gaudy posters all over our great metropolis. I forgot to mention that another German was engaged to score the trash for the orchestra; the "talented composer" being unable to do it himself.

Miss ARABELLA GODDARD, the young London pianist, who plays Bach and Mendelssohn, and Beethoven's posthumous Sonatas so famously, has become the wife of her foremost admirer, the musical critic of the London Times, and editor, we believe, also of the *Musical World*; whereupon *Punch* waxes rhythmical, as follows:

AD ARABELLAM.

A fact, long known to him, kind *Punch* may be
Allowed to gratulate his *vera avis* on:
Joy to the Lady of the Keys! From G,
The music of her life's transposed to D.
And Arabella Goddard's Mrs. DAVIDSON.

"Music of the Future" figures somewhat in the Promenade Concerts at the Palace Garden, in New York. WILLIS says: "The new pieces played by the orchestra were a *Fackel-Tanz*, in Polonaise movement, by Meyerbeer; the *Sister Quadrilles*, by H. Dodworth; a *Metropolitan March*, by Wm. H. Fry; *Carneval Lanciers*, a burlesque, by H. Dodworth; *The March Chorus*, from Wagner's *Tannhäuser*, and a descriptive March, by Berlioz.

We find the operatic experiences of New Orleans, for the past season, thus summed up in the *Picayune*:

The Orleans theatre has had a prosperous season, considering it either comparatively or positively. There has been a general good attendance on the subscription nights, and on others the patronage has been fully up to the average. There have been but few novelties produced, but the *reprises* of some old and long shelved favorites have been received with favor. The only novelties were the "Dragons de Villars," (Maillard), in which Mlle. Bourgeois, and the "Fanchionette," (Clapissou), in which Mlle. Cordier sustained the leading rôles. The *reprises* were the "Ambassadrice," (Cordier), "Diamans de la Couronne," (Cordier), "La Dame Blanche," (Cordier), and "Muette de Portici," (Paola). Besides these were given the operas of Meyerbeer—"Robert le Diable," "Huguenots," "Prophète," and "Etoile du Nord;" of Rossini—"Semiramide," "William Tell," and "Barber of Seville;" of Halevy—"Juive," "Charles VI.," and "Queen of Cyprus;" Donizetti—"Lucrezia," "Lucia," "Favorite," and "Fille du Regiment;" Auber—"La Sirène;" Verdi—"Jerusalem," and "Trovatore;" Adam—"Le Chalet;" and Paer—"Maitre de Chapelle."

There was a brief season of Italian opera, with the Piccolomini, Poinot and Laborde troupe, during which the "Huguenots," "Robert le Diable," "Trovatore," "Traviata," "Norma," and "Don Pasquale," were given.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

In childhood we wandered. (Dall' aule raggianti.)

From Verdi's "Luisa Miller." 25

For Tenor and Alto, like the famous Prison duet in the last act of "Il Trovatore," to which indeed it bears a striking resemblance. It is only still more simple. There is nothing in the music or in the words of this charming duet, which would exclude it even from the beginner.

Oh, Willie is the lad for me. Paul Craghton. 25

A light, comic song.

Muriel. Ballad from "John Halifax." Music by Geo. Linley. 25

Bonnie new morn. Ballad. " 25

Two pretty new songs by Linley, whose name alone is a good card for any song.

O, Erin my country. C. Jeffreys. 25

A national song in the melody of which all the remarkable points of Irish minstrelsy are truly reflected. Strongly accented, lively and energetic, the tune of this song will fasten itself into many an ear.

Laugh and Sing. Ballad. S. Glover. 25

A joyous, merry tune to cheerful words.

Little Sophy. (From Bulwer's "What will he do with it?") Linley. 25

This song from Bulwer's last novel will find great favor with the many admirers of the works of this author.

Spring Song. (Frühlingslied.) Duet for two sopranos. Gumbert. 25

The third of a series of eight little duets, for two mezzo-soprano voices, which the popular author wrote especially for young singers. It is a most delicate gem.

Instrumental Music.

Reminiscences from Norma. Alfred Jaell. 75

This very brilliant piece, which is admitted to be the greatest of Jaell's early compositions, and was avowedly a special favorite with the author himself, when he was in this country, is known, at least by name and reputation to every piano-player of some pretensions. Whoever has had the good fortune to hear it performed by the composer, will recollect the most wonderful effect of the melody of "Casta Diva" played in Tremolo, as it occurs in this Fantasia.

Highlander's Quadrille on Scotch air.

Henri Laurent. 25

A spirited Quadrille, containing a great variety of well-known Scotch tunes, selected with taste and strung together with proper regard for effect.

For Brass Band.

Schubert's Serenade, arranged for 14 or a less number of Instruments, and printed on cards.

Burditt. 1.00

A new number of a highly successful series, which no brass band in the country should be without.

Books.

THE PARLOR GLEE. Containing all the Principal Songs and Choruses, performed by "Ordway's Æolians." 1.00

This is one of the most attractive music books of the season. It contains a large number of choice and popular pieces, most of which have been rapturously enjoyed by large audiences in this and other cities. Its elegant appearance and its charming contents render it a very desirable acquisition to every young lady's collection of favorites—an ornamental and useful accompaniment to the pianoforte.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of *SHAWM*, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfegees, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,

BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "Mason's Vocalizing Exercises and Solfegees." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "Russell's Elements of Musical Articulation." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "Anthem Edition."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. R. GRAY,
" " J. H. HIDLEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. E. PRATT & BRO.
Bohett, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—RIOKEY, MALLORY & CO.
" " APPLEGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" " W. B. KEEN.
" " HIGGINS BROTHERS.
" " D. B. COOKE & CO.
Cleveland, O.—S. BRAINARD & CO.
" " J. B. COBB & CO.
Columbus, O.—R. RANDALL & ASTON.
Detroit, Mich.—FRANCIS RAYMOND.
" " M. ALLEN & SON.
Dubuque, Iowa.—COUCH & GILBERT.
Indianapolis, Ind.—STEWART & BOWEN.
Janesville, Wis.—J. SUTHERLAND & CO.
" " MOSHLEY & BRO.

Fort Wayne, Ind.—C. L. HILL,
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Mansfield, O.—D. STURGIS.
Milwaukee, Wis.—E. TERRY & CO.
" " A. WHITTEMORE & CO.
Pittsburg, Pa.—J. H. MELLOR.
" " H. KLEBER & BROTHER.
Quincy, Ill.—GEORGE W. WINANS.
Rochester, N. Y.—WILLIAM ALLING.
" " E. DARROW & BROTHER.
St. Louis, Mo.—KEITH & WOOD.
" " L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" " PECK & RUDD.
Teledo, O.—D. ANDERSON & CO.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIMBLELOCK,
Residence, 235 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
344—H 8 Temple Place.

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.

EDWIN BRUCE,
Teacher of the Piano-Forte and Singing-
ROOM, BOWDOIN STREET CHURCH.

J. C. D. PARKER,
Instructor of the Pianoforte, Organ and
Harmony.
8 HAYWARD PLACE.

WILLIAM SCHULTZE
GIVES Instruction on the VIOLIN, the PIANO-FORTE,
and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.
Residence, Tremont House.

MR. ZERDAHELYI, THE PIANIST, continues to
give Instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS EICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Bermann Baum,

Residence, No. 47 Hancock Street.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas
Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 857

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,
Music and Musical Instruments,
SPRINGFIELD, MASS.

C. C. CLAPP & CO.
DEALER IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET. PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.
ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

"GENTLE NETTIE MOORE," and nearly 100
other Songs, with Music, are contained in "The
Home Melodist." Price 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

"LULA IS OUR DARLING PRIDE," and
nearly 100 other Songs, with Music, are contained in
"The Home Melodist." 25 cts. Sent by Mail free of postage.
Published by Oliver Ditson & Co., Boston.

JUST PUBLISHED.

A New and Valuable Collection of Church Music, entitled
THE CHORAL HARMONY,
By B. F. BAKER and W. O. PERKINS.

The introductory part of this work contains a full and carefully prepared treatise on the elementary principles of music, together with pleasing, appropriate, and progressive Exercises for Classes and Schools. The collection of Hymn Tunes comprises a judicious choice of the old and favorite pieces, together with original compositions of great variety, freshness, and beauty. The Anthems, Motets, and Sentences are designed to supply fully the varied wants of choirs.

The characteristics which distinguish this book are: 1) The naturalness both of melody and harmony. 2) The just expression of a deeper musical thought and feeling than is ordinarily found in modern tunes. 3) The logical treatment of themes, or the careful regard paid to the relations of subject and answer—a matter hitherto generally neglected, but which in the present advanced state of musical culture cannot fail to be appreciated.

It is believed that the CHORAL HARMONY will be found one of the most satisfactory works yet issued, that it will deserve a permanent place in the regard of the musical public.

The long and successful experience of the chief editor is a guarantee that nothing will be wanting in the present work.

PRICE \$8.00 PER DOZEN.

On the receipt of 50 cents in postage stamps, the Publishers will send a copy of the Choral Harmony for examination to any address in the United States, post-paid.

PHILLIPS, SAMPSON & CO., Publishers,
379-381 12 Winter Street, Boston.

Concert Songs for a Soprano Voice

With thanks, kind friends. Bolero in "Vespers Siciliennes." 50
Dear name, that taught. (Caro Nome.) "Rigoletto." 40
Why fall these tears. (Qual soave.) "I Martiri." 40
The green trees whisper'd low and mild. Ballo. 35
Come into the garden, Maud. 35
From a charming, noble lady. (Page's air.) Nobil donne. "Huguenots." 25
Tis Love's almighty power. (A questa voce.) " 25
O lovely land of Touraine. (O voga suoi della Turenna.) " 25
Spinning-wheel Rondo. "Martha." 25
The Power of love. "Satanella." 30
The Forest Fairy. (Venezano Waltz.) " 30
Go where honor. (Alfin brillar.) Ricci Waltz complete. " 30
O were I Queen of Spain. "Rose of Castille" 40
Over the Ocean. (Or la sull' onda.) "Il Giuramento." 40
Thus the moral. (La morale in tutto questo.) "Don Pasquale." 25
Hernani rescue me. (Hernani involami.) Complete. "Hernani." 50

Mother, I pray to thee. (Prayer and Barcarolle.) "Etoile du Nord." 35
Gipsy song. (Balliamo, cantiamo.) " 50
O my Fernando. (O mio Fernando.) "Favorita." 50
Plighted Faith. (O luce di quest' anima.) "Linda di Chamounix." 50
Twas no vision. (Non fu sogno.) "Lombardi." 35
See, 'tis the hour. (Regnava nel silenzio.) "Lucia." 50
Hear, O hear me. (M'odi, ah, m'odi.) "Lucresia Borgia." 25
Holy beauty, child of nature. (Com'è bello.) " 40
Gentle Goddess. (Casta Diva.) "Norma." 50
Ah, my child. (Ah, figlio mio.) "Prophet." 25
Arrayed for the bridal. Polacca. (Son virgin.) "Puritani." 50
Robert, idol of my heart. (Roberto tu che adora.) "Robert le Diable." 35
Ah, for time's sad power. (Ah, non credes.) "Sonnambula." 50
Tis thus perchance. (Ah, forse e lui.) "Traviata." 75
Night, calmly and silently. (Tacca la notte.) "Trovatore." 50
Rataplan. Malibran. 25
The Skylark. Hatton. 40
Upward the flames roll. (Stride la vampa.) "Trovatore." 25
Shepherdess of the Alps. (La Pastorella dell' Alpi.) Rossini. 25

The Parlor Glee Book.

Containing all the Principal Songs and Choruses Performed by "Ordway's Melians," ARRANGED FOR THE PIANO-FORTE. Elegantly printed and bound. Price, \$1.

Published by Oliver Ditson & Co., Boston.

One Hundred Songs of Scotland.

MUSIC AND WORDS. The most complete Collection of National, Patriotic, Sentimental and Humorous Scotch Songs issued in one volume. Price, 50 cts.

Published by Oliver Ditson & Co., Boston.

Beethoven's Sonatas for the Piano Forte.

Printed from engraved plates and bound in Cloth. Two large Quarto volumes. With a Portrait. Price, \$10.

Published by Oliver Ditson & Co., Boston.

Mozart's Sonatas, for the Piano Forte.

Reprinted from the German Subscription Copy, in one vol Bound in Cloth. Price, \$5.

Published by Oliver Ditson & Co., Boston.

MOSES IN EGYPT. An Oratorio. As performed by the Handel and Haydn Society of Boston. Composed by Rossini. Translated & adapted by G. S. Parker. \$1.50.
Published by Oliver Ditson & Co., Boston.

PUBLISHED THIS DAY.

Libretto of the Opera
LUCREZIA BORCIA,
COMPOSED BY DONIZETTI.

With Italian and English Words, and the Music of the Principal Airs.

Price 25 Cents.

BEING A NEW NUMBER OF

DITSON & CO'S
STANDARD OPERA LIBRETTOS.

A Series of Operatic Handbooks which will comprise:

Le Prophete.	La Fille du Regiment.
Norma.	Fidelio.
Il Barbiere di Siviglia.	L'Elisir d'Amore.
Lucresia Borgia.	Les Huguenots.
La Cenerentola.	I Puritani.
Linda di Chamounix.	I Capuletti e Montecchi.
Der Freyschutz.	Il Flauto Magico.
Lucia di Lammermoor.	Il Trovatore.
Don Pasquale.	Rigoletto.
La Favorita.	William Tell.
Don Giovanni.	La Traviata.
Sonnambula.	Marriage of Figaro.
Hernani.	Fra Diavolo.
Robert le Diable.	Lusa Miller.
Masaniello.	Martha.
La Sonnambula.	Il Guiramento.
La Zingara. (Bohemian Girl.)	La Gasa Ladra.

OLIVER DITSON & CO.

277 Washington Street.

MASON'S VOCAL EXERCISES AND SOL-FEGGIES. With an accompaniment for the Piano-forte, adapted to the wants of private pupils, or classes in Vocal Music. Selected from Italian, French, and German composers, and adapted to Treble and Tenor, or Alto and Bass Voices. By Lowell Mason. Price, \$1.

Published by Oliver Ditson & Co., Boston.

GARCIA'S SCHOOL OF SINGING. In which the Art is clearly developed in a series of Instructions and appropriate Examples, to which are added Exercises written and composed by Manuel Garcia. Price, \$2.50.

Published by Oliver Ditson & Co., Boston.

MODERN SCHOOL FOR THE VIOLIN. Comprising Easy, and Progressive Studies, adapted to every degree of advancement. Added to which is a large Selection of Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden. Price, \$1.50.

Published by Oliver Ditson & Co., Boston.

CAMPAGNOLI'S VIOLIN METHOD. A New and Progressive Method on the Mechanism of Violin Playing, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only. By B. Campagnoli. Price, \$5.

Published by Oliver Ditson & Co., Boston.

BEAUTIES OF CALEDONIA; or, Gems of Scottish Song; being a collection of more than fifty of the most beautiful Scotch Ballads. With a portrait of Robert Burns. Cloth, \$1.50; plain, \$1.

Published by Oliver Ditson & Co., Boston.

SACRED CHORUS BOOK. Containing selection, from the works of Handel, Haydn, Mozart, Mendelssohn, Romberg, Neukomm, Rossini, and others, with an Accompaniment for the Organ or Piano-forte. By White & Gould. \$1.50.

Published by Oliver Ditson & Co., Boston.

CHURCH AND HOME, (THE.) A Collection of Anthems, Motets, Extracts from Oratorios and Masses, Canticles, Chants, &c., from the works of Handel, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Spohr, Cherubini, Gibbons, Boyce, Crotch, Clark, King, Winter, Himmel, Novello, and others. A choice variety of Short Pieces, for Introduction and Close of Service, and for use in the Social Circle. Selected and adapted by Geo. Leach. Cloth, \$2.50; Plain, \$2.25.

Published by Oliver Ditson & Co., Boston.

TUCKERMAN'S COLLECTION OF ENGLISH CATHEDRAL CHANTS. Including the Gregorian Tones. The whole adapted to the Canticles, and Occasional Services of the Protestant Episcopal Church; Services for the Holy Communion, and the Burial of the Dead with a Morning Service in F, consisting of Te Deum and Benedictions. Price, \$2.50.

Published by Oliver Ditson & Co., Boston.

WESTERN BELL, (THE.) A New Collection of Glees, Quartets, and Choruses. By F. H. Pease and E. A. Perkins. This volume will be found of unusual excellence. The great variety and originality of its contents will fully meet the wants of those who, wearied with the continued repetitions of old songs in books of this nature, have long demanded something new. Price, \$1.

Published by Oliver Ditson & Co., Boston.

SHORT VOLUNTARIES FOR THE ORGAN. From the works of Abel, Arne, Beethoven, Defesch, Gieseler, Gluck, Handel, Haydn, Hesse, Himmel, Hummel, Keller, Long, Marcello, Mozart, Muller, Naumann, Onslow, Rink, and Spohr. Arranged by John Hiles. Nine numbers. Each 50 cts.
Published by Oliver Ditson & Co., Boston.

Favorite Songs, Duets and Trios

MOZART,

With the Original Italian or German Words and an Entirely New English Version.

The whole arranged from the Scores of Mozart, revised and adapted to the English.

BY S. S. WESLEY, MUS. DOG.

Songs.

Komm lieber Mai. The Return.....20
Vergies mein nicht. Forget me not.....20
L'Addio. The Farewell.....20
Quando miro quel bel cigno. Though I watch.....25
I Moderni Cavalieri. How Cavaliers are changed.....25
Un moto di gioia mi sento. O tell what transport.....25

Le Nozze di Figaro.

Porgi amor. O believe, 'twas less.....25
Voi che sapete. Twilight.....25
Non piu andrai. So, sir Page.....50
Dove sono i bei momenti. Happy childhood.....30
Non so piu cosa son. I don't know where I am.....35
Crudel! perche finora. Then by the garden bower. Duet.....25
Giunse alfin il momento. Yes, at length.....30
Su l'aria. Sweet Zephyr. Duet.....25
Il capro e la capretta. The deer amid the heather.....30

Don Giovanni.

La ci darem la mano. May bid me not. Duet.....25
Vedrai carino. List 'twill be well.....20
Batti, batti, o bel Masetto. Chide me, chide me.....25
Il mio tesoro. To her I love.....25
Deh! vieni alla finestra. Ope, ope thy casement.....20
Non mi dir, bel idol mio. Let no regrets assail.....40
Protegger il giusto ciel. O guard all bounteous heaven.....20

La Clemenza.

Deh prendi un dolce ampleso. We part, we part.....25
Ah! perdona. Oh, forgive the hope. Duet.....20
S' altro che lagrime. Oh, not with tears alone.....20
Parto, ma tu ben mio. Part we.....50
Deh per questo istante solo. Oh, for one brief moment.....30
Ah! grada, serendano. With hearts o'erflowing. Quartet.....30

Zauberflote.

O cara imagine. O peerless maid.....25
Qui sdegnu non. Who treads the path. Bass song.....25
La dove prende. Smiles and tears. Duet.....25
Non paventar. Lonely rest.....50
Gia san ritorno. Once more your footsteps. Terzetto.....30
Te guida palme e mobile. The path that lies before thee.....25
Mi lagnero incedo. Ah, that I could. Terzetto.....25

Idomeneo.

Ziffaretti lusinghieri. Gentle Zephyr.....40

Published by Oliver Ditson & Co., Boston.

'MARTHA.'

THE SONGS, DUETS, TRIOS, &c., from this favorite Opera, have been published by the undersigned with Italian and English words, and a Piano-forte accompaniment of moderate difficulty.

FIRST ACT.

Of the Knights. Duet. [Lady Harriet, Nancy.].....50
Oh! what madness. Terzetto. [Lady Harriet, Nancy, Sir Tristan.].....25
Lost, proscribed, a friendless pilgrim. Duet. [Lionel, Plunkett.].....20
From the time of earliest childhood. Song, from the above Duet.....25
This indeed is quite amusing. Quartet. [Lady Harriet, Nancy, Lionel, Plunkett.].....50

SECOND ACT.

Spinning Wheel Rondo. Song. [Lady Harriet.].....25
Tis the last rose of summer. Song. [Lady Harriet.].....25
She's laughing at my sorrows. Duet. [Lady Harriet and Lionel.].....30
Midnight. Quartet. [Harriet, Nancy, Lionel, Plunkett.].....25
Midnight. The same as a Song.....15

THIRD ACT.

Porter Song. Song. [Plunkett.].....25
Huntress' Song. [Nancy.].....25
Like a dream, bright and fair. Song. [Lionel.].....30
How so fair, stood she there. [The same in a lower key.].....25
Here in deepest forest shadows. Song. [Lady Harriet.].....25
Heaven to you may grant pardon. Quintet Finale.....35

FOURTH ACT.

Lionel, ah! unhappy. Song. [Plunkett.].....25

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 381.

BOSTON, SATURDAY, JULY 23, 1859.

VOL. XV. No. 17.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.

To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$5. Ten copies, \$15. Twenty copies, \$25.

To ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates. Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200; One Year, \$400.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125. One-fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75.

One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year, \$50. Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 25 cents.

Business Cards, six lines, Nonpareil, per annum, \$30. Teachers' Cards, Two lines, Nonpareil, per annum, \$8. Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

WANTED.—An American Gentleman who has been studying for the last four years with the best Masters in Europe, would like to make an engagement in a Female Seminary, as Teacher of the Piano and Organ. The highest testimonials as to character and ability can be given.

Please address "Pianist" at the office of this paper. if

WANTED.—A situation by a young lady as Organist; has had several years' experience.

381 Apply at OLIVER DITSON & CO'S.

WANTED.—By a Lady who has occupied the position of GOVERNESS in families of the first standing, both North and South, a situation in the capacity above specified; she is fully qualified to impart instruction in the English, French and Italian languages, with Music (on the Piano), and Drawing. For references, &c., address TEACHER, Box 479, Post-office, Nashville, Tenn. 380-47

MANNING'S FIRST PREMIUM PATENT MELODEONS. William N. Manning, Manufacturer and Patentee, 118 Essex Street, Salem, Mass. For sale by E. H. Wade, 197 Washington Street, Boston. 378

OPERA LIBRETTOS.—Ditson & Co's Standard Opera Librettos, 3 numbers now ready, viz: "Il Trovatore" and "Lucresia Borgia," each with English and Italian Words and the Music of the Principal Airs. Price 25 cts. Published by Oliver Ditson & Co., Boston.

ROSSINI'S STABAT MATER,

COMPLETE,

FOR FIFTY CENTS!

JUST PUBLISHED

As one of the Series of

"American Edition of Oratorios and Masses."

By Oliver Ditson & Co., Boston.

NEW BOOK FOR THE VIOLIN.

THE OPERATIC Violin Instruction Book!

CONTAINING THOROUGH INSTRUCTIONS AND A LARGE VARIETY OF OPERATIC AND OTHER MUSIC, BY D. M. H. MAY.

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system of instruction that will lead them to the acquirement of all necessary information in a very short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work. The Music for general practice and recreation has been compiled with much care, and comprises the following admirable selections:

OPERATIC MELODIES.

Air..... La Dame Blanche.
Air..... Elidir D'Amore.
Air..... Lucresia Borgia.
Air..... Romeo and Juliet.
Ah! ballo a me ritorno..... Norma.
Ah! che la morte..... Il Trovatore.
Airs..... Barber of Seville.
Come, brave the sea..... I Puritani.
Come o'er the moonlit sea..... Masaniello.
Dead March..... La Gazza Ladra.
Dei con te..... Norma.
Di provenza il mar..... La Traviata.
D'un pensiero..... La Sonnambula.
Ernani! inviolami..... Ernani.
Fabrizio! Chorus..... Cindrella.
Fra Diavolo Waltz..... Fra Diavolo.
Galopade..... William Tell.
Hence Discontent..... La Bayadere.
In happy moments..... Maritana.
In tears I pine..... I Lombardi.
Libiamo, (Brindisi)..... La Traviata.
March..... Norma.
On yonder Rock..... Fra Diavolo.
O haste crimson morning..... Lucia.
Parigi O Cara..... La Traviata.
Rondoletto..... Ernani.
Salut a la France..... La Fille du Regiment.
Selection..... Elidir D'Amore.
Si la stanchezza, (Prison Duet)..... Il Trovatore.
Stride la vampa..... Bohemian Girl.
Then you'll remember me..... Lucia.
Tu che a dio..... Lucia.
Tu vedrai la seppellita..... Il Pirata.
Tyrolenne..... La Fille du Regiment.
Waltz..... La Dame Blanche.

POLKAS, WALTZES, AIRS, &c.

Annie Laurie.
Ariel Waltz.
Blue Bells of Scotland.
Carnival of Venice.
Chelsea Galop.
Dahlia Waltz.
Edin Waltz.
Far from thee childhood's home.
Favorite Waltz.
Gazelle Waltz.
Heather Bell Polka.
Hope Star Schottisch.
Last Rose of Summer.
Long, long ago.
Lightning Galop.
Marseilles Hymn.
Moorish Waltz.
New York Scottish Dance.
Saratoga Polka.
Seashore Waltz.
Shamrock Waltz.
Shells of Ocean.
Sounds from Home, Waltzes.
Tyrolene Peasant's Song.
Verbena Waltz.
Venetian Galop.
When the Swallows Homeward
Woodbine Schottisch.
Zephyr Polka.

AIRS WITH VARIATIONS.

Air, with Brilliant Variations.
On Yonder Rock Reclining, With Variations.
Tyrolene Air, With Variations.

PRICE ONE DOLLAR.

On receipt of which a copy will be sent by mail, post-paid.

Published by Oliver Ditson & Co., Boston.

New Edition of "HANDEL'S MESSIAH." JUST PUBLISHED.

NOVELLO'S POCKET EDITION

HANDEL'S MESSIAH.

In Vocal Score, with Accompaniment for the Piano-Forte, by VINCENT NOVELLO. Demy Octavo.

In Paper Cover..... 50 cts.

Bound in Full Cloth..... \$1 00

Order "Novello's Edition," the cheapest edition extant of this great work. Mailed to address post free on receipt of price as above.

Just Published. Price \$6.25.

Moore's Irish Melodies.

With New Symphonies and Accompaniments for the Piano-forte, by

M. W. BALFE.

In one volume, 240 pages, full music size, elegantly printed on superfine paper, bound in light green cloth, gilt edges. Containing 78 of the most popular of the Melodies; also, 17 of them arranged as Vocal Duets.

Prospectus, with Preface and Specimen Page, gratis on application.

Each Song or Duet may be had singly, price 15c.

This work will also be issued in Twelve Monthly Parts, each containing 20 pages.

Parts 1, 2 & 3 price 50 each, are now ready.

The unanimous opinion of musical judges having pronounced the Symphonies and Accompaniments of Sir John Stevenson, originally allied to the "Irish Melodies," both technically incorrect and characteristically inappropriate, the publisher has great pleasure in announcing that Mr. M. W. Balfe has re-arranged the whole of them expressly for this edition, which is also supplied with an explanatory and historical preface (which may be had gratis). With these advantages, combined with a careful revision both of the musical notes and the poetical text, and the whole of the words being set to music, the publisher confidently recommends his edition of "Moore's Irish Melodies" to the public, as one that may challenge competition as the most perfect extant.

Just Published. In 1 vol., uniform with the above, price \$4.00.

Fifty of the Most Popular of

MOORE'S IRISH MELODIES,

Harmonized as Vocal Quartets, (S.A.T.B.)

BY M. W. BALFE.

Each Quartet may be had singly, price 15 cents.

Novello's Catalogues may be had gratis on application, or will be mailed (post free) to address on receipt of the postage, six cents.

WEBB & ALLEN,

381 1 Clinton Hall, Astor Place, N. Y.

RICHARDSON'S NEW METHOD For the Piano-Forte!

This New Method by the Author of "The Modern School," combines the excellencies of former works, with such improvements as the experience of Teachers and Scholars have, from time to time, suggested. Those who have examined it pronounce it *un surpassed, if not unequalled* as a course of instruction designed to lead a pupil from the earliest rudiments of musical knowledge to the possession of that artistic skill as a performer necessary for a rapid and finished execution of the best compositions. Its elegantly engraved plates, exhibiting correct positions of the Hands and Fingers in playing form a new and important feature of a work of the kind, and will be found one of the greatest aids to both teacher and pupil.

Superior in its plan of Study, exceedingly attractive in its Lessons and Exercises, unequalled in its adaptation to the wants of all classes, "Richardson's New Method" cannot but meet with a most extensive sale, and become the most popular and useful work of the kind ever issued.

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post paid.

Published by Oliver Ditson & Co., Boston.

CELEBRATED STUDIES IN PIANO PLAYING.

- BERTINI**.—Twenty-five easy Studies, opus 100. \$1.25
 — Twenty-five Studies, opus 29, introductory to Cramer's Celebrated Studies. 1.50
CRAMER.—Celebrated Studies. Revised and selected by Julius Knorr. Two numbers, each. 2.00
CZERNY.—Studies in Velocity, opus 299. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each. .50
 — One Hundred Finger Exercises, opus 139. Octavo size. Three numbers, each. 1.00
 — Fifty Grand Finishing Studies, opus 409. Six Books, each. 1.00
DUVERNOY.—Ecole du Mechanisme. 8 nos. each. .50
DIABELLI.—Twenty-eight Melodious Exercises for Four Hands, (Teacher and Pupil,) the Melody being within the compass of an octave, in the principal major and minor keys. Four numbers, each. 1.00
HELLER.—Twenty-four New Studies. 2 nos. each. 1.00
MOSCHELES.—Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2.50. Second book, 2.00
 — Study of the Scales, with an accompaniment for the Teacher. Opus 107 2.50
MOCKER.—Thirty Dramatic Studies, opus 74. Two numbers, each. 1.00
ROSELLER.—Twelve Studies in the modern style of Piano-playing. Two Books, each. 1.00
SCHMITT.—The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton. .50
PLAIDY.—Technical Studies. As introduced at the Conservatory of Music at Leipzig. Translated by J. C. D. Parker. 2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTUATION AND EXPRESSION.

Illustrated in
TWELVE NEW VOCALISES.
 First Book now ready. Price \$1
 Published by **OLIVER DITSON & CO.**

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.
 Brass Instruments, Clarinets, Flutes, &c for Bands, made to order, and warranted. **BUSSON'S CELEBRATED FLUTINAS** and **ACCORDEONS** constantly on hand. **INSTRUCTION BOOKS** for the Piano, Violin, Flute, Clarinet-Saxhorn, Cornet, Accordion, &c., &c.
 Wholesale Price Lists sent to Dealers, on application, gratis.
 Orders by Mail, with the money inclosed, will be punctually attended to. 516

JOHN ZUNDEL'S SCHOOL

— FOR —

ORGANISTS & COMPOSERS.

Second Session commences September 12th for three successive months. Pupils (Ladies or Gentlemen) for one month only, may enter at any time.

TERMS.

Tuition and Board, including use of instruments, for three months,	\$150.00
For one month,	55.00
Tuition (without board) and use of instruments, for three months,	100.00
For one month,	80.00
Per Quarter, (weekly two lessons),	50.00

For particulars, address

JOHN ZUNDEL, Brooklyn, N. Y.

MASON & HAMLIN'S MELODEONS AND HARMONIUMS.

THE TREBLE FORTÉ STOP.—A New and Admirable Improvement has just been effected in the Melodeons of **MASON & HAMLIN**. It consists in the "Treble Foré Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of **MASON & HAMLIN** has received since 1856, for **BEST** Melodeons and Harmoniums no less than Twenty Gold and Silver Medals and Diplomas from various State Fairs and Societies throughout the country. Pastors, Choristers, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from \$80 to \$200
 Harmoniums from \$200 to \$500
 Descriptive Catalogues sent on application to
MASON & HAMLIN,
 Boston, Mass.
 Mason & Hamlin's Instruments are also for Sale or to Let by **OLIVER DITSON & CO., 277 Washington St.** 375-3m

HALL'S MUSIC STORE.

THE Driggs' Patent Pianoforte.

REMOVED TO THE
 New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets), one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York, April 1, 1859.

CELESTINA:

OR,

Taylor's New Sacred Minstrel.

A Repository of Church Music

ADAPTED TO

EVERY VARIETY OF TASTE AND GRADE OF CAPACITY:

BY VIRGIL CORYDON TAYLOR.

A MOST CAPITAL COLLECTION

FOR

Choirs, Schools, Families and Congregations.

Presenting in one volume

Select Compositions of the best Authors,

Suited to

The Devotional Exercises of Church and Home.
 The Use of Family Circles & Social Gatherings.
 Choir Rehearsals and Individual Vocal Practice.

Prefaced with

Elementary Instructions in Vocal Music

And

A Secular Department.

Price Seventy-Five cents each. \$7.00 per Dozen.

In addition to the above, the undersigned also publish V. C. Taylor's Popular Works—"Choral Anthems," "Golden Lyre," "The Chime," "The Concordia," and "The Song Festival."

OLIVER DITSON & COMPANY.

Favorite Songs with Choruses.

RECENTLY PUBLISHED BY

OLIVER DITSON & COMPANY.

Bonnie Allene.	T. B. Bishop.	25
Gentle Millie Gay.	"	25
Jane O'Malley.	L. V. H. Crosby.	25
Luluanna.	"	80
Jenny Bell.	T. H. Howe.	25
Leonora Leigh.	J. H. McNaughton.	25
Gentle Hallie.	St. John.	25
Marion Lee.	H. S. Thompson.	80
Annie Lisle.	"	25
Kitty Lee.	W. Williams.	25
Come, love, to me.	Lon Morris.	80
Kittle alone and I.	H. S. Thompson.	80
Ye winged winds.	"	80
Fly away o'er the deep.	"	80
My own Katrina.	M'Naughton.	25
Mother Bailey.	Carl Lorenz.	25
Alice Lee.	H. S. Thompson.	80
Lillie Bell.	C. B. Hitchcock.	25
Silver Spring Pebbles.	L. O. Emerson.	25

ZUNDEL'S MELODEON INSTRUCTOR. In 7 parts. Part I. Elements of Music. II. Progressive Finger Exercises. III. Airs, Marches, Dances, Variations, &c. IV. Favorite Movements from Operas. V. Voluntaries and Interludes. VI. Selections from Oratorios. VII. Modulation. Designed as a thorough instruction book for the Melodeon, Seraphine, Eolicon, Melopoeon, Organ, or any other similar instrument. By John Zundel. In cloth, embossed and lettered, \$2.50. Plain, \$2.00

Published by Oliver Ditson & Co., Boston.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Stiffian Vespers."	A. W. Berg, each,	80
No. 1 Valse d' Hiver.		
2 Polka Masurka.		
3 Galop brilliant.		
Sans Couci. Morceau a la Polka.	Ed. Rookel,	80
Petite Fantasia on an Air in the "Barber of Sevilla."	René Favarger.	
Illustrations Operatiques.	Charles Fradel, each,	85
1 Martha.	8 Trovatore.	
2 Traviata.	4 Lucresia.	
Showers of Gold. Reverie-Tremolo on the Air "I dreamt that I dwelt."	Krug,	80
Silver Spring.	Frita Spindler,	85
Miniature Fantasia.	Henry Schwing,	80
La Nouvelle Italie. Six Fantasies.	J. B. Duvernoy, each,	85
1 Rigoletto.	4 Il Comaro.	
2 Il Trovatore.	5 I due Foscari.	
3 Luisa Miller.	6 I Masnadieri.	
Juvenile Sonatina.	Henry Schwing,	85
Five Studies in form of Variations on "Over the Summer Sea."	Henry Schwing,	85
Ever of Thee. Reverie.	C. Fradel,	25
Juvenile Opera Mosaic.	"	40



THE
**BEST
 PIANOS,**
 ARE MANUFACTURED

CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,
 BOSTON.

TELEMAQUE IN 4 LANGUAGES,

FRENCH, SPANISH, ITALIAN,
 AND GERMAN.

Elegantly printed. Price \$3.00

Télémaque in French and Spanish,	Price 1.75
Télémaque in French and Italian,	" 1.75
Télémaque in French and German,	" 1.75
History of Napoleon in Spanish,	" 1.00
Lamartine's Graciosa in French,	" .75

Any of the above works sent by mail on receipt of price.

Address, **HIRAM C. SPARKS,**
 Publisher,

374 385 Broadway, New York.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 371

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC,
 AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Dwight's Journal of Music.

WHOLE No. 381.

BOSTON, SATURDAY, JULY 23, 1859.

VOL. XV. No. 17.

Harper's Easy Chair for July introduces a poem on Keats by "one whose heart has answered to the very spirit of his song."

A Pansy from the Grave of Keats.

"That's for Thoughts."—SHAKESPEARE.

Three velvet petals darkly spread
In sumptuous sorrow for the dead,
Superbly sombre as a pall
Wrought for an elfin funeral;
Two, hued like wings of silver light
Unfurled for Psyche's heavenward flight;
And every petal, o'er and o'er,
All legended with fairy lore,
A palimpsest of fables old,
And mythic stories manifold.

Endymion in enchanted swoon
Tranced by the melancholy moon;
And, hovering near, the crescent-crowned
Artemis, with her sylvan hound;—
The virgin huntress, proud and pale,
Betrayed to passion's blissful bale,
Till all her beautiful disdain
Is lost in love's imperial pain.

Sad, star-eyed Lamia's serpent spell,
And the wild dirge of Isabel.

Hyperion in his palace bright
Bastioned with pyramids of light,
Kindling the dawn with fiery breath,
Battling with Darkness and with Death—
The pregnant fable left half told—
A fading blush of morning gold.

The vigil of Saint Agnes' night,
The visioned slumber, soft and light,
In chamber silken, hushed and chill,
Where Madeline lies dreaming still,
Lost in the lap of legends old,
And curtained from the moonlight cold;
Till, like a phantom, unespied,
The minstrel lover woos his bride.
I hear afar the wassail roar
Surge through the distant corridor,
As through the ancient, bannered halls
The midnight music swells and falls;
The castle lamps are all aglow—
The silver-snarling trumpets blow—
'Twas ages, ages long ago,
The vigil of Saint Agnes' night—
The rose, the revel, and the flight;
But, till love's faery lore be past,
The charm of Agnes' Eve shall last.

The poet sleeps, and pansies bloom
Beside his far, Italian tomb;
The turf is heaped above his bed,
The stone is mouldering at his head;
But each fair creature of his thought,
In pangs of glorious travail wrought—
From depths of some immortal dream
Transferred to daylight's common beam—
Lives the charm'd life that waneth never,
A Beauty and a Joy forever. S. H. W.
Providence, May 14.

A young Swedish singer, Mlle. ANDREX, is making a great sensation at Stockholm, and promises, it would seem, to be another Jenny Lind. At a concert given the other day at the Royal Theatre, and attended by all the rank and fashion of the court and city, she was received with the utmost enthusiasm. She is about to make her appearance on the opera stage.

Are Birds worth their keeping?

Under this head HENRY WARD BEECHER replies, with one of his best "Star Papers," to one who complains that the birds rob his cherry trees. After suggesting various moral uses of birds, he comes to their singing and preceeds as follows:

But there is another sparrow—the tribe is large—the Song-sparrow, whose note is the sweetest, we sometimes think, of all the summer's birds. It is a perpetual songster. It comes early and stays late. It sings all day. We have heard its soft, clear, and exquisitely sweet little snatch of melody, from out of the tree overhead, at two o'clock on a sultry day, with the thermometer at 90° and no wind stirring! Is not that fidelity? Dear little soul, I would give it all the cherries on the place for itself and fellows, and bushels more, if it will deign to confer upon me still the favor of such sweet utterances! For, in good sooth, men are the beneficiaries and birds are the benefactors. It is arrogance and egotism for us to regard insects, birds, and innocuous beasts, as honored in our mere tolerance! They too are God's creatures. They too are a part of the filling up of the grand picture of his earthly cathedral. They have an errand of their own, a place of honor; and no one is to despise or patronizingly to condescend to notice that which God made, and makes, and rejoices over in every land and field upon the globe.

Next to these, we hear every day, just now, the *Wren*. A pert, *petite*, smart, brave little animated spark is he! His song is a twisted thread of sweetness. His amazing assiduity in doing nothing is quite edifying. He is brave in battle—as human bustling do-nothings seldom are—and will whip twice his weight of martins and swallows.

But none of these mentioned birds are particularly fond of fruit. Seeds and insects form their diet in chief. The same is true of that artist, the Bobolink, that sings at the north in a black and white livery; but going south changes his coat and his note, and, like many another northern-bred black-coat, drops into good living, and grows fat in the rice-swamps, and forgets to use his voice, except to call for more food, or raise an alarm cry when there is some danger of losing what he has got. The chief depredators of the garden are, the Robin, the Blue Jay, the Oriole, and the Pea-Bird, or Wax-wing.

A man that would shoot a Robin, except in fall, when, in flocks, they are gathered together to caravan the air in their long pilgrimage to southern glades and forests, and then really and conscientiously for food, has in him the blood of a cannibal, and would, if born in Otaheite, have eaten ministers, and digested them too.

Indeed, if it were not too much trouble to rewrite what we have said of the Song-sparrow, we would say that the Robin is our sweetest summer singer. This universal favorite has a variety of songs. All are sweet, but one rises far above all the rest. At evening, the sun gone down, the cows returned from pasture, the landscape radiant in its salient points, but growing dim and solemn underneath, then, as you sit musing in your door, you shall hear from a tree on the lawn, a little distant, a continuous calling song, full of sweet importunity mingled with sadness. It is the call for its absent mate. Sometimes it rolls and gurgles for but a moment, when a shadow flits through the air, and a sudden flash of leaves, the song stops, two birds glide out upon the sky, and fly to their home. But at other times the bird's grief is your gain. No coming mate shortens his song. Some remorseless boy has brought him down, to sing, and build, and brood no more; some cat, or hawk, or gazing snake has dined up

on the fair thing. And so, though the twilight falls, and the evening grows darker, the song calls on, pausing only to change the manner, throwing in here and there coaxing notes and staccato exclamations of impatience, but going back soon to the gushing, pining, yearning home-call. Take all my strawberries if you want them, oh singer! Come to-morrow for my cherries! You pay me in one single song for all that you can eat in a summer! and leave me still in your debt. For there is no such thing as *paying* for that which touches your heart, raises your imagination, wings your fancy, and carries you up, by inspired thoughts, above the level of selfish life. The heart only can pay the heart for good service! As to cherries, I'll take my chance when my betters are served. Eat what you wish, sweet sir, and if there are any left, I will think them all the sweeter, as a part of your banquet.

As to the Oriole, there are but few of them. I wish there were more. The Jay, too, though a brave eater, and a large one, sticks to the woods, for the most part, and comes but seldom to the garden. Its note is as terrible as the music of the Scotch bagpipe. We should think the spirits of a dozen old pipers had entered into every particular Blue Jay, and their notes quarreled and jangled in its throat which should be most cutting and cacophonous! Yet the Blue Jay won its way to our regard, and in this wise: When living in Indiana they sang a great deal about our little one-story house, and screamed and shrieked with such terrible vigor that our nerves gave way. We had had chills and fever—were weak, and a little *edgy*. We took our gun and began an indiscriminate warfare. The Jay is tenacious of life and dies game. After a day or two of shooting, we began to admire the soldier-like quality of these splendid and high-plumed fellows. And when, with our last shot, we brought down a splendid specimen, half shot to pieces, but full of pluck, his eye bright, his courage up, fighting for his life, that ebbed away, and dealing blows right and left at our hand with his stiff bill, and died without flinching, pluck to the very last gasp, we were conquered, and vowed that we would never shoot such a brave bird again! We never have. We never will.

But, now, as to the Wax-wings, or the little crested, yellow Pea-birds, that never come to cheer you, that eat none of the marauding insects, that only sing a sharp "*pee-ze*," while they are gobbling down your fruit or ripping out the peas from the tender pod,—why, we must say, that if any birds are to be shot, these are the ones. We do not recommend it. For it may scare the song-birds, and wound the feelings of Robins, etc. All the cherries on earth could not be so sweet in our mouth as are the notes of Robins in our ears. These drops of sound are the true fruits, and the wide air is that garden universal which rears and shakes them down for all whose senses are refined enough to know how to feed by the eye and the ear, more than by the mouth.

The Handel Festival.

(From the London Athenæum, June 25.)

The Rehearsal.—The preliminary notices of this superb gathering have been on a scale so entirely in concord with the rest of the undertaking—so long and minute by way of preface, dissertation, anecdote, and reminiscence—so diffusely spread over the past six months—that little remains to be offered as symphony to any notice of the grandest musical meeting which the world has ever witnessed. That the Handel Festival of 1859 would far overpass that of 1857 must have been evident to all who only began to think

and to compare on the subject this day week at the rehearsal. The enlargement of the orchestra has been already mentioned; also its inclosure by the tent roof, or *velarium*, dependent in graceful curves from the central point. We have not before adverted to the decoration, which, though scenic ("a sham," the orthodox phrase might be), representing a parapet, paneled with the names of Handel's master-works, above which appears, betwixt pillars, a mimic sky, seems to us felicitous because light; not contradicting the idea of space and multitude, and in harmony with the color of the framework of the building. This gain to the eye, moreover, upon the skeleton structure of 1857 has been accompanied with corresponding profits for the ear. Those who idly imagine that force, as distinct from richness, of sound, is increased in ratio to the numbers co-operating—and who have dreamed of some effects, colossal, tremendous, far exceeding any former experiences—were, as they were in 1857, disappointed. As in 1857, too, galleries and nave, block C and block S, had each its own pleasures to recount, or its own deficiencies to complain of. Gigantic performances like these inevitably breed immoderate expectations, and can be reported fully by no solitary witness. To ourselves, it was evident, that not merely the sonority of the chorus had been enriched in mellowness, that certain orchestral effects (especially those of the stringed instruments) came out far more distinctly than on the former occasion,—but, also, that the completion of the arrangements had mightily increased the penetrating power of the volume of sound. Those who left the rehearsal before it was over might be well startled, as with a new sensation, when, in the open air, having passed the roseroy in the garden, the chorus, "The Lord shall reign for ever and ever," seemed to fill the air behind and above them with a "voice like the sound of many waters," the words of which Voice, too, were clearly to be distinguished at that great distance. It is the novelty and the picturesqueness of such experiences—we can hardly too often repeat—which characterize enormous gatherings such as this, where four thousand musicians play and sing for audiences of twenty thousand to hear—and not an exaggeration of familiar musical effects.

The improvement in the quality and training of the chorus, beyond what might have been expected within two years, was no less noticeable, even at the rehearsal. The progress of the London voices has been reported on in its place. They were admirably reinforced by the provincial contingent, selected from every corner of the three kingdoms. It was interesting as a sign of advance to see at the rehearsal how, after some vacillation and want of confidence at the outset, the huge mass composed of such different materials became steady, submissive, and effective under Signor Costa's *bâton*. This was particularly to be felt in the work least familiar to the singers of town and country, the "Dettingen Te Deum." No such result, we assert, would be possible under such circumstances in any other country, and, it may be added, under any other auspices.

"The Messiah."—The audience on Monday numbered more than seventeen thousand persons. We conceive the performance the most remarkable one of "the Sacred Oratorio" which ever has taken place. With slight exception, the singers, one and all, choristers and *solis*, did their best. The orchestra was without a fault, strong, superb, and brilliant; with such reinforcement as the immense mass of voices demands by way of filling up and balance; and such as history warrants us in declaring that Handel got for himself, whensoever the grandeur of the occasion demanded it. Since the old irrational criticism of the purists has not been wanting on the occasion, with the old talk about "finality," applicable to no composer less than to Handel, many of whose full effects are indicated in his scores (himself having been wont to complete them on the organ), let it be stated, that so far as thought and research qualify more liberal persons to speak, the utmost praise must be given to Signor Costa for the skill with which he has nourished Handel's scores, so

as to strengthen and fill out the orchestral portion of them in support of a mass of voices, else overwhelming. Nothing but consummate experience of effect, in the production of works on every scale, could have ensured a result so masterly, because so unobtrusive. The handling of the "Dettingen Te Deum" and—we may add, on the warrant of the rehearsal,—of "Israel" is not to be forgotten, among the recollections of so memorable a time. To return to "The Messiah"—the effect of its noblest choruses could not be exceeded: the close of "All we, like sheep," the rendering of "Lift up your heads," the "Hallelujah," and the "Amen," are so many things never to be forgotten. There was the splendor of inspiration in the "Hallelujah." It was well done to resist the *encore*, demanded by the audience of seventeen thousand, since no repetition could have strengthened the impression. * * *

As in 1857, the performance of Wednesday even transcended in completeness that of the foregoing morning. The "Dettingen Te Deum" went admirably, and proved to be a work thoroughly well fitted for a monster festival; it being conceded that the concerted pieces for the *solo* voices were treated chorally; the trio, "Thou sittest at the right hand" (as an instance) being treated in full chorus with the utmost success. *Cognoscenti*, we observe, are critical on the predominance in this "Te Deum" of the key of D major. As was remarked, however, the other day, in certain "Handel Studies," the old composers, and Handel especially, did not disdain monotony as a means of effect, and to our ears, if some variety be, haply, lost, a stateliness of unity is gained, which goes in part to compensate for such loss. The "Cherubim and Seraphim" chorus—Handel's other "Hallelujah"—almost rivalled that incomparable chorus in the overwhelming grandeur of its effect. The *piano* passage, too, shortly before the close of the final chorus, was worked out with as much delicacy and precision; and there is nothing in music that can replace a *piano* to which myriad voices contribute. Signor Belletti sang the *solo* bass part in the "Te Deum" with admirable steadiness and dignity—making the utmost of every note of his voice, which, though comparatively small in body, told twice as well as the more ponderous organ of Herr Fornes told a couple of years ago, owing to the superior purity of its production. There was hardly a fault, save among the trumpeters, who *must*, it would seem, be uncertain in their intonation, at least, in England.

In the subsequent parts of this noble sacred concert, we shall merely specify the pieces which produced the greatest impression. That wonderful chorus, on one bar of a ground bass, "Envy, eldest-born of Hell," and the "Dead March" in "Saul," which had somehow disappointed us at rehearsal, were re-demanded. Both of these were given with a sensibility as well as a perfect unity, which we have been used to consider as only to be found in Germany. The spirit of the "Dead March" must have been felt by every performer. We trust that the profound impression made by these two magnificent pieces of music may lead to a disinterment of "Saul," the fulness and picturesque grandeur of which, especially in its songs, has always given to this oratorio a place of favor with us, hardly granted to it by our great Handel public. The songs, with chorus, "Let the bright Seraphim" (Madame Novello), and "Sound an alarm" (Mr. Sims Reeves), were also *encored*. The concert was ended with due splendor by that choral march of marches, "See, the conquering hero."

Two or three *notabilia* remain to close the sketch of the proceedings up to Wednesday night. One of these was the mass of Handel publication and literature; a complete collection of which would almost make a small library of itself. Handbooks, biographies, studies, cheap editions of the music performed, in every variety of form and of every variety of authority, made up a sight not the least curious of all the sights presented by the Sydenham Palace. It was curious to those who went down by the road to be hailed at every half-quarter of a mile, after Brixton Church was passed, with the eager cry of "Words

and Music," as the vendors stepped out to the string of vehicles. A van full of "Messiahs," drawn up among "the new-made hay" under the young green of an oak-tree, was among the characteristic sights of Monday. Within the Palace, the quantity of "musical food for the mind," piled up in every corner, handed about in every alley, passes description. Could the Master have been called up to see such a show, he must by this, if by no other manifestation, have fancied himself in Dream-land. The solitary phenomenon which might have come home to him as a familiarity was the feminine *costume* of his audience; with a difference however,—seeing that when his "sacred oratorio," "The Messiah," was first given in Dublin, the ladies were entreated, by advertisement, to *lay aside* their hoops! The preposterous extravagance of the present fashion could hardly have been more whimsically (and in some cases distressingly) illustrated than in "the anxious benches" of the Crystal Palace, and the "unutterable cram" at the wickets of the railway stations.

In assiduity, courtesy, and complete organization on the part of all concerned, this great meeting could hardly out-do that of 1857. Invitations, however, this year, had been sent to some of the most distinguished musicians on the Continent; but, true to their habit of making light of England's Art (though not of England's money), these were responded to by only one or two artists. It is instructive to put this on record; recollecting, as we do, how cordially a good half of musical London went to Bonn on the occasion of that mismanaged failure, the Beethoven Festival; and aware that not a new opera of pretension comes out in Paris, but English amateurs and professors will be found there, expressly to know and to partake of it.

New French Books on Music.

(From the Athenæum.)

Musical Literature and Criticism.—[*Critique, &c.*] Second Series. By P. Scudo. (Paris, Hachette & Co.) *Grotesques in Music*.—[*Les Grotesques, &c.*] By Hector Berlioz. (Paris, Librairie Nouvelle.) The houses of *Montagu* and *Capulet* were not set further apart the one from the other by disposition, antipathy and prejudice (which implies want of understanding) than the two musical critics—both holding high stations in the world of French criticism—whose books are here coupled. Whereas it seems difficult to find readers for any English work on a musical subject, many of our countrymen have patience with, and appetite for, such ware of the kind as our neighbours may furnish; and thus, while directing attention to this pair of volumes, we will do our best briefly to characterize what they contain which may amuse,—what is wanting to accredit their reception as authorities. Both, let us state, to account for the absence of extract, are made up of articles which have appeared elsewhere—corrected, possibly, and in some degree modified. M. Scudo brings to his task a style agreeable without pedantry, and courteous without affectation. On the subject of the past generation of Italian singers he is generally well informed; he is fairly just, according to our sympathies, when treating modern Italian opera (the only music left to Italy.) With regard to other schools and traditions, he is an unsafe guide. His raptures ring hollow. He knows (what professor or amateur in Paris does not?) the right tone of ecstasy in which to sing the glories of Mozart. If anything could weary us of "Don Giovanni," it would be the perpetual apotheosis of the "trio of masks," which is part of every Parisian journalist's stock in trade. But Haydn's "Seasons" seem yet more to M. Scudo's liking. He has hardly a word concerning Bach, save from an awful distance, reminding us of that from which English poetical critics (on the strength of a slight reading of Sir William Jones) used to mention "Sacotala." His ignorance regarding Handel is only generic. Weber, again, has of late become a pet author with the Parisians,—and, accordingly, M. Scudo "follows suit"—though it would be hard to exceed in shallowness his criticisms on "Euryanthe"; since he does not even know that Helmine von Chezy derived her story from Shakespeare's "Cymbeline," ascribing it to an old French tale. Beethoven, again, puzzles M. Scudo. He struggles to be profound and discriminating, like the rest; but what are we to think of the acumen of a critic who finds the confusions of the Ninth Symphony in its *first* movement? Of Dr. Spohr there is hardly a word; of Mendelssohn phrases which con-

tradict one another. He is described as now an imitator of Weber—now of Beethoven. If the performance in Paris of half 'Elijah,' some two years ago, could be outdone in baldness and misconception, it would be by the paragraphs in which that greatest and most genial work of recent music is here dismissed. On the whole, we recollect few cases in which the absence of any attempt to keep pace with the times is more remarkable than in this book, plausible and pleasing though it be. The best chapters in it are the monographs on Bordogni, Lablache and the Philadors.

The 'Grotesques' of M. Berlioz appeal to a totally different class of readers, to such as love the paradox,—the "calembourg," the "charge," (things not precisely rendered by "play on words" and "caricature.") There is more of fun and farce than food in them—but the fun and the farce have in them a spice of bitterness, sometimes play with things too petty to be worth a joke, sometimes present ignorance in the guise of originality. All the while the author rarely loses sight of M. Berlioz. When, for instance, the well-known psalm by Marcello, "I cieli immensi," is ridiculed by him as a vulgar and undignified tune, the ridicule will explain to many why it happens that little or nothing of that which the world has agreed to consider as melody is in his own elaborately-medicated compositions. Sometimes, however, there is self-forgetfulness. One who is thrown into spasms of grotesque sarcasm at the slightest tampering with the music of any given author (Gluck especially) should hardly, in his own person, have converted a duet by Gluck into a two-part chorus—hardly have scored a pianoforte piece by Weber—the 'Invitation'—as M. Berlioz has done. There is the old nonsense again, denouncing the trill or shake of the voice as a disgrace to serious music, only fit for the conveyance of broad and frivolous comedy,—M. Berlioz being the sworn foe to vocal execution. Once again, however, he must be asked whether every remark made in this humor might not also apply to every form of florid passage, and, if so, why not to instruments as well as voices? Down with the scale, chromatic and diatonic—down with *arpeggi* of all sorts and kinds—down with the *tremolando* for the orchestra as well as for the voice,—if each of these forms and patterns has only one inevitable character and use of its own—if it is to be regarded as intrinsically significant—and not as one resource or material the more! Only, if all these devices and designs are to be thrown down, what becomes of that which these vocal iconoclasts wish to establish as the only music worth having, i. e. the instrumental and descriptive symphony, with the voice taking the slave's part of simple declamatory subordination? We have too much regard for the quick musical sympathy of M. Berlioz when it is brought to bear on subjects which he knows—too much admiration for the resolution with which (right or wrong) he has fought for his own convictions, in his own career—too much relish for his humor (sometimes truly ready and keen) to spare him a single comma of the truth,—when we find him, as here, raking up nonsense, whimsy, personality—in order to make his public stare. One who directs the taste of others,—he ever so fantastic, ever so rhapsodical, ever so dogmatic, ought not to merit the appellation given to our author, he tells us, by the omnibus driver at Marseilles. The setter forth in music of 'King Lear,' 'Romeo and Juliet,' the 'Holy Family,' the writer of Requiems with four choirs, and 'Te Deums,' for which no cathedral is vast enough:—and who has attempted, for the Opera (he tells us), no theme less ambitious than

the wondrous tale of Troy,

—one to whom Gluck is a divinity, and Beethoven an intoxicating and elevating inspiration—ought to bear a better name, even when his wit soars the gayest. There are grotesques and grotesques: those amusing—these mischievous. The chapter "Prejudices"—which contains apparently serious, not grotesque, views of rhythm, may be considered on some future day, when the subject, as a neglected subject of great importance, comes to be treated separately.

Mozart—Child and Man.

(Continued from page 117).

No. 15.

Mozart the Elder to M. Hagenauer.

London, May 28, 1764.*

On the 27th of April, five days after our arrival, we were from six to nine with their Majesties. The present was only 24 guineas, which was handed to us at the moment of leaving the king's apartment. As regards the kindness shown us by their Majesties,† it is not to be described. Their very amiable behavior prevented us from remembering, even for an instant, that we had to do with the king and queen of

England. We have been received in every court with extreme politeness; but what we have seen here is beyond all. A week after, we were walking in St. James's Park, when the king and queen happened to pass in their carriage. Although we all wore different dresses, they recognized us, and not only did they salute us, but the king let down a window and put his head out, nodding to us and waving his hand, especially to our Master Wolfgang.

I again beg of you to have three masses said at the altar of the Infant Jesus at Loreto; three at Maria Plain; two at St. Francis de Paolo; two at St. John Nepomucene, and two others at St. Antony of the Parish.

We have left the chief of our baggage at Hummel's, the banker, in Paris, and, consequently, all our snuff-boxes, watches, and other valuable articles. M. Grimm, our devoted friend, who did everything for us in Paris, gave, besides, at our departure, a gold watch to Nanerl, and to Wolfgang a dessert knife with a mother of pearl handle, set in gold, with two blades, one gold and the other silver.

On the 19th of May we again spent an evening, from six till ten, with their Majesties. Only two princes were there—the king's brother and the queen's brother. On taking leave we were presented with 24 guineas. On the 5th of June, we are to have what is here called a benefit. The season for concerts is over, and we cannot look forward to anything great, as the expenses will amount to 40 guineas. Basta! All will go well, provided with God's assistance, we continue in full health, and God preserves in health our invincible Wolfgang. The king not only gave him pieces by Wagenseil to play, but Bach's, Abel's, and Handel's music; he executed all *prima vista*. He played so well on the king's organ, that every one preferred his organ playing to that on the piano; afterwards he accompanied the queen, who sang, and a solo on the German flute. Last of all, he took the violin part of Handel's airs, who was present, and on the simple bass part extemporized the most ravishing melodies. All were in the last degree astonished. In short, what he knew when he left Salzburg is only the shadow of what he now knows; it passes all imagination. He sends you his compliments from the piano, where he is at this moment running through a trio of Bach. Not a day passes but he speaks at least thirty times of Salzburg, of his friends, of ours, and of his patrons. He has at this moment an opera in his head, which he will have executed by young Salzburghers only; I have often had to name to him all the young people of Salzburg, whom he sets down beforehand for his orchestra.

No. 16.

The Same to the Same.

London, June 8, 1764.

I have just had another great fright. I had to make in three hours' time 100 guineas. The danger is luckily over. Every one was in the country. There was no hope of doing anything except on the 5th of June, the eve of the king's birthday. We only had a few days to dispose of tickets in; until then no one had been in town. As, generally speaking, two or three weeks are required for the disposal of these, people were astonished that I was able to get rid of 200. All the ambassadors and the first families of England came to the concert. I cannot as yet say whether I shall have 100 guineas profit over; I have still to receive some money from my Lord March for thirty-six tickets, and from a friend in the town for forty. But how enormous are the charges. For the room, without lighting and without desks, five guineas; for each piano—I am obliged to have two, on account of the concertos for two pianos—half a guinea; for the principal singer, male and female, five to six guineas; for the first violin three, for the soloists three, four, and five guineas; for each ordinary musician half a guinea. However, I had the good fortune to find the whole of the expenses, music and room included, amount only to twenty guineas, because the greater part of the musicians refused to accept anything. So, thank God, here is a clear receipt!

As for news, I can give you none beyond what you read in the papers. Is it not enough that my daughter is one of the most skilful artists in Europe, though only twelve years old, and the magnanimous Wolfgang knows all that can be required of a man of forty! In a word, who has not seen and heard this marvel can believe in it. All you folks at Salzburg know nothing about it, for it is a very different affair from before our departure.

No. 17.

The Same to the Same.

London, June 28, 1764.

I have again 100 guineas to send to Salzburg, which I might easily increase to half as much again

without inconvenience to myself. Next week we shall go to Tunbridge, where a great many of the nobility go to take the waters in July and August.

A concert is about to be given at Ranelagh, for the benefit of a new lying-in hospital. Wolfgang shall play a concerto on the organ there as an act of English patriotism; it is the way to win the affections of this nation.

No. 18.

The Same to the Same.

Chelsea, September 13, 1764.

In consequence of my illness we have taken a house of Mr. Randal, in Twefield-row. Among my friends in London there is a certain Sipruntini, a great virtuoso on the violoncello. He is the son of a Dutch Jew. After having travelled in Italy and Spain, he found the faith, ceremonies, and ordinances of the Hebrew religion ridiculous, and he abandoned his faith. I was lately conversing with him on religion; and after a long conversation I found that he was content to believe in God, to love Him first, and next to love his neighbor as himself, and to live like an honest man. I took some pains to make him understand a few ideas proper to our faith, and I brought matters so far as that he agreed with me that of all Christian confessions, the Catholic faith was the best. Shortly I shall make a fresh attack; but we must proceed gently. Patience! perhaps I may become a missionary in England.

No. 19.

London, March 19, 1765.

My concert did not take place till the 25th of February, and was not so full as I expected, on account of the great number of *plaisirs* of the season. However, we made a receipt of 130 guineas, twenty-seven of which went to expenses. I cannot tell where the fault lies, and why there was not more generosity shown. But I did not accept the reproach which has been urged against me. Of what use is it to speak of a thing which I did after mature reflection, after many sleepless nights, with determination—and which is past? for I am fully resolved not to bring up my children in so dangerous a country, where the greater number have no religion, and only had examples are before one's eyes. Could you witness the education of children here, you would be surprised. As for matters of religion, it won't do to talk of it. The queen gave fifty guineas to Wolfgang for the dedication of his Sonatas.† I shall not, at the end of the reckoning, have made as much in London as appearances promised in the beginning.

No. 20.

The Hague, September 10, 1765.‡

The Dutch Minister in London had frequently urged us to pay a visit to the Hague and the Prince of Orange. He spoke to the deaf. After leaving London on the 24th of July, we stayed a day at Canterbury, and afterwards, to the end of the month, at the estate of an English squire. On the very day of our departure, the Minister came again to pay us a visit, begging us to go to the Hague at once, saying that the Princess of Weilburg, sister to the Prince of Orange, had an extraordinary desire to see my children: was it possible to refuse anything to a lady who was *enchantée*?

It was on the 1st of August I quitted England. At Calais we met, in the shape of acquaintances, the Duchess de Montmorency and the Prince of Crov. Wolfgang and I were detained four weeks at Lille by sickness, and we were not quite restored at Ghent. Wolfgang played there on the new organ of the Fathers of the Order of St. Bernard, and at Antwerp on that of the Cathedral.

We have been here a week; we have been twice to the Princess, and once to the Prince of Orange, who placed his equipage at our disposal. My daughter has fallen sick; when she is better, we are to return to the Prince and Princess of Weilburg, and also to the Duke of Wolfenbüttel.

The journey is paid for. Who will pay for the return? This we must see. My wife begs you to have masses said for us at the parish church, at Maria Plain, at Loreto, and one in honor of St. Walpurgis wherever you please.

No. 21.

The Hague, November 5, 1765.

It was much against my will that we came to the Hague, and though I have not lost my poor daughter she has been at the last extreme. When all hope was lost, I advised her to be resigned to the Divine will. She received the holy viaticum and extreme unction. Ah! if any one could have heard my wife, my daughter, and myself, at that supreme moment! Could he have heard us persuing that poor Nanerl of the vanity of the world, of the blessed death of

children, they could not have remained insensible—all this time Wolfgang was playing music in the adjoining room.

At last the Princess sent me the honest and respectable Professor Schwenkel, who treated the malady altogether in a different manner. My daughter was frequently beside herself, alternately wakeful and plunged in a stupor, talking in her sleep, sometimes English, sometimes German, in such a way, that, notwithstanding our affliction, we were forced to laugh: it made Wolfgang, too, forget his sorrow. It remains now to be known whether God will grant my daughter the grace of restoring her to strength, or whether some fresh accident will supervene. In any case we submit ourselves to the will of God. Before e'er we started from Sulzburg, we prayed urgently to God that he should interpose some obstacle to our voyage, or speed it by his blessing. If my daughter die, she will die like a saint. If God grant her life, we pray that hereafter, at his own time, he may accord to her an end as innocent, as only as her death would be at this time. I hope we shall preserve her, for at the moment when she was at the worst, on the Sunday, when in the words of the Gospel, I said, "Domine Descende, Lord, come down ere my daughter die," the Gospel answered me: "She is not dead, but sleepeth; thy faith hath saved her."

Pray have masses said in my daughter's name. She thought, also, of the blessed Credentia, and desires that a mass may be said under her invocation; but, as we cannot do so until the church have decided something regarding this saintly soul, I leave it to your wife to hold a consistory, with several Franciscan fathers, and settle the matter in such a manner that my daughter may be satisfied, while conforming, at the same time, with the laws of God and the holy church.

As soon as my daughter's health will permit, I intend to spend a few days with Wolfgang at Amsterdam.

* Mozart, on leaving Paris with his family, had crossed over to England by Calais, and reached there April 10, 1784.

† George III. and Queen Charlotte.

‡ Mozart spent in London, during the year, £800. He had six new sonatas, by his son, engraved; they were for the piano and dedicated to Her Majesty, the Queen of Great Britain.

§ The Mozart family left England the 1st of August, 1786, and returned by way of Calais to Germany, passing through Paris and Flanders.

(To be continued.)

Uniform Musical Pitch.

MEETING IN LONDON.

(Continued from page 125.)

Mr. NICHOLSON had himself been a sufferer from the variation of the pitch throughout the country, and he had made some experiments to show the absolute necessity, if it could be arrived at, of something like uniformity of pitch. At the close of the London season last autumn, they had three musical festivals in the country, and the difference of pitch between the highest and lowest of the organs used was just a semitone; so that the music played in D at Hereford was played in E flat at Leeds. This variation, as affecting the class of instruments upon which he played, was very serious. It was impossible to carry about a case of instruments to suit the various pitches, and the only means they had of meeting the difficulty was by using different reeds. The medium reed was that which was in use seven years ago in the orchestra of London, but within the last three years they had got their reeds from Paris, and these had to be made specially to suit the English pitch. This had an injurious effect upon the tones of the instrument, more especially at the extremes of its compass. He did not agree with the suggestion made by Mr. Mellon in his letter, that the highest pitch they now had should be the one adopted. He objected to that for many reasons. He thought those who had had experience of the differences of tone in an orchestra, would bear him out that the high pitch they were at present accustomed to was very disagreeable. It made the stringed instruments anything but brilliant; it reduced the size of the strings, and made the tone wiry, and it destroyed the deep volume of sound. There was one other thing he had noticed, and those present who were interested in the scientific part of the subject might be able to make something of it. That was, that in the orchestra mean pitch there was considerable variation in summer and winter; in other words, the pitch of orchestral performances in which he had played during the winter, was perceptibly lower than during the height of summer. If he were to make a suggestion with regard to the advisability of altering the pitch, he should be in favor of a pitch not too low—something near to that of the Exeter Hall organ, and not quite so low as Mr. Hullah's fork; but certainly between the Philharmonic and Opera pitch.

Sir GEORGE SMART said the question at present before them was whether a musical fixed pitch was desirable, not what that pitch should be. A standard or fixed pitch was no new idea. It was stated that, in the time of Pope Leo X., it was thought convenient to have a bell or large organ pipe, whereon a person used to sound the tone to the choir at the beginning and end of an anthem, and sometimes in the middle of it, to keep the singers to the right pitch. The same practice was pursued by Benedictine monks, in 1673. Therefore, although this was no new subject, he nevertheless thought it a very important one, and one which he hoped would be settled by this movement in favor of a uniform pitch, which, in his humble judgment was highly desirable. He begged to second the resolution proposed by Mr. Cox.

Mr. BENEDICT thought that the pitch must be regulated by the human voice. The fact was the voice had been too much neglected of late in favor of instrumental effect. He thought the absence of that purity of intonation which had formerly characterized cathedral singers was mainly to be attributed to the excessive height of the pitch, which imparted a kind of factitious brilliancy to the performances, but detracted from the real purity of sound. He therefore entirely agreed with what had fallen from Sir George Smart and the other gentlemen who had spoken, and he hoped the decision would be in favor of lowering the pitch, and not raising it.

Mr. ELLA said he happened to be in Paris at the time the report of the commission was brought up. He believed the subject had been investigated with much perseverance, and with true love for the art, and that a great deal of time would be saved if, agreeing as he thought all present did, upon the desirability of establishing a uniform pitch, a committee was formed to come to some practical result upon the matter. Whether or not they would decide in favor of the pitch which had been adopted in France he could not say. If they admitted music to be a universal language, it was the more desirable to establish an universal pitch. He had passed twenty-seven years of his life in the orchestras of London; and he thought, in dealing with this question, instruments were to be considered rather than voices. Mozart, in his *Zeuberflöte*, had written a scene which very few persons could sing, and there were many similar cases; so that if they took the varying standards of voices, he did not know how they would regulate the standard pitch by them: he thought instruments should establish it. He begged to suggest the propriety of forming a committee to investigate the advisability of adopting the pitch already established in France. He did not say that they ought to adopt that pitch, but he knew that the result had been arrived at after a most diligent investigation of the whole subject, and he thought the question should receive full consideration.

The CHAIRMAN gathered from the discussion, as far as it had gone, that the sense of the meeting was, that a uniformity of pitch was desirable, and he thought they need not occupy further time upon that point. With regard to certain difficulties suggested by Mr. Hullah, he thought some of them were to be easily settled. For instance, as to the pitch being higher at the beginning of the last century than it was now—

Mr. HULLAH had only said he believed it to have been so.

The CHAIRMAN—With regard to the observations of Mr. Nicholson, as to the effect of the difference of temperature in summer and winter upon the pitch, Dr. Smith had alluded to that circumstance in connection with the pipes of the organ, and he had given the variation in the number of vibrations in the months of November, September, and August, which were found to be in the following ratios:—In November, 254 vibrations; in September, 262 vibrations; and in August, 268 vibrations. As he had already said, he collected that the sense of the meeting was in favor of a uniform pitch. He would now put the resolution which had been proposed to that effect.

The resolution was unanimously passed.

The CHAIRMAN said the question which followed upon the preceding one was, what the musical pitch should be. Mr. Hullah having made a decided attempt in that direction, it would be interesting to hear from that gentleman what he had to say in favor of his plan.

Mr. ELLA would propose the appointment of a committee to investigate the pitch which the French commission had established. They had been engaged two years in investigating and discussing the subject, and it was only reasonable to suppose that a vast amount of valuable information had been collected, from some of which it was probable points of value might be gained. It was to be borne in mind, that many of their best orchestral players were

Frenchmen. The first oboe at the Italian Opera was a Frenchman, and they always tuned from that instrument.

The CHAIRMAN would say that he had never found any good to result from the formation of committees prematurely before they knew distinctly what they had to determine. He thought they should first hear the arguments for and against the adoption of various pitches.

Mr. NICHOLSON remarked that the instruments imported from Paris for the use of orchestras in England, were in a sharper key than those used in France. Oboes, bassoons, &c., were always made sharper for the English orchestras. An oboe had been lately imported from France which was much flatter than those used in our own orchestras, and it was necessary to have it cut to bring it to the necessary pitch. All the instruments, however, they had from Paris, were generally made with a view to the English pitch.

Mr. OTTO GOLDSCHMIDT believed that it was agreed on all hands that a uniform pitch was desirable. He ventured to say that the commission which had sat in Paris was one of the greatest authority; and it was evident from the report which had been put into his hands that day, that they had taken great pains, which might be saved to any future committee that might be appointed. France, whether justly or not, had been considered as the leading power in matters of art, at least so far as the Continent was concerned. According to the information that had been received, it was highly probable that the French pitch as now established would be introduced into all Germany. That perhaps was of no consequence to England; still it tended to prove that it ultimately would become more or less the universal pitch. A friend of his at Munich had written to him to say that he would exert himself to the utmost to get the pitch reduced there, if it were not carried too low. The pitch at Dresden, where they had the finest stringed instruments in the world, within a few vibrations agreed with the new pitch of Paris, and the rest of Germany was more or less used to a pitch very closely assimilating to that established in France. Of Italy he could not speak, but if this pitch was adopted over the rest of the Continent, it could hardly be supposed that Italy would stand aloof in the general movement, but would also lower her pitch; and, if it were lowered, was it not the most natural thing to suppose that they would adopt the French pitch? There ought to be universality in this matter. Music itself was a universal language, and he hoped in this respect it would be more harmonious than it was at present. Grand as England was in her musical exertions, he could not conceive that, without any grave reason for it, she would persist in having a pitch exclusively her own. He would say a word with respect to the voice. He did not agree with Mr. Ella that the voice was not to be considered in the settlement of this question. He thought the voice stood paramount. It was clear to every one that the voice could not be altered; and if they looked to the *chefs-d'œuvre* of olden times—he referred to the works of Gluck, Mozart, and Beethoven—there was much music which could not be sung at the present pitch. He hoped this question would be satisfactorily decided.

The CHAIRMAN said, without laying claim to any great knowledge of music, he would observe—having read the papers upon the subject which had been put into his hands—that every one must see that there was a perpetual acknowledgment that it was for the interest of the voice to resist that tendency to raise the pitch which had prevailed for a long time. With regard to the propriety of taking the French standard, it must be allowed that, being established by so powerful a body of musical influence as was united in producing this report, and so well received as it had been, there was strong reason for their accepting it; and as one who had been engaged in scientific operations of other kinds, he would just give them one word of warning with reference to what took place in another society, with regard to the French metre, when that was first established. Some time after this took place, an attempt was made to establish the English standard of measure by the oscillations of the pendulum, and the individual, who stood high in the scientific world, to whom the experiments were naturally referred, conceived that he had obtained results different from the French, and that therefore their calculations must have been erroneous, when the answer was—"By all means let us have something different from the French." He would merely remark that he thought that was not a wise spirit to act in; and he recommended them to approach the consideration of this question with a disposition rather to adopt, if possible, that which had already obtained a considerable amount of approval, than with a desire to establish anything better, regardless of the merits of the other system.

Mr. TUTTON had been connected for twenty-five years with the band of the Horse Guards, during which period the pitch had been getting sharper and sharper. He had with him a little tuning-fork, which represented the pitch established in Belgium, and this was half a tone flatter than the pitch they were at now.

Madame GOLDSCHMIDT was of opinion that if the present pitch were adhered to, all the voices would be more or less spoiled, and that was one of the reasons why we had so few really good singers. For her own part, there was a considerable amount of music that she could not think of singing at the present pitch; and music which she sang with the greatest ease about twelve years ago, when the pitch was lower, she could not now attempt. If the raising of the pitch went on as it had hitherto done, the human voice would lose its beauty and strength; and she did not consider it was proper to tax the voice to that extent. In her opinion the standard of the pitch ought to be regulated by the human voice.

M. GOLDSCHMIDT did not suggest that they should adopt the French pitch merely because it was French, but chiefly because it was the pitch of the Philharmonic Society, and of Broadwood thirty years ago. As it was adopted by France why should we not also adopt it, especially as it was the good old pitch of olden times?

Mr. HENRY BLAGROVE was decidedly in favor of lowering the pitch. It was questionable whether it would tend to improve his own instrument to lower the pitch, though competent judges of stringed instruments had expressed an opinion that the violin, and its brethren of larger growth, suffered from the present high pitch. He might mention Herr Molique, a good authority on that subject, who considered it was ruining the violin to keep up the pitch to its present height. As regarded the effect of lowering it a little, he thought they would soon get used to it. He considered it would be of the greatest value to have a uniform pitch, and, if it were lower than the present one, there would be a strong feeling in favor of it on the part of the organists of cathedrals. Almost all the old organs were very much below the present pitch, very nearly approaching the pitch which was now adopted in France. If they kept up the pitch as high as it now was, it was impossible that these organs could be used in orchestral performances. Mr. Blagrove corroborated Mr. Hullah's statement with regard to the influence of temperature on the pitch of the organ, which caused inconvenience at the morning rehearsals. He believed they would do no practical good until they adopted the French pitch as it now stood. If they recognized the desirability of establishing a uniform pitch, his advice was not to go against their professional brethren abroad. Let them rather go with them if they could. It was true that we owed a great deal to Germany. The finest music known was composed by Germans, and what that nation was likely to do must be taken into consideration; but, for his own part, he would say, that if he were sure the Germans would adopt the French pitch, he would have no hesitation in accepting it.

The CHAIRMAN was sure the concluding advice of the last speaker would receive due attention. He was afraid that no body of musicians could prevent the pipes of an organ from becoming sharper, or the strings of instruments from getting flatter through the additional heat of the atmosphere in a room; the strings would expand by the influence of heat.

Sir GEORGE SMART said Mr. Goldschmidt had alluded to the pitch thirty years ago. He (Sir George Smart) was much concerned in the adoption of that pitch. At that time he found there was a great difference of opinion upon the subject, and he was now delighted to hear Mr. Blagrove pronounce in favor of a lower pitch, for at that time the players of stringed instruments especially were almost universally for raising it. Three of the greatest musicians of the time, viz., Mrs. Billington, Mr. Bruham, and Mr. Griesbach assembled at his house, and they determined upon a pitch, the lady acting on the part of the female vocalists, Mr. Bruham on that of the male voices, and Mr. Griesbach for the instruments. When those individuals had determined the pitch, he requested Mr. Broadwood to make a fork to that pitch. That fork was sent to Paris during the sitting of the Commission, and it was that which was described in the report as the No. 1 pitch. He granted it was a little flat, but it was purposely so, because, as the Chairman had said, nothing would prevent the rising of the pitch of the pipes of an organ when exposed to a heated atmosphere. It might be difficult in that numerous assembly to fix upon the pitch to be adopted, and if they then came to an agreement upon the subject it could hardly be expected to be satisfactory. He agreed with the remark that had been made, that, in the event of a committee being

appointed, it would be well for them to take into consideration what had been said in favor of the French pitch. Doubtless it would be adopted by Germany. He did not say that the French pitch was exactly what it ought to be, but he thought it was very near what he imagined a committee would decide upon.

The Rev. G. T. DRIFFIELD, as a musical amateur, would express a hope that the decision of this meeting would result in the lowering of the pitch which was now prevalent in London. He would urge it with reference to the requirements of the orchestra as well as to the requirements of the human voice, and he spoke the feelings of a large portion of amateurs in the kingdom. He was very much interested in the cause of the human voice, which had undoubtedly suffered by the rise which had been going on in the pitch, and this was more conspicuous in the performance of the chorus parts of the old masters. He especially alluded to what was dear to them all—the works of the immortal Handel. The chorus parts left by that great master had never been heard with all their mellow effects since the pitch was raised to its present scale. Mr. Hullah had expressed a doubt whether the pitch had risen at all during the 150 or 200 years. He (Mr. Driffield) could not go back to evidence of that remote period, but he could bring forward proofs that during the last 100 years the pitch had risen very considerably. About six years ago he became the purchaser of Handel's own tuning fork, and he had that instrument in his hand. That was evidence of what the pitch was in this country in 1759. It was an A fork. Mr. Driffield also produced another fork, mentioned in the catalogue as being of the same date as that of Handel. The tone was identical, but was an octave lower.

The CHAIRMAN thought the point to which the discussion converged was, that it was desirable that a committee should be appointed to report upon the pitch which they recommended to be adopted in England.

Mr. HULLAH would be glad to hear from Mr. Walker what would be about the expense, in round numbers, of lowering the pitch of an organ worth £2,000, a quarter of a tone.

Mr. WALKER, at a rough guess, should say perhaps £50.

Mr. DAVISON did not agree with that estimate, for he was convinced that it was very far below the mark. If the pitch was lowered at all in organs, it would be better to lower it half a note, which was the difference between the pitch of the opera orchestra and the proposed French pitch.

Mr. HULLAH said this was not strictly so, though it was so within about ten vibrations.

Mr. DAVISON submitted that the simplest plan would be to transpose the pipes half a note, and put fresh pipes for the lower notes, though in a large organ that would be rather expensive. Of all instruments to be considered in the adoption of a uniform pitch, he thought the organ should especially be taken into account.

Mr. BOWLEY thought the difficulty in dealing with this question would be to unite a sufficient amount of influence in the musical world generally, so as to lead to the adoption of the views which they decided to be best. Fortunately for them they did not live under the same régime as their neighbors across the Channel. We must take a more moderate course. When the organ was placed in Exeter Hall, it was a matter of grave consideration to what diapason it should be tuned, so as to adapt it both to the ancient and modern works which would be performed upon it. They had to reconcile the music of Handel with that of Mendelssohn.

Mr. BLAGROVE thought if they took the three pitches, Handel's, Sir G. Smart's, and Hullah's, there would be very little difference between them—more especially comparing Hullah's and Smart's. He believed that, within very little, they were identical with the Paris pitch.

Mr. HULLAH could assure the meeting that he was not bigoted to any pitch in particular, but he would be delighted to vote for any one upon which they could all agree. The difference between the pitch which had been designated as his and the French pitch, was simply ten vibrations per second. The French pitch was 522 vibrations per second; his was 512. Practically the difference was hardly appreciable by the ear. He thought if it were an open question to decide between the two pitches, they were so near that it would be wise to decide in favor of the lower pitch, for all the evidence went to show that not only had the pitch a tendency to rise from day to day, but even in the course of an evening, and if they were to reach that pitch which was considered desirable, and to which Madame Goldschmidt had alluded as the one given by nature, the pitch would be lower, and not higher than the present one. He would put on record a remarkable expression which was used

some time since by Sir George Smart, in reference to this subject. He said, "It is not the philosopher who has settled the pitch; God Almighty has settled the pitch in making the human voice."

Dr. ARNOTT said it had been mentioned that great inconvenience had been experienced from the rise of the pitch of the organ in the course of an evening's performance. He thought nothing was easier than to maintain the pitch of the organ by means of an apparatus connected with the bellows communicating with the outer air, and so keeping up a blast of cold air through the pipes, thus preventing their expansion by heat.

Mr. WALKER remarked that the cold air must be blown upon the exterior of the pipes as well as upon the interior. Moreover the front pipes of an organ were generally more affected by the heat than the interior pipes.

The CHAIRMAN asked whether he was to consider that they had arrived at this point—viz., that it was desirable to appoint a committee to report what pitch they recommended to be adopted. The opinions advanced would find a proper field for discussion in that committee, as well as some other points as yet untouched.

Mr. TUTTON remarked that there appeared to be no representative of the important class of wind instruments. If they altered the pitch they altered the whole construction of wind instruments, as the present wooden instruments could not possibly be adapted to the new pitch, although the brass ones might be. The present clarionets and bassoons were tuned by drawing out the joints, to make them flatter; but if this was done, the ventages should be enlarged, which could not be done upon the existing instruments.

Mr. HARRY CHESTER, as one of the Council, had no desire to interfere in the musical question which now engaged their attention, but he would put it to the meeting whether the recommendations of a committee, necessarily much smaller than the present assembly, would come with greater authority than a resolution passed by the meeting itself. If they were of opinion that the French pitch was desirable, he would suggest whether they ought not to affirm that by a resolution, rather than defer it to a committee, whose decision, perhaps not being unanimous, would not come with so much weight as a resolution of this numerous meeting.

Mr. HULLAH would like, before the French pitch was adopted, that some person, more conversant with musical calculation than he was, should state what objections—if any—there were to it on that score, because, if not, the difference between that pitch and his was so small, that it might be desirable to adopt the French pitch for the sake of uniformity. He should like to hear the opinion of the Rev. and Learned Chairman upon this subject before they committed themselves to so important a step.

The CHAIRMAN said it might be difficult to find even a small committee in which there would be sufficient unanimity to carry the weight with it which such a decision would require; but, on the other hand, he thought the present meeting was not sufficiently numerous—excluding amateurs like himself—to carry such weight as was requisite for the acceptance of its decision by the musical world at large, especially as it was not understood that the decision of the pitch was to be proposed to the present meeting. With regard to Mr. Hullah's remarks, he would say that every mathematician, at first sight, might have a strong bias in favor of what Mr. Hullah called his standard of 512. Chladni had founded his system upon that number, and no mathematician who expressed the relation of musical notes in numbers could fail to be struck with the advantage for such purposes of that scale, which gave to the middle C 512 vibrations per second. That did not give A a whole number, but it gave a great amount of whole numbers, and in many ways was convenient. Therefore, there must naturally be a strong bias in favor of that standard. On the other hand, the numerical advantages of the standard were not important. Where the note was determined, they knew what it was by the number of vibrations, whether counted in fractions or decimals, and by that means they could recover the note at any time. Therefore he thought the conveniences and inconveniences were of another kind, and must be considered by practical musicians. The difficulty urged by one speaker, that a change of pitch would involve the destruction of a great body of existing instruments was one which must not be overlooked, though some of them, no doubt, might be modified. The alteration of organs to the new pitch would also be a matter of considerable expense. These were difficulties of far more importance than any want of symmetry in numerical calculations. Still, if the French system were adopted over a great part of Europe, so far as there was any perceptible

difference between that and 512, musicians would gain more by adopting it than the mathematicians would lose.

Mr. WILLIS said that when he tuned the organ in Exeter Cathedral, he found the pitch to be a semitone below Mr. Hullah's fork, and in accordance with that given by Handel's fork. The organ was built in 1669. He (Mr. Willis) had built several organs, and he believed none of them were above Mr. Hullah's fork. That at Exeter Hall, and some of the music halls of London, were above it, but as a general rule he believed the organs in the country would be found to be below the standard which Mr. Hullah had given.

Some conversation then took place on questions of detail, when—

The CHAIRMAN said it was impossible to settle those minute points here, and he hoped the meeting would arrive at some practical result. He agreed with Mr. Chester that the decision of a committee might not have the weight of a resolution passed by this general meeting; but the committee would draw up a report to be submitted to a future general meeting called for that purpose. He thought, under all the circumstances, the appointment of a committee was the proper course for them to take.

It was ultimately resolved—"that a sub-committee be formed, to consider and report what pitch should be adopted," and that the following gentlemen be requested to serve on the committee—the Council of the Society of Arts reserving to itself the power to add to or modify it as found expedient:—

Dr. Arnott, F. R. S.	Mr. Charles Hornley.
Mr. Jules Benedict.	Mr. John Hullah,
Professor Sterndale Bennett.	Mr. Hy. Leslie.
Mr. H. Blagrove.	Professor Lunn.
Mr. Bowley.	Mr. Alfred Mellon.
Mr. W. Broadwood.	Professor de Morgan, F. R. S.
M. Brunsau (Messrs. Ward.)	Mr. A. Nicholson.
Mr. Collard.	The Rev. Sir F. Gore Ouseley,
Mr. Costa.	Bart.
Rev. B. Morgan Cowie.	Rev. Dr. Rowden.
Professor Donaldson (Edin-	Mr. W. Pole.
burgh.)	Rev. G. T. Driffield.
Dr. Elvey.	Sir George Smart.
Mr. Godfrey.	Mr. J. Turle.
Mr. Otto Goldschmidt.	Mr. Tutton.
Professor Goodeve.	Mr. Waddell.
Mr. F. Davison.	Mr. Walker.
Mr. Henry Grissbach.	The Earl of Westmoreland.
Mr. J. Goss.	Professor Wheatstone, F. R. S.
Mr. Halle.	The Rev. Dr. Whewell, F. R. S.
Mr. Harper.	Professor Willis, F. R. S.
Mr. W. Hill.	Mr. Henry Willis.
Mr. Edward Hopkins.	Dr. Wyld.
Mr. Cipriani Potter.	

The Crystal Palace as a Place for Music.

The question of the adaptability of the Central Transept of the Crystal Palace for acoustical purposes, in its reconstructed state, has, we think, been satisfactorily determined by the three days' performances of the Handel Festival. While the acknowledgment that an immense advantage has been gained by the erection of the screen around the rear of the orchestra is universal, every visitor to the Palace on Monday, Wednesday, and yesterday, not placed within the direct focus of the sound, must have felt that something still was required to fit the enormous central area of the building for musical performances. No possible increase of band and chorus, with full power of voices and instruments, would suffice to fill those yawning galleries, those interminable aisles, that towering dome whose inverted gulf would swallow up the thunders of twenty thousand singers and executants and give back no reverberation. How, then, is it possible to convert the Central Transept into a grand music hall, capable of accommodating an executive force and an auditory equal to those of the Handel Commemoration, and in which the music will be heard distinctly and equally, or nearly so, throughout the entire structure? There is but one way. To inclose a portion of the Central Transept all round, and to cover the whole closely with a thick canvas roof, taking care that the height be proportionate with the length and width. The screen already erected will serve for one compartment, which should be prolonged at either side and carried on as far as the front of the back galleries and there terminate. This space properly fitted up would accommodate 20,000 spectators, as large a number as the directors can ever expect to bring together at high prices. The 3,500 band and chorus would then in reality produce the stupendous effect every one anticipated at the Festival, and which those who were placed in favorable situations only felt. We can answer for our own impressions at all events. Seated on the first day on block 55, directly fronting the grand orchestra and under the south gallery, we enjoyed a magnificent view of the whole proceedings. The *coup-d'œil* was wonderfully imposing, and *à priori* we concluded that it was a delightful place to hear and see. After awhile we began to cogitate upon the

distance of our position from Mr. Costa's chair, and estimated it to be about three times the length of Her Majesty's Theatre from the back of the gallery to the back of the stage. The orchestra, shaped like a gigantic conch shell, seemed admirably formed for the projection of sound into the body of the Transept, and this we thought would obviate the great distance between us and the orchestra. The action was dissipated by the performance of the National Anthem, which, nevertheless, we were informed had an overwhelming effect in many parts of the reserved seats. Madame Clara Novello's high tones were distinctly audible where we were placed, but they afforded no idea of power, and everybody knows that a soprano voice is heard farther off than any other, as the song of the skylark travels to a greater distance than the deep notes of a blackbird. When the quartet, Miss Dolby, Mr. Sims Reeves, Sig. Belletti, and Mr. Weiss, sang the second verse, we were compelled to listen with the greatest attention to catch an occasional tone, and sometimes the voices were altogether inaudible. What was the cause of this? The enormous area of the transept, no doubt, in which nothing short of the report of a twenty-four pounder, or the combined voices and instruments of Mr. Costa's gigantic force could awake an echo. The solo singers are undoubtedly of secondary consideration in a display on so vast a scale as that of the Handel Commemoration, but, if they are to exhibit their power, they should have some chance of being heard. Of course those placed in the Central Transept, or in the most forward parts of the gallery, could catch the finest notes of Mr. Sims Reeves, or the most subdued tones of Miss Dolby; but the convenience of the entire multitude should be consulted, so far as is within the bounds of possibility, and every mechanical appliance be brought to conduce to so desirable a result. That the choruses, stupendous as they were, should be subjected to the same variation was inevitable. Of course the united strength of 3,500 practised and efficient singers and players would be felt in every part of the building, but the difference of the sound according to position was too remarkable not to excite attention.

All improvement is gradual. The directors of the Crystal Palace profited by the experiment of 1857, and did what they considered necessary for the great object they had in view. That they have yet to accomplish all they anticipated must not be charged against them as a fault. Rome was not built in a day, neither has the appropriation of the Central Transept for the purposes of musical exhibitions reached that completion which, we have no doubt, it will arrive at, with further enterprise and determination.

The alterations and modifications of the great Handel orchestra will, it may be presumed, remain as they are with a view to future Festivals or Commemorations. Such an important and suggestive occasion as the centenary of the death of the immortal composer is not likely to present itself; but where there's a will there's a way, and the directors will not be slow in finding an opportunity, after the recent transcendent success of the Handel Festival, of again awakening the attention of the musical world to some colossal display, if devoted to a less absorbing object, more perfect in its details and even more stupendous in its results.

Dwight's Journal of Music.

BOSTON, JULY 28, 1859.

MUSIC IN THIS NUMBER.—Commencement of "Morning", a Cantata, by FERDINAND RIEB. By some oversight in the sending of plates to the press, the second four pages of this Cantata appeared in last week's paper. Of course the mystery is now explained.

Straining the Pitch—The Fever of the Times.

A large space in our columns, this week and the last, is occupied with the report of the discussions among leading musical men in England on the subject of the proposed lowering of the Concert Pitch, which from various causes has got *strained up* a semitone or more above the standard formerly found natural and comfortable by human voices. The almost unanimous testimony was about the same with that elicited by the very thorough inquiries of the Imperial Commission in Paris, whose report we also copied at

the time. The Englishmen take the thing up practically, as they do every thing; they spend no time in speculating on the causes of the crying inconvenience, like the French committee, but, recognizing the fact, proceed at once to seek the remedy; the great question being *how much* shall the pitch be reduced, and shall we, for the sake of nourishing (so far as our example goes) a national into a world-wide uniformity, adopt the new Normal Diapason of the French? It is encouraging to see, in the discussion, how this love of unity has got the better of the old English prejudice against conformity with any good thing coming from the Gallic Nazareth. Should the Germans, too, adopt it, it can hardly fail, so far as positive and outward measures can determine, to become the standard pitch of all the world.

But whether any outward law will much avail? Whether man, the wilful music-making genius or would-be-genius, will actually pitch his music to any law of reason or of tuning forks? Supposing the rule accepted by an unanimous world's vote, how to get it enforced in daily practice? This brings us back to the question of the origin and causes of the rise of the pitch, and make it really the most practical of questions in the matter.

The French Commission fasten the responsibility chiefly upon musical instrument makers and solo-playing virtuosos, the motive being, with both classes, to produce a greater brilliancy of tone, or as we say, to secure "effect." That is the word, a very significant one, *effect*. It has in Art a good sense and a bad sense. All Art seeks of course to be effective, that is, to make itself, its subject, its sentiment, its inspiration, felt. It must produce an impression, or it is nought. But for one who has the gift to produce a genuine impression, to excite, inspire, move, melt an audience, there are scores tormented with a vain ambition to appear to exercise a gift denied them. *Effect* they must make by some means or other, fair or foul. If they cannot by true melodious inspiration from within, how natural to seek some outward semblance of it by a cheap material process! by hiding one's poverty of musical ideas under an imposing wealth and noise of orchestration! by general intensity and brilliancy of style, as hurrying the tempo, straining the note up to a more *criant* and searching pitch, aggravating the emphasis by all sorts of seemingly impassioned, but really only physical and boyishly impatient tricks of musical dynamics!

Now this straining for *effect*, in this external and false sense, is just the vice and fever of the times—it is the leading symptom in the diagnosis of our sick and eager civilization. It is what is meant in cant phrase by a "*fast age*." It afflicts all forms of Art, Music and Painting, as it does literature, and politics, and war and commerce, and all branches of human activity. All everywhere is on the strain, striving to do more than natural and normal faculties were made for, striving to do startling things, to blind men's eyes with miracles of enterprise, till miracles themselves are common-place and unideal.

The real cause, therefore, why tuning-forks have surreptitiously climbed up above the pitch of nature, lies deeper than any special, outward cause assigned. It is a metaphysical and moral cause. It is the false, diseased ambition of the age: a natural and necessary fever phase, perhaps, in the great world's advancement, but not the less a fever. This it is that animates the intense haste to get rich. This prompts a man to wheel a barrow on a tight rope over Niagara Falls. This irritates and burns with morbid intensity in all forms of activity. This creates the intense and startling schools of literature; French plays and novels; boldly colored effect pictures; over-strained Verdi music; the mad distortions of a "Music of the Future," chasing the phantom of originality. This has produced the whole swarm of solo-playing virtuosos and miracle workers, both with voice and instrument; and this of course has prompted to such straining up of strings as has seemed necessary to a new brilliancy and *criant* quality of tone, or in a word, *effect*.

If this be so, whatever cause explains the forcing of the pitch, will at the same time explain

the other morbid intensities in the most modern music. It will be identical with the cause of the too common tendency, in operas and orchestras, to a forced and breathless rapidity of tempo, which is but a concomitant symptom of the same disease. The quicker the vibration the higher the tone. It is, in fact, on the intensity of motion that the rate both of time and pitch depends. And still another symptom, simultaneously accounted for, is the exaggeration of dynamic arts, the passion for strong emphasis, the multiplication of loud brass instruments, the overloading of orchestral scores.

The remedy, therefore, for a forced pitch, useful as the positive measure now suggested may be, must be ultimately sought in the general health of the whole musical life; in the restoration of a sound, wholesome musical feeling, appetite, taste, temper. The more true and genuine our taste in music, the more sincere our love and preference for what is pure and true and from the soul, and our disgust for what is artificial, showy and ambitious, sprung from the foolish passion for "effect," so called, the more easily shall we subside into the tempo and the pitch of nature. If we would not have the virtuosos set the pitch for us in the literal and material sense, we must see to it that we do not take our moral and artistic pitch from them.

Musical Chit-Chat.

The second annual Singing Festival of the Public Schools will take place next Tuesday. Some twelve or fourteen hundred children, piled up amphitheatrically from the stage of the Music Hall, will renew the beautiful spectacle of last July, and will sing, doubtless, with even finer effect than at that time, such noble chorals as "Old Hundred," Luther's "Ein feste Burg ist unser Gott," and others. . . . Promenade Concerts are now held four evenings in the week at the Music Hall, by Gilmore's and the Germania Bands alternately, and attract large crowds. The City Fathers actually have at last appropriated the vast sum of \$500 for evening Music on the Common, when to commence we do not know. . . . Mme. BISACCANTI is still concertizing "Down East" and North of us, and with most brilliant success. . . . Mrs. ESCOTT has been singing nightly this week, with rare beauty of voice and easy fluency of style, in the florid music of Auber's *Bayadere*, with a ballet troupe, at the Boston Museum. Mr. MIRANDA is the tenor.

The Philadelphia *Evening Journal* says that FORMES, having angrily parted with ULLMAN, intends organizing a rival opera troupe for the next season. He will bring them to this country in September. The company will be styled "The Carl Formes Opera Company." JENNY PAUR is to be the prima donna, his brother THEODORE FORMES primo tenore, CESARE BADIALI primo baritone, and he (Carl Formes) primo basso. . . . ULLMAN and STRAKOSCH will, it is said, be joint managers of Opera in the "Academies" of the three cities next season. Strakosch has gone to Europe to engage singers.

We commend what is said in our English extracts to-day of the immense popularity in England of "Israel in Egypt" to those newspaper critics here and in New York, who flippantly dismissed it as a work antiquated and unfit to be taken from the shelf. If this is not evidence enough, we may notice the fact that a complete edition of "Israel in Egypt" has been issued in the "Tonic Sol-fa" version, which is the new and easy system by which hundreds of thousands are taught to sing in England, and in which it will, of course, find the widest circulation.

MEYERBEER is in London, superintending the rehearsals of his new opera, *Le Pardon de Ploermel*, and the *Musical World* is again busy in the defence of the composer against the criticisms of Wagner, Heine, Dr. Zopf, and others.

It is pleasant to see Musical Societies take pride in their leaders. Testimonials of gratitude, like the two following, are not unfrequently brought to our notice by correspondents or by exchange papers. The first is from New York, whence a member of the "Mendelssohn Union" writes us:

A few evenings since, at a regular meeting of the Union, at their rooms in Cooper Institute, the President, on behalf of the Union, presented to Mr. Wm. BAZON, the well known Organist of the 16th Street Church, who has been associated with them a number of years as pianist, a complete set of elaborately wrought table silver, contained in a handsome velvet and satin case, bearing the following inscription: "Presented to Mr. William Berge, by the ladies and gentlemen of the Mendelssohn Union, 1859." Each piece engraved with the name of the donee in old English text. Dr. Guilmotte responded for Mr. Berge, in his usual happy style, and the affair passed off with credit to all concerned, and leaving a sense of pleasure that will not soon be forgotten.

The other is from the Hartford (Conn.) *Evening Press*, of July 9, which says:

About a hundred of the active and honorary members of the "Beethoven Society" assembled in Odd Fellows Hall last evening, to conclude the season with appropriate exercises. The hall was decorated with pictures and flowers, and a bountiful supply of refreshments was served up. The Hartford Band gave one of their regular out-door concerts to a delighted crowd outside beneath the windows, and members of the Society played to an equally delighted but smaller crowd inside. There were a song by Mrs. Strickland, two or three quartets by Messrs. Wander, Walts, Maercklein and Gundlach, instrumental music by Messrs. Stickney, Sternberg and Mahler, and Mr. Adkins volunteered his quadrille band for dancing. The company reluctantly separated some time after midnight.

About 10 o'clock in the evening, a beautiful baton, made from a piece of the Charter Oak, of the most exquisite grain and finish, mounted with gold at either end, and a gold band in the centre containing the inscription, was presented to Mr. J. G. BARNETT, the society's excellent conductor, in an appropriate speech by Prof. Daves, president of the society. Prof. Daves spoke of the difficulties overcome and the present condition of the society, which is no longer an experiment but an established fact; much of which is owing to the efforts of Mr. Barnett as conductor. The baton was signed as a testimonial of regard from all the members of the society. Mr. Barnett was taken by surprise, but succeeded in happily expressing his gratitude.

Boy choirs are becoming more and more common in the English Episcopal churches of this country. One of the papers of Newport, R. I., says:

Trinity Church was last Sunday the scene of a new phase in church music. Mr. Tourjee, the organist and musical director of that church, introduced a choir of seventeen children of his own teaching, who, with the assistance of tenor and bass voices, performed the musical part of the services, and in a manner to elicit the admiration of the entire congregation. Their time is said to have been equal to the best trained voices. Their ages were from 8 to 14 years. Although this is a new thing in Newport, it has a precedent in other places. The choir of St. Andrew's Church, Providence, is composed almost entirely of boys; it is also a general custom in the renowned cathedrals and churches in Europe. The performance of the choir at Trinity church last Sabbath, reflects great credit upon their instructor, Mr. EMM TOURJEE.

ROSSINI, before leaving Paris for his country seat at Passy, gave a brilliant farewell Soirée, at which the pianist, Rosenhain, distinguished himself by improvisations, and Mme. Pardieu de Malleville sang airs from Mozart, Haydn, and Beethoven. The great Italian maestro is evidently partial in his old days to German music.

Music Abroad.

Paris.

(From the *Athenaeum*, June 25.)

"From weak to weaker" seems to be the motto of the *Grand Opéra* of Paris. Madame Borghi-Mamo is, we perceive, about to be replaced there by Madame Vestvali, a *contralto*, or rather *mezzo soprano*, who passed through London some years ago, and who has since been popular in Mexico. When she was in England she was neither a good voice nor a tolerable singer. She is to appear, it is said, in a French version of Bellini's "I Capuletti," as *Romeo* to the *Juliet* of Madame Lauters. Has such a measure been decided on in rivalry of a plan, of infinitely greater promise, on the *tapis* in Paris?—this being nothing less than a new "Romeo and Juliet," to be composed for Mesdames Viardot and Miolan-Carvalho, by M. Gounod.

Wild work is made of music by War. A "Magenta" cantata, improvised in Paris,—the close of Milanese theatres driving the singers hither and thither in search of bread,—are only among the most obvious incidents of the hour. In outlying places there have been demonstrations sufficiently odd and

significant, as the following anecdote derived from the *Gazette Musicale* will prove. M. Henri Herz has been on a concert-tour in Russia. At a second concert, given by him at Warsaw, he introduced his sixth *Piano-forte Concerto*, with orchestra and chorus. Up to this point he had been received with the warmest applause; but scarcely had the chorus sung the first bars of its part than many and persevering hisses broke out. Not knowing how to account for such a check, M. Herz began the movement afresh; when the outcries of aversion became so violent from every part of the hall as entirely to drown the voices of the executants. He withdrew entirely disconcerted. On entering the artists' room the storm was explained thus: The melody, said many of his listeners who got about him, bore a striking resemblance to the Austrian national air, the introduction of which the audience would not abide. It was not difficult for M. Herz to justify himself, by explaining that the *Concerto* had been written years before at Paris, when there was no Austrian question; and that he had never heard the national air played or sung (some-what apocryphal this, by the way,—if the tune was "God preserve the Emperor"). After this explanation he was allowed to resume his performance, which was received with the utmost applause.

The *Grand Western Musical Association* of France is about to assemble at Niort on the 5th and 6th of next month. There will be two performances: the first consisting of the second part of "Elijah," a "Hymn of Night," an Oratorio by M. Beaulieu, unaccompanied sacred music by Vittoria, fragments by Marcello and Lotti and an old French carol. On the second day will be executed a Symphony by Haydn, the "Euryanthe" Overture, the third *finale* to "Fidelio," and the fourth *finale* to "Les Martyrs," by Signor Donizetti. The solo singers are to be Mlle. Trebelli (a young lady whose name is unknown to us), MM. Jourdain and Battaille.

London.

(From the *Athenaeum*, June 16.)

CONCERTS OF THE WEEK.—Last week the pianists held the concert kingdom in their hands. M. Halle began his *Piano-forte Recitals* on the Friday; playing, to our thinking, about as well as it is possible to play, and heard to particular advantage, owing to the choice of his music, among which was a *partita* or set of pieces by Bach, most of them founded on some dance-measure of old time,—quaint, intellectual, ingenious movements,—Beethoven's *Sonata* in A flat, with its impassioned *Caravina* and curious final fugue,—and pieces by Chopin, ending with that boastful and grandiose *Polonaise* in A flat, which is, perhaps, almost too boastful and grandiose to be possible on the piano-forte, as we could imagine it—strange emanation from one so tremulous, so delicate so gentle-spirited!—giving proof, were proof needed, how totally separate are physical and poetical powers.

If any one could play out this same *Polonaise* to all its length, breadth, and height, it would, probably, be that striking pianist whose concert was held the evening after that of M. Halle, we allude to M. Rubinstein, who has a plenitude of force and fire (not excluding delicacy) hardly equaled in our recollection. That this gentleman has not yet enjoyed his fair share of public favor in England might, perhaps be explained—but no matter for the moment—to ourselves, a vigor, an interest and a mastery are in his execution (if not always tempered by perfect taste), and a serious intention is in his compositions; betokening a resolution to aspire and to achieve, which are more than commonly attractive. If he sometimes miss his way he is always earnest. There is nothing small in his proceedings—next to nothing *ad caprandum*. There was much that should please in his *Second Concerto*; less in his Symphony—but in both traces of the hand of a thoughtful composer.

Mr. Smith announces that he has added Mlle. Piccolimini, M. Béart, and Signor Violetti to his company, and that they will appear at Drury Lane forthwith.

An English version of M. Meyerbeer's Breton opera may be shortly expected—by Mr. Henry F. Chorley.

THE HANDEL FESTIVAL.—The last day of the Festival was Friday, the 24th of June, when the performance consisted entirely of "Israel in Egypt." The multitude congregated on that day was unprecedented on any previous occasion, amounting to the enormous number of twenty-six thousand eight hundred and twenty-six persons. They flocked from all parts of London by railway trains and every variety of conveyance; yet, notwithstanding the universal eagerness and excitement, this vast crowd were brought to Sydenham, and every individual conducted to his or her proper seat within the Palace without the slightest accident, impediment, or disorder of any kind. This

fact speaks volumes for the administrative capacity of the Crystal Palace Company, and for the activity and energy of the officials of every degree, from the highest to the lowest. It forms a most striking contrast to the management of the celebrated first Handel Commemoration, at Westminster Abbey, in 1784, as described by Dr. Burney. That commemoration, which, at the time and long afterwards, was the theme of wonder on account of its stupendous magnitude, was in truth a puny affair when compared with that which we have just witnessed. At none of the performances did the number of the audience exceed three thousand, a number not equal to that of the performers assembled last week in the orchestra; yet, says the historian, at ten o'clock, "such a crowd of ladies and gentlemen were assembled together as became very formidable and terrific to each other, particularly the female part of the expectants; for some of them, being in full dress, and every instant more and more incommoded and alarmed by the violence of those who pressed forward in order to get near the door, screamed, others fainted, and all were dismayed and apprehensive of fatal consequences—as many of the most violent among the gentlemen threatened to break open the door, a measure which, if adopted, would probably have cost many of the most feeble and helpless their lives, as they must infallibly have been thrown down and trampled upon by the robust and impatient part of the crowd." In 1784 three thousand people could not be admitted into Westminster Abbey without the occurrence of such scenes of confusion and peril; within our own memory, at the last commemoration in 1834, things were not greatly amended; and now, in 1859, thirty thousand people were conveyed to a place ten miles distant from London, and placed in their allotted seats, with ease, quietness, and safety.

When this was accomplished, and when, one o'clock having arrived, Mr. Costa waved his bâton, and the first chord of "God Save the Queen" burst from so many thousand voices and instruments, the vast multitude started to their feet, presenting a coup d'œil of indescribable splendor. All eyes were turned to the Royal box, where there was an illustrious party, consisting of the Prince Consort and the Princesses Alice and Helena, together with the Count of Flanders; but our gracious Sovereign was absent, to the great disappointment of every one, though this feeling did not lessen the enthusiasm of the cheers which followed the National Hymn.

The performance of "Israel in Egypt" then began. The immense favor in which this oratorio is held by the English public is an emphatic indication of the progress of music in this country since the days of its composer. In 1739, when it was first produced, it had only three performances to empty houses, though Handel endeavored to tempt the public by interlarding it with Italian songs warbled by the sirens of the Opera House; and, during the twenty years of the composer's subsequent life, it seems to have been performed only five times more, at long intervals. It fell into total oblivion till it was revived in our own day by the Sacred Harmonic Society, whose magnificent performances at Exeter Hall gradually opened the eyes (or, more properly, the ears) of the public to its transcendent greatness. And now there is no music meeting of note in any part of England which is regarded as complete without a performance of "Israel in Egypt."

The performance of this great work brought the Festival to a close. When it was over, the immense multitude dispersed themselves through the beautiful grounds, and, after enjoying the freshness of a delightful summer evening, gradually departed with the same order, ease, and quietness which had attended their arrival.

There are some statistical and financial matters connected with this Festival which are exceedingly curious and important.

The numbers of visitors on the different days were the following, according to the official returns which have been made:—On Saturday (at the rehearsal), 19,680; on Monday, 17,109; on Wednesday, 17,644; and on Friday, 26,826; making a grand total of above eighty-one thousand—a number exceeding by more than thirty thousand the whole attendance at the Festival of 1857. The total receipts are stated to be above £33,000, and the expenses about £18,000, leaving a clear surplus of about £15,000, to be divided between the Crystal Palace Company and the Sacred Harmonic Society, in the proportion of two-thirds to the former and one-third to the latter. Thus the Crystal Palace Company will be benefited to the extent of at least £10,000—a comfortable hearing to the shareholders, who will feel the benefit when they come to receive their dividends. As to the Sacred Harmonic Society, it is not a commercial speculation, and its funds do not go into the pockets of its members; but the receipt of £5,000 will materially

strengthen its hands and enlarge its means of carrying out its great artistic objects.

The management of this great celebration has reflected the utmost honor on every person engaged in it. The palm is certainly due, in the first place, to Mr. Costa, the prince of musical directors, without whose profound knowledge of his art, practical experience, firmness, energy, and indefatigable perseverance, the great design, which never would have been adopted without his counsel, could not have been accomplished without his co-operation. In the next place, honor is due to the committees of the Sacred Harmonic Society and of the Crystal Palace Company, and especially to Mr. Bowley, who may be said to be the representative of both bodies, having been for many years the life and soul of the one, and being now the active and energetic manager of the other. All honor, too, is due to the performers. We speak less, however, of the eminent artists who were professionally engaged on terms of due remuneration, and who fulfilled their engagements with praiseworthy talent and care, than of the thousands of able amateurs who flocked from all parts of the kingdom to serve under the standard of Marshal Costa, animated by a pure and disinterested love of music, and by veneration for the memory of the greatest of musicians. Nothing has ever shown so conclusively that England is pre-eminently a musical nation as the immense amount of knowledge, talent, and enthusiasm which this Festival has shown to exist among those industrious classes of society who cultivate music as an accomplishment and a recreation. It is among these, the middle classes of England, that this divine art, in its best and noblest forms, is now making progress with a rapidity and sureness unequalled in any other country in the world.

The following comparison of the numbers attending at the Handel Festival in 1857 and 1859 may be interesting, as showing that the appetite for these monster meetings is increasing:

1857.		1859.	
Saturday (Rehearsal)	8,944	Saturday (Rehearsal)	19,680
Monday ("Messiah")	11,129	Monday ("Messiah")	17,109
Wednesday ("Judas Maccabeus")	11,648	Wednesday (Selections)	17,644
Friday ("Israel")	17,292	Friday ("Israel")	26,827
Total	48,414	Total	81,260

The following list of refreshments consumed at the Crystal Palace during the Handel Festival may be found amusing:—19,200 sandwiches, 14,000 pies, 240 fore-quarters of lamb, 120 balantine of lamb, 3509 chickens, 480 hams, 485 tongues, 150 galantines of chicken, 60 game pies, 3052 lobster salads, 3825 salmon mayonnaise, 300 score of lettuce, 40,000 penny buns, 25,000 twopenny buns, 32,249 ices, 400 jellies, 400 creams, 350 fruit tarts, 2419 dozen "beverages," 1152 malt liquor ditto, nine tons of roast and boiled beef, 3506 quarts of tea, coffee, and chocolate. —*Illustrated News.*

Of the success of the Festival generally, the *Musical World* says:

We are compelled to admit that no such effect was ever produced before by any combination of voices and instruments. The occasional want of steadiness, when the vast multitude seemed swayed to and fro, like a pendulum, until checked and arrested by the emphatic decision of the conductor; the more frequent want of delicacy, inevitable under such exceptional conditions; and the almost utter submergence—just as inevitable—in the tremendous ocean of sound, of all the more delicate points of instrumentation (so as, in one instance, even to justify the conviction that *The Messiah* would have done as well, if not better, without Mozart's accompaniments), while in a certain degree disappointing, were as nothing in the balance if weighed against the grandeur and sublimity that incessantly astonished the ear and filled the mind with wonder at the marvellous power of music.

There are many choruses of Handel which, unlike those of other composers, seem to gather force and, at the same time, preserve their clearness with every addition to the numerical strength of the choir, until, at last, the imagination loses itself altogether in speculation, and can conceive without effort, and without apparent disregard of probability, one hundred thousand voices shouting praises in "Hallelujah," and apostrophizing the Redeemer in "Worthy is the Lamb." Who can say there was one voice too many on Monday last, when the glass roof of the Sydenham Palace trembled and shook with the utterance of these magnificent hymns, and reverberated with the clangor of that mighty orchestra? The voices and the instruments, giving tongue to the music of inspiration, interpreting the ideas that dwelt in the heart of an intellectual giant, soared heavenward, and, in poetical phrase, "rent the skies."

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Our Flag. National Song. Words by H. G. Clark, Music by *Julius Eichberg.* 25

For a new national Song, such as are many times required upon the occasion of celebrations of national events, this will be found excellent.

When the summer flowers are blooming. Song. *F. H. Howe.* 25

A pretty, simple "bagatelle" for young singers.

The heart and hand shall go together. Song. *C. W. Glover.* 25

A new ballad by one of the gifted Glover Family, which is highly spoken of by the English press.

Love me little, love me long. *Geo. Linley.* 25

This song, having the same name with Charles Reade's new and widely read novel, has met with much success in England. It is very sweet and playful, and well deserves a place in a young lady's music portfolio.

Mary Dunbar. *Geo. Linley.* 25

I am thinking, dear Mary. Ballad. *H. W. Godfrey.* 25

Dear Voices of Home. *Anne Fricker.* 25

Attractive Parlor Ballads.

Ruth and Naomi. Duet. *S. Glover.* 35

A truly beautiful duet for two mezzo soprano voices, which will be much admired.

We're getting along. Quartet. *M. W. Kelery.* 25

A spirited chorus of the "Young America" order, and nearly related to the "Other Side of Jordan," "Few Days," and similar late popular songs.

Sultana Zulema. Song. From Balfe's "*Satanella.*" 40

This graceful song concludes the series of Beauties from Balfe's last opera, all of which are now before the public, and attracting considerable attention. Louise Pyre's great Song, "The Power of Love," of which, in England, twenty editions have been rapidly sold, is here also rising in favor and will be very popular.

Instrumental Music.

General Garibaldi's Galop. *A. Liler.* 25

A dashing composition, not unworthy to bear the name of the bold Italian chief.

Robert le Diable. (Revue melodique). Four hands. *Beyer.* 60

Ernani. (Revue melodique). Four hands. " 60

Two more of the now well-known set, which furnishes valuable assistance to the teacher, as there is but little of light, four-hand music for instructive purposes.

Galopade Quadrille. (Les Graces). 6 hands. *T. Bissell.* 15

For three very little players, not exceeding the first rudiments in difficulty.

Books.

JUVENILE INSTRUCTIONS for the Piano Forte. To which is added a collection of the most Popular Waltzes, Polkas, and Operatic Airs. Arranged and Fingered by an Eminent Professor of Music. 50

A very simple and attractive series of lessons and exercises for children, rendering what to some might be an irksome task, a most delightful pastime. It will be welcomed as a capital book for Juvenile beginners.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of *SHAWM*, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best work. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfeggios, to which is added a considerable amount of Singing School Music, as Glees, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,
BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "*Mason's Vocalizing Exercises and Solfeggios*." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "*Russell's Elements of Musical Articulation*." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "*Anthem Edition*."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. R. GRAY,

" " J. H. HIDLEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Beloit, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—RICEY, MALLORY & CO.

" " APPLEGATE & CO.

Chicago, Ill.—S. C. GRIGGS & CO.

" " W. B. KEEN.

" " HIGGINS BROTHERS.

" " D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" " J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCIS RAYMOND.

" " M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Indianapolis, Ind.—STEWART & BOWEN.

Janesville, Wis.—J. SUTHERLAND & CO.

" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Mansfield, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" " A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOR.

" " H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

" " E. DARROW & BROTHER.

St. Louis, Mo.—KEITH & WOOD.

" " L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" " PECK & RUDD.

Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIELBLOCK,
Residence, 286 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
844—t 8 Temple Place.

O. E. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.

EDWIN BRUCE,
Teacher of the Piano-Forte and Singing,
ROOM, BOWDOIN STREET CHURCH.

J. C. D. PARKER,

Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

WILLIAM SCHULTZE

GIVES instruction on the VIOLIN, the PIANO-FORTE,
and in the THEORY OF MUSIC. Address at his residence, 1 Winter Place, or at the Music Stores.

M. B. ZERDAHELYI, THE PIANIST, continues to
give instruction in Music. Address at Messrs. CHICKERING & SONS, or OLIVER DITSON & CO'S. 840

JULIUS EICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Arrangement.

Address at 21 East Canton Street, or at the Music Stores.

Hermann Baum,

Residence, No. 47 Hancock Street.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas Hotel Building, 98 Spring Street, near the corner of Broadway, New York. 857

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,
Music and Musical Instruments,
SPRINGFIELD, MASS.

O. O. CLAPP & CO.
DEALER IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.
ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

An Elegant Lithograph.
"EINE MATINEE BEI LISZT."
Presenting Correct Portraits

Krichuber, Berlioz, Czerny, Ernst,
WITH
Liszt at the Piano-Forte.

Size of the Engraving, 13 by 17½ inches.

PRICE, TWO DOLLARS.

Copies Forwarded by Mail on receipt of the retail price.

Published by Oliver Ditson & Co., Boston.

**NEW AND ELEGANT VOLUME
OF
SONGS AND CHORUSES,
With Piano Forte Accompaniments.
JUST PUBLISHED.**

**THE PARLOR GLEE BOOK
CONTAINING ALL THE PRINCIPAL
SONGS AND CHORUSES**

PERFORMED BY
"ORDWAY'S SOLIANS,"
Arranged for the Piano-Forte.

The following Popular Songs are comprised in this work:
Charming Lizzie Clay. Moss Grown Dell.
Give me your hand, old friend. Mother, dear, I'm thinking of
Going Home. Silver Moonlight Winds.
Home Again. Silver Midnight Moon.
Home Delights. Twinkling Stars are laughing.
Leaving Home. Wake, Dinah, Wake.
Lone Starry Hours. Withering Love by Moonlight.
Minnie Dill, or Maumee River. I'm home and my ramblings.
Handsomely and durably bound in illuminated covers, tinted edge; a very attractive and desirable addition to every player's stock of Piano Music. Price \$1, at which price it will be sent by mail post-paid.

Published by Oliver Ditson & Co., Boston.

**STOCK OF A
First-Class Music Store for Sale!**

AN EXCELLENT OPPORTUNITY FOR ANY PERSON DESIROUS OF ENGAGING IN THE MUSIC BUSINESS, is now offered by a person about retiring from the Trade. The stock consists of a well assorted collection of Sheet Music, Music Books, Instruments and Merchandise usually to be found in a store of the kind. Included in the stock are thirty or forty Piano Fortes and Melodeons, now rented. The entire amount will be disposed of to one party, or a division will be made, if required, so as to form two lots, one to comprise the Sheet Music and Books, the other, the Musical Instruments and Merchandise. The department of Music and Books is particularly fine, having been selected with much care, nicely arranged in papers and folios, appropriately marked and admirably suited to the wants of a musical custom in any locality. It formed originally the stock of a store in one of our leading cities, and no better assortment can be found even in our greatest business places. The real value of the stock is ten thousand dollars, but it will be disposed of at a much less sum on very favorable terms to the purchaser in regard to payments. The stock can be easily removed and will be found saleable in any part of the United States or Canada. Application may be made to

OLIVER DITSON & CO., Boston.

JUST PUBLISHED.

**A New and Valuable Collection of Church
Music, entitled**

THE CHORAL HARMONY,

By B. F. BAKER and W. O. PERKINS.

The introductory part of this work contains a full and carefully prepared treatise on the elementary principles of music, together with pleasing, appropriate, and progressive Exercises for Classes and Schools. The collection of Hymn Tunes comprises a judicious choice of the old and favorite pieces, together with original compositions of great variety, freshness, and beauty. The Anthems, Motets, and Sentences are designed to supply fully the varied wants of choirs.

The characteristics which distinguish this book are: 1) The naturalness both of melody and harmony. 2) The just expression of a deeper musical thought and feeling than is ordinarily found in modern tunes. 3) The logical treatment of themes, or the careful regard paid to the relations of subject and answer—a matter hitherto generally neglected, but which in the present advanced state of musical culture cannot fail to be appreciated.

It is believed that the CHORAL HARMONY will be found one of the most satisfactory works yet issued, that it will deserve a permanent place in the regard of the musical public.

The long and successful experience of the chief editor is a guarantee that nothing will be wanting in the present work.

PRICE \$8.00 PER DOZEN.

On the receipt of 50 cents in postage stamps, the Publishers will send a copy of the Choral Harmony for examination to any address in the United States, post-paid.

PHILLIPS, SAMPSON & CO., Publishers,
879-881 18 Winter Street, Boston.

Favorite Songs, Duets and Trios

**— OF —
M O Z A R T,**

With the Original Italian or German Words
and an Entirely New English Version.

The whole arranged from the Scores of Mozart, revised and adapted to the English.

BY S. S. WESLEY, MUS. DOG.

Songs.

Komm Heber Mai. The Return.....	20
Vergiss mein nicht. Forget me not.....	20
L'Addio. The Farewell.....	20
Quando miro quel bel cigno. Though I watch.....	25
I Moderni Cavalieri. How Cavaliers are changed.....	25
Un moto di gioia mi sento. O tell what transport.....	25

Le Nozze di Figaro.

Porgi amor. O believe. 'twas less.....	25
Voi che sapete. Twilight.....	25
Non piu andrai. So, sir Page.....	50
Dove sono i bei momenti. Happy childhood.....	30
Non so piu cosa son. I don't know where I am.....	35
Crudel! perche finora. Then by the garden bower. Duet.....	25
Giunse alfin il momento. Yes, at length.....	30
Su l'aria. Sweet Zephyr. Duet.....	25
Il capro e la capretta. The deer amid the heather.....	30

Don Giovanni.

La ci darem la mano. Nay bid me not. Duet.....	25
Vedrai carino. List 'twill be well.....	20
Batti, batti, o bel Masetto. Chide me, chide me.....	25
Il mio tesoro. To her I love.....	25
Deh! vien! alla finestra. Ope, ope thy casement.....	20
Non mi dir, bel idol mio. Let no regrets assail.....	40
Proteggere il giusto ciel. O guard all bounteous heaven.....	20

La Clemenza.

Deh prendi un dolce ampleso. We part, we part.....	25
Ah! perdonna. Oh, forgive the hope. Duet.....	20
S' altro che lagrime. Oh, not with tears alone.....	20
Parto, ma tu ben mio. Part we.....	50
Deh per questo istante solo. Oh, for one brief moment.....	50
Ah! grazie, serendano. With hearts o'erflowing. Quartet.....	30

Zauberflote.

O cara imagine. O peerless maid.....	25
Qui s'adegna non. Who treads the path. Bass song.....	25
La dove prende. Smiles and tears. Duet.....	25
Non paventar. Lonely rest.....	50
Gia fan ritorno. Once more your footsteps. Terzetto.....	30
To guide palms a mobile. The path that lies before thee.....	25
Mi lagnero tacendo. Ah, that I could. Terzetto.....	35

Idomeneo.

Zifferetti lusingheri. Gentle Zephyr.....	40
---	----

Published by Oliver Ditson & Co., Boston.

"MARTHA."

THE SONGS, DUETS, TRIOS, &c., from this favorite Opera, have been published by the undersigned with Italian and English words, and a Piano-forte accompaniment of moderate difficulty.

FIRST ACT.

Of the Knights. Duet. [Lady Harriet, Nancy.]	60
Oh! what madness. Terzetto. [Lady Harriet, Nancy, Sir Tristan.]	35
Lost, proscribed, a friendless pilgrim. Duet. [Lionel, Plunkett.]	30
From the time of earliest childhood. Song, from the above Duet.	35
This indeed is quite amusing. Quartet. [Lady Harriet, Nancy, Lionel, Plunkett.]	60

SECOND ACT.

Spinning Wheel Rondo. Song. [Lady Harriet.]	25
'Tis the last rose of summer. Song. [Lady Harriet.]	25
She's laughing at my sorrows. Duet. [Lady Harriet and Lionel.]	30
Midnight. Quartet. [Harriet, Nancy, Lionel, Plunkett.]	35
Midnight. The same as a Song.	15

THIRD ACT.

Porter Song. Song. [Plunkett.]	25
Huntress' Song. [Nancy.]	25
Like a dream, bright and fair. Song. [Lionel.]	30
How so fair, stood she there [The same in a lower key.]	25
Here in deepest forest shadows. Song. [Lady Harriet.]	25
Heaven to you may grant pardon. Quintet Finale.	35

FOURTH ACT.

Lionel, ah! unhappy. Song. [Plunkett.]	25
--	----

Published by Oliver Ditson & Co., Boston.

PUBLISHED THIS DAY.

Libretto of the Opera

LUCREZIA BORCIA,

COMPOSED BY DONIZETTI.

With Italian and English Words, and the
Music of the Principal Airts.

Price 25 Cents.

BEING A NEW NUMBER OF

**DITSON & CO'S
STANDARD OPERA LIBRETTOS.**

A Series of Operatic Handbooks which will comprise:

La Prophete.	La Fille du Regiment.
Norma.	Fidelio.
Il Barbiere di Siviglia.	L'Elisir D'Amore.
Lucresia Borgia.	Les Huguenots.
La Cenerentola.	I Puritani.
Linda di Chamounix.	I Capuletti e Montecchi.
Der Freyschutz.	Il Flauto Magico.
Lucia di Lammermoor.	Il Trovatore.
Don Pasquale.	Rigoletto.
La Favorita.	William Tell.
Don Giovanni.	La Traviata.
Semiramide.	Marriage of Figaro.
Ernani.	Fra Diavolo.
Robert le Diable.	Luna Miller.
Manon.	Martha.
La Sonnambula.	Il Guiramento.
La Zingara. (Bohemian Girl).	La Gama Lutra.

OLIVER DITSON & CO.

277 Washington Street.

MASON'S VOCAL EXERCISES AND SOL-FEGGIES. With an accompaniment for the Piano-forte, adapted to the wants of private pupils, or classes in Vocal Music. Selected from Italian, French, and German composers, and adapted to Treble and Tenor, or Alto and Bass Voices. By Lowell Mason. Price, \$1.

Published by Oliver Ditson & Co., Boston.

GARCIA'S SCHOOL OF SINGING. In which the Art is clearly developed in a series of Instructions and appropriate Examples, to which are added Exercises written and composed by Manuel Garcia. Price, \$2.50.

Published by Oliver Ditson & Co., Boston.

MODERN SCHOOL FOR THE VIOLIN. Comprising Easy, and Progressive Studies, adapted to every degree of advancement. Added to which is a large Selection of Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fossenden. Price, \$1.50.

Published by Oliver Ditson & Co., Boston.

CAMPAGNOLI'S VIOLIN METHOD. A New and Progressive Method on the Mechanism of Violin Playing, with the requisite explanatory Remarks, comprising 123 Progressive Lessons for two Violins, and 118 Studies for one Violin only. By B. Campagnoli. Price, \$6.

Published by Oliver Ditson & Co., Boston.

BEAUTIES OF CALEDONIA; or, Gems of Scottish Song; being a collection of more than fifty of the most beautiful Scotch Ballads. With a portrait of Robert Burns. Cloth, \$1.50; plain, \$1.

Published by Oliver Ditson & Co., Boston.

SACRED CHORUS BOOK. Containing selection, from the works of Handel, Haydn, Mozart, Mendelssohn, Romberg, Neukomm, Rossini, and others, with an Accompaniment for the Organ or Piano-forte. By White & Gould. \$1.50.

Published by Oliver Ditson & Co., Boston.

CHURCH AND HOME, (THE.) A Collection of Anthems, Motets, Extracts from Oratorios and Masses, Canticles, Chants, &c., from the works of Handel, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Spohr, Cherubini, Ghibbons, Boyce, Croft, Clark, King, Winter, Himmel, Novello, and others. A choice variety of Short Pieces, for Introduction and Close of Service, and for use in the Social Circle. Selected and adapted by Geo. Leach. Cloth, \$2.50; Plain, \$2.25.

Published by Oliver Ditson & Co., Boston.

TUCKERMAN'S COLLECTION OF ENGLISH CATHEDRAL CHANTS. Including the Gregorian Tones. The whole adapted to the Canticles, and Occasional Services of the Protestant Episcopal Church; Services for the Holy Communion, and the Burial of the Dead with a Morning Service in F, consisting of Te Deum and Benedictus. Price, \$2.50.

Published by Oliver Ditson & Co., Boston.

WESTERN BELL, (THE.) A New Collection of Glee, Quartets, and Choruses. By F. H. Pease and E. A. Perkins. This volume will be found of unusual excellence. The great variety and originality of its contents will fully meet the wants of those who, wearied with the continued repetitions of old songs in books of this nature, have long demanded something new. Price, \$1.

Published by Oliver Ditson & Co., Boston.

SHORT VOLUNTARIES FOR THE ORGAN. From the works of Abel, Arne, Beethoven, Defsch, Geisler, Gluck, Handel, Haydn, Heese, Himmel, Hummel, Keller, Long, Marcello, Mozart, Muller, Naumann, Onslow, Rineck, and Spohr. Arranged by John Hiles. Nine numbers. Each 50 cts.

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 382.

BOSTON, SATURDAY, JULY 30, 1859.

VOL. XV. No. 18.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.

To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$5. Ten copies, \$15. Twenty copies, \$25.

TO ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates. Three Columns, [1 page,] 1 insertion, \$30; One Quarter, \$200; One Year, \$600.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125. One-Fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75.

One-Eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50. Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, loaded, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$30.

Teachers' Cards, Two lines, Nonpareil, per annum, \$5.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

WANTED.—A number of Copies of the Oratorio of 'David,' of the old Handel and Haydn Society edition, for which a liberal price will be paid. OLIVER DITSON & CO.

TEACHERS WANTED.—By September 1st, two Gentlemen thoroughly competent to teach Vocal Music, Piano, Guitar, and Violin, either separately or together, in a Female Seminary at the South. A knowledge of Tuning is also requisite. They must be experienced, energetic men, who will work harmoniously together, and promote the interests of the Institution. Salary \$800, with Board, Room, and other privileges. 382 Apply to OLIVER DITSON & CO.

WANTED.—An American Gentleman who has been studying for the last four years with the best Masters in Europe, would like to make an engagement in a Female Seminary, as Teacher of the Piano and Organ. The highest testimonials as to character and ability can be given.

Please address "Pianist" at the office of this paper. 381

WANTED.—A situation by a young lady as Organist; has had several years' experience.

Apply at OLIVER DITSON & CO'S.

WANTED.—By a Lady who has occupied the position of GOVERNESS in families of the first standing, both North and South, a Situation in the capacity above specified; she is fully qualified to impart instruction in the English, French and Italian languages, with Music (on the Piano), and Drawing. For references, &c., address TEACHER, Box 479, Post-office, Nashville, Tenn. 380-4

ROSSINI'S STABAT MATER, COMPLETE, FOR FIFTY CENTS!

JUST PUBLISHED

As one of the Series of

"American Edition of Oratorios and Masses."

By Oliver Ditson & Co., Boston.

Richardson's New Method

FOR THE

PIANO-FORTE.

Although "the mere announcement of this New Method has (not) created an excitement throughout the country never equalled in the world of music," and though we can offer no positive proof of having "received orders for ten thousand copies in advance of its publication," yet the honest and hearty welcome it has received from all classes, assures us that it is

A DECIDED SUCCESS!

and that the number above mentioned will be disposed of at a very early date.

TEACHERS

Pronounce it the Very Best Method.

SCHOLARS

Lay aside other Systems to adopt it.

AND

Throughout the United States and Canada,

"RICHARDSON'S NEW METHOD"

IS RAPIDLY BECOMING

The Standard Work of Piano Instruction.

An Examination of it will convince any one of

ITS SUPERIORITY AND GENUINE MERIT,

and its use

CONFIRM THE OPINION THUS FORMED.

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent.

Price \$3, on receipt of which it will be forwarded by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

NASON'S VOCAL CLASS BOOK;

CONTAINING A

THOROUGH AND SYSTEMATIC COURSE
OF INSTRUCTION IN THE ART
OF SINGING;

TOGETHER WITH A

Choice Coll. of Music, Original and Selected,
ADAPTED TO THE USE OF

High Schools, Common Schools, The Social
Circle, and Juvenile Singing Schools.

BY EDWARD S. NASON.

Price 40 cents.

Published by Oliver Ditson & Co., Boston.

CAMPAGNOLI'S VIOLIN METHOD. A New and Progressive Method on the Mechanism of Violin Playing, with the requisite explanatory Remarks, comprising 122 Progressive Lessons for two Violins, and 118 Studies for one Violin only. By B. Campagnoli. Price, \$5.

Published by Oliver Ditson & Co., Boston.

NEW BOOK FOR THE VIOLIN.

THE

OPERATIC

Violin Instruction Book!

CONTAINING

THOROUGH INSTRUCTIONS

AND A LARGE VARIETY OF

OPERATIC AND OTHER MUSIC,

BY D. M. H. MAY.

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system of instruction that will lead them to the acquirement of all necessary information in a very short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work. The Music for general practice and recreation has been compiled with much care, and comprises the following admirable selections:

OPERATIC MELODIES.

Air. La Dame Blanche.
Air. Elisir D'Amore.
Air. Lucrezia Borgia.
Air. Romeo and Juliet.
Ah! bello a me ritorno. Norma.
Ah! che la morte. Il Trovatore.
Airs. Barber of Seville.
Come, brave the sea. I Puritani.
Come o'er the moonlit sea. Masanillo.
Dead March. La Gasa Ladra.
Deh con te. Norma.
Di provenza il mar. La Traviata.
D'un pensiero. La Sonnambula.
Ernani involami. Ernani.
Fairies' Chorus. Cinderella.
Fra Diavolo Waltz. Fra Diavolo.
Galopade. William Tell.
Hence Discontent. La Bayadere.
In happy moments. Maritana.
In tears I pine. I Lombardi.
Libiamo, (Brindisi). La Traviata.
March. Norma.
On yonder Rock. Fra Diavolo.
O haste crimson morning. Lucia.
Pariga O Cars. La Traviata.
Rondoletto. Ernani.
Salut a la France. La Fille du Regiment.
Selection. Elisir D'Amore.
Si la stanchezza. (Prison Duet). Il Trovatore.
Stride la vampa. " "
Then you'll remember me. Bohemian Girl.
Tu che a dio. Lucia.
Tu vedrai la severturata. Il Pirata.
Tyrolenne. La Fille du Regiment.
Waltz. La Dame Blanche.

POLKAS, WALTZES, AIRS, &c.

Annie Laurie. Marselles Hymn.
Ariel Waltz. Moorish Waltz.
Blue Bells of Scotland. New York Scottish Dance.
Carnival of Venice. Saratoga Polka.
Chelsea Galop. Seaflower Waltz.
Dahlia Waltz. Shamrock Waltz.
Elfin Waltz. Shells of Ocean.
Far from thee childhood's home Sontag Waltz.
Favorite Waltz. Sounds from Home, Waltzes.
Gazelle Waltz. Tyrolese Penant's Song.
Heather Bell Polka. Verbena Waltz.
Hope Star Schottisch. Venitian Galop.
Last Rose of Summer. When the Swallows Homeward
Long, long ago. Woodbine Schottisch.
Lightning Galop. Zephyr Polka.

AIRS WITH VARIATIONS.

Air. with Brilliant Variations.
On Yonder Rock Reclining. With Variations.
Tyrolese Air. With Variations.

PRICE ONE DOLLAR.

On receipt of which a copy will be sent by mail, post-paid.

Published by Oliver Ditson & Co. . . Boston.

CELEBRATED STUDIES IN PIANO PLAYING.

BERTINI. —Twenty-five easy Studies, opus 100.	\$1.25
— Twenty-five Studies, opus 29, Introductory to Cramer's Celebrated Studies.	1.50
CRAMER. —Celebrated Studies. Revised and selected by Julius Knorr. Two numbers, each.	2.00
OZERNY. —Studies in Velocity, opus 299. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each.	.50
— One Hundred Finger Exercises, opus 189. Octavo size. Three numbers, each.	1.00
— Fifty Grand Finishing Studies, opus 409. Six Books, each.	1.00
DUVERNOY. —Ecole du Mechanisme. 8 nos. each.	.50
DIABELLI. —Twenty-eight Melodious Exercises for Four Hands, (Teacher and Pupil,) the Melody being within the compass of an octave, in the principal major and minor keys. Four numbers, each.	.50
HELLER. —Twenty-four New Studies. 2 nos. each.	1.00
MOSCHLES. —Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2.50. Second book,	2.00
— Study of the Scales, with an accompaniment for the Teacher. Opus 107	2.50
MOCKER. —Thirty Dramatic Studies, opus 74. Two numbers, each.	1.00
ROSELLIN. —Twelve Studies in the modern style of Piano-playing. Two Books, each.	1.00
SCHMITT. —The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton.	.50
FLAIDY. —Technical Studies. As introduced at the Conservatory of Music at Leipzig. Translated by J. C. D. Parker.	2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTUATION AND EXPRESSION.

Illustrated in
TWELVE NEW VOCALISES.
First Book now ready. Price \$1
Published by **OLIVER DITSON & CO.**

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF
MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.
[F] Brass Instruments, Clarionets, Flutes, &c for Bands, made to order, and warranted. **BUSSON'S** CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Saxhorn, Cornet, Accordeon, &c., &c.
Wholesale Price Lists sent to Dealers, on application, gratis.
Orders by Mail, with the money inclosed, will be punctually attended to. 316

JOHN ZUNDEL'S SCHOOL

— FOR —

ORGANISTS & COMPOSERS.

Second Session commences September 12th for three successive months. Pupils (Ladies or Gentlemen) for one month only, may enter at any time.

TERMS.

Tuition and Board, including use of instruments, for three months,	\$150.00
For one month,	55.00
Tuition (without board) and use of instruments, for three months,	100.00
For one month,	30.00
Per Quarter, (weekly two lessons),	50.00

For particulars, address

JOHN ZUNDEL, Brooklyn, N. Y.

MASON & HAMLIN'S MELODEONS AND HARMONIUMS.

THE TREBLE FORTÉ STOP.—A New and Admirable Improvement has just been effected in the Melodeons of **MASON & HAMLIN.** It consists in the "Treble Forté Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of **MASON & HAMLIN** has received since 1856, for **BEST** Melodeons and Harmoniums no less than Twenty Gold and Silver Medals and Diplomas from various State Fairs and Societies throughout the country. Pastors, Choristers, and Church Music Committees are invited to examine our Church and Vestry Instruments.
Melodeons from \$80 to \$200
Harmoniums from \$200 to \$500
Descriptive Catalogues sent on application to
MASON & HAMLIN,
Boston, Mass.
Mason & Hamlin's Instruments are also for Sale or to Let by **OLIVER DITSON & CO.,** 277 Washington St. 375-8m

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York, April 1, 1859.

New Edition of "HANDEL'S MESSIAH."

JUST PUBLISHED.

NOVELLO'S POCKET EDITION

OF

HANDEL'S MESSIAH.

In Vocal Score, with Accompaniment for the Piano-Forte, by **VINCENT NOVELLO.** Demy Octavo.

In Paper Cover.....50 cts.
Bound in Full Cloth.....\$1.00
Order "Novello's Edition," the cheapest edition extant of this great work. Mailed to address post free on receipt of price as above.

Just Published. Price \$6.25.

Moore's Irish Melodies.

With New Symphonies and Accompaniments for the Piano-forte, by

M. W. BALFE.

In one volume, 240 pages, full music size, elegantly printed on superfine paper, bound in light green cloth, gilt edges. Containing 78 of the most popular of the Melodies; also, 17 of them arranged as Vocal Duets.
Prospectus, with Preface and Specimen Page, gratis on application.

Each Song or Duet may be had singly, price 15c.
This work will also be issued in Twelve Monthly Parts, each containing 20 pages.

Parts 1, 2 & 3 price 50 each, are now ready.

The unanimous opinion of musical judges having pronounced the Symphonies and Accompaniments of Sir John Stevenson, originally allied to the "Irish Melodies," both technically incorrect and characteristically inappropriate, the publisher has great pleasure in announcing that Mr. M. W. Balfé has re-arranged the whole of them expressly for this edition, which is also supplied with an explanatory and historical preface (which may be had gratis). With these advantages, combined with a careful revision both of the musical notes and the poetical text, and the whole of the words being set to music, the publisher confidently recommends his edition of "Moore's Irish Melodies" to the public, as one that may challenge competition as the most perfect extant.

Just Published, in 1 vol., uniform with the above, price \$4.00,

Fifty of the Most Popular of

MOORE'S IRISH MELODIES,

Harmonized as Vocal Quartets, (S.A.T.B.)

BY **M. W. BALFE.**

Each Quartet may be had singly, price 15 cents.

[F] Novello's Catalogues may be had gratis on application, or will be mailed (post free) to address on receipt of the postage, six cents.

WEBB & ALLEN,

381

1 Clinton Hall, Astor Place, N. Y.

ZUNDEL'S MELODEON INSTRUCTOR. In 7 parts. Part I. Elements of Music. II. Progressive Finger Exercises. III. Airs, Marches, Dances, Variations, &c. IV. Favorite Movements from Operas. V. Voluntaries and Interludes. VI. Selections from Oratorios. VII. Modulation. Designed as a thorough instruction book for the Melodeon, Seraphine, Eolicon, Melopoeon, Organ, or any other similar instrument. By John Zundel. In cloth, embossed and lettered, \$2.50. Plain, \$2.00.

Published by Oliver Ditson & Co., Boston.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Sicilian Vespers." A. W. Berg, each, 30

No. 1 Valse d'Hiver.

2 Polka Mazurka.

3 Galop brillant.

Sans Couci. Morceau a la Polka. Ed. Rockel, 30

Petite Fantasia on an Air in the "Barber of Seville,"

René Favarger.

Illustrations Operatiques. Charles Fradel, each, 35

1 Martha.

8 Trovatore.

2 Traviata.

4 Lucresia.

Showers of Gold. Reverie-Tremolo on the Air "I dreamt that I dwelt." Krug, 30

Silver Spring. Fritz Spindler, 35

Miniature Fantasia. Henry Schwing, 30

La Nouvelle Italie. Six Fantasiae. J. B. Duvernoy, each, 35

1 Rigoletto.

4 Il Corsaro.

2 Il Trovatore.

5 I due Foscari.

3 Lucia Miller.

6 I Masnadieri.

Juvenile Sonatina. Henry Schwing, 35

Five Studies in form of Variations on "Over the Summer Sea." Henry Schwing, 35

Ever of Thee. Reverie. C. Fradel, 25

Juvenile Opera Musical. " 40



THE

BEST

PIANOS,

ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,

BOSTON.

TELEMAQUE IN 4 LANGUAGES,

FRENCH, SPANISH, ITALIAN,

AND GERMAN.

Elegantly printed.

Price \$3.00

Télémaque in French and Spanish, Price 1,75

Télémaque in French and Italian, " 1,75

Télémaque in French and German, " 1,75

History of Napoleon in Spanish, " 1,00

Lamartine's Graciosa in French, " ,75

Any of the above works sent by mail on receipt of price.

Address, **HIRAM C. SPARKS,**

Publisher,

374

335 Broadway, New York.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has **REMOVED** his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 371

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC,

AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Dwight's Journal of Music.

WHOLE No. 382.

BOSTON, SATURDAY, JULY 30, 1859.

VOL. XV. No. 18.

Enceladus.

BY H. W. LONGFELLOW.

[From the Atlantic Monthly for August.]

Under Mount Etna he lies,
It is slumber, it is not death;
For he struggles at times to arise,
And above him the lurid skies
Are hot with his fiery breath.

The crags are piled on his breast,
The earth is heaped on his head;
But the groans of his wild unrest,
Though smothered and half suppressed,
Are heard, and he is not dead.

And the nations far away
Are watching with eager eyes;
They talk together and say,
"To-morrow, perhaps to-day,
Enceladus will arise!"

And the old gods, the austere
Oppressors in their strength,
Stand aghast and white with fear,
At the ominous sounds they hear,
And tremble, and mutter, "At length!"

Ah, me! for the land that is sown
With the harvest of despair!
Where the burning cinders, blown
From the lips of the overthrown
Enceladus, fill the air.

Where ashes are heaped in drifts
Over vineyard and field and town,
Whenever he starts and lifts
His head through the blackened rifts
Of the crags that keep him down.

See, see! the red light shines!
'Tis the glare of his awful eyes!
And the storm-wind shouts through the pines
Of Alps and of Apennines,
"Enceladus, arise!"

Translated for this Journal.

A Musical Cénacle.

[The following clever piece of irony we translate from the French of OSCAR COMTESSANT, in *Le Siecle*, for July 26, 1857. The word *Cénacle* means literally the chamber in which the Last Supper was held. We might perhaps render the title of the piece: "A Musical Close Communion."]

Romanticism in music has given place of late to various systems of composition, which it is not our province to examine in a musical point of view, but which it is curious to signalize under the head of philosophical curiosities, and as a little appendix to the great history of the eccentricities of the human mind.

For the artists who attempt a musical reform in Germany, musical Art is yet in its limbo. Deceiving themselves about their vocation, these men take their febrile exaltation for inspiration, and their vagabond imagination for the creative faculty. Thus it is they throw themselves with blind enthusiasm into new and impossible paths, imagining that genius guides them. But genius is rare; it is composed of more than one precious element. The most precious of all is certainly good sense; and good sense is precisely what

these impotent renovators of the art of Beethoven and Rossini lack. The special creative faculty is — pardon the boldness of the comparison — as it were the primeval matter, which good sense must fashion and co-ordinate, measuring it by the force of our sentiments, according to the universal principles of taste. If the property of genius be, essentially, to reach the supreme end fixed in all kinds by different sorts of emotions, it is practically the fate of imagination, and even of the creative faculty, where good sense is wanting, to overstep the end in running after the ideal.

Imitation of all the phenomena of nature seems to be the principal end of the new German school. But if imitation is the common principle of the Fine Arts generally, it still does not follow that all which the imagination can represent to itself has really to do with music. In poetry, ideas awaken feeling; in music, on the contrary, it is feeling which gives birth to ideas. Like painting, properly so called, the art of sounds addresses itself to the senses before striking the imagination; and the music, which does not agreeably affect our hearing, can neither seduce our heart nor inspire our brain. All in music has to please to be complete, and the last effort of the art is to unite grace to even terror, the charm of melody (the element of expression *par excellence*) to the painting of sentiments and passions, to the imitation of all the pictures accessible to musical painting. For music is a painting, a moving and sonorous painting which we see (so to speak) with the ear, and of which the grandest marvel is, as Jean Jacques Rousseau has said, the power of forming even the image of repose.

But in order to act more intimately upon us, music must excite the affections which are peculiar to its domain, and by the sense proper to itself. More limited than poetry, which has no limits but those of the imagination, music, like painting, narrows its power to our senses, always with this difference that painting represents objects directly, whereas music only induces in the soul the various emotions we experience in contemplating objects. To wish, as our present reformers pretend, to make an abstraction with combined sounds, is to go out of the natural limits of music; and consequently to misconceive this art and weaken it. They abjure, they say, the false doctrines followed to this day by all the masters, and pretend to dwell in all the splendors of truth. All in good time; but if, as Bacon has said, truth has this special characteristic, that, once demonstrated, all the world believe that they already knew it, then the founders of the "Music of the Future" are far enough from the truth, which they say that they have found, for their anti-melodic system is very fortunately rejected and unrecognized by all people of taste.

At the head of these prophets of musical Art, we must place Liszt, who has voluntarily abdicated the sceptre of the piano, to make himself a composer and chief of a school. Liszt, who lives at Weimar in a princely house, has made himself

the centre of a constellation of composers more or less extravagant, among whom we must cite Wagner, Schumann, Raff, Bülow, Joachim; and then the literary propagandists of the new school, Hoplit and Brendel. These artists, and several more besides, formed some time since a musical *cénacle*, where they discussed the present and the future of music. Exile has driven Wagner away from Weimar, and death has snatched Schumann from the admiration of the *cénacle*. "A star is extinguished in the musical firmament, that has penetrated our soul," said Liszt, over the half-open tomb of his friend. So true it is that Liszt is above all an astronomer, who has been twenty times upon the point of surprising the mysterious laws of the universe in an accord of the seventh of the third species inverted in a certain fashion.

Yes, Schumann is an irreparable loss for Weimar, which, we may presume, will never be consoled.

This is not saying that Schumann was a perfect musical organization; is there any thing perfect in this world? No, Schumann, like the sun, had spots which tarnished his genius. Would that I could forget how this musician "of the Future" often charmed the Present by melodies full of grace and freshness, and that I could only cite his grand conceptions wherein he has shown himself so utterly devoid of melody, so diffuse, so incoherent, so false, so astronomical, so philosophical, so physician-like even, and in short so worthy of the close communion of which he formed a part!

Ah! truly, when one knows what passes at Weimar, one cannot help smiling at the *naïveté* of vulgar amateurs, who still, at Paris, day by day applaud the works of Rossini, of Meyerbeer, of Auber, and of Halévy. Thank God! it is not now a question, here below, of these composers, any more than it is of Beethoven.

This dear Beethoven, it must be confessed, has had his day, even at Weimar; but, with the exception of his last works, obscure enough to merit some attention, the *cénacle* to-day rejects both Beethoven and Mendelssohn as barbarians.

Berlioz himself, notwithstanding that he never passed for one of those melodists run mad, like Rossini, Bellini, Auber, Donizetti, Hérold and so many others, no longer enjoys at Weimar, in spite of his fine and brilliant orchestral quantities, more than a very much mitigated estimation. They find him too clear, too logical, too sober and abstemious in *effects*, and, if it must be said, too much a melodist and not enough an astronomer. They reproach him with plodding along in the path of that romantic school, so completely left behind to-day, which had Weber and Beethoven for its chiefs. If Weimar ever could have cherished any illusion with regard to Berlioz, the recent election of this master to the Institute, along with a whole batch of melodists, would have quite sufficed to dissipate it.

And remark that the melodists are incorrigible musicians who do not even try to correct them-

selves. It really seems that the more melodies they make, the more facility they have of creating new ones. Do you want an opera, a ballet, an overture, a trio, a duo, or a simple romance? They turn a certain invisible stop-cock, and the melody inundates the ruled paper.

Very fine, messieurs! you practice there a much too easy trade; and, as a composer of the Weimar school once said to me of such scores as "The Barber of Seville," one might write such all day long if he wished, but he does not wish to. Rossini, they say, made "The Barber" in eighteen days; they work more seriously than that in the Grand Duchy.

This is the way one prepares himself for composition when one wants to write anything at Weimar:

First, he nourishes his mind sufficiently by learned readings on theology, on metaphysics, on zoology, on pathology, on cosmology, on photography, on the different calcareous strata, on physiology, on mineralogy, on the anatomy of melancholy, on geography, on botany, on the mathematics, on politics, on the laws of the attraction and ponderability of bodies, on medicine, on magnetism, on the rapping spirits; then he suspends these readings and begins to seek.

He seeks sometimes a great while, but he always ends with finding something very profound and as little melodious as possible.

You will ask me, perhaps, why these readings upon all the phenomena of physical and moral nature, when the question is only of a charming art, whose end is to please by combinations of sounds agreeable to the ear and interesting for the heart. Music a charming art! Know then, that this art has a wholly different end, and that it must be anything rather than agreeable to the ear, according to the doctrines of the *cénacle* at Weimar.

Since Wagner, music has ceased to exist as an independent art, and must only be considered as a simple ornament of poetry. Thus the author of *Tannhäuser* is very careful, in his formless melodies, never to repeat the same word twice; and he conforms himself in all points to the rules of pure declamation, at the expense of melodic charm and of the obliged return of musical periods. This deplorable system has the effect of weakening poetry by robbing it of the precision of the spoken word, without adding any charm to music, which it reduces to the simple rôle of recitative.

Schumann does not make it a point, like Wagner, to place but one note over each syllable; he proceeds by demi-tints and by silences. He promenades his fingers over the key-board of the piano as a cat would her paws; 'tis a soft way, but false. Then, at the very moment when you least expect it, a singer, whom one might have taken for a simple listener, so modest in his part, pronounces a few words stamped with a sombre melancholy; as, for example:

Poète délaissé dans un monde éternel,
Je chante et veux almer une image de l'ombre.
Pauvre fou que je suis! ma voix sous ce tunnel
Souspire et souffre en vain. . . . Evelina! je sombre.
Ombre . . . sombre . . . ombre . . . sombre.

And the cat's paw, after these words, continues still to promenade for some time on the key-board, always soft, but always false. Then, without the least presentiment on your part, the music ceases. No one would divine aught in it, with the exception of the members of the *cénacle*

of Weimar, who see in this enigmatical melody a whole new world of philosophy and of love. Liszt proceeds differently. It is in successions of impossible chords and in effects of painting, or rather of the musical diorama, that he seeks to discover the musical America which the fog hides from his eyes.

Once, but a short time since, Liszt had executed a cantata of his composition in honor of I know not whom. Having reached a certain passage where the singer, with an accent of despair, uttered these words: "Lost in immensity!" the musician, admirably served by his strong studies in liturgics, in physics, metaphysics and astronomy, did not fail to profit by so fine an opportunity to show the whole extent of his scientific knowledge. At the word *immensity*, the orchestra was silent, with the exception of two notes prolonged as an organ-point. One of these notes was the very deepest sound of the trombone, the other was the most acute sound of the octave flute. What an admirable inspiration! and tell me if it is possible to imagine any thing more *extended* to express immensity, which has no limits? Ah well! the public, instead of admiring this proceeding of an irrefragable logic, found it puerile, unworthy of the art of music, which is not algebra, and began to smile instead of applauding. Liszt contented himself, as always, with casting a glance of pity upon his auditors, and continued none the less the noble mission which he has imposed upon himself, of enlightening the German people, in spite of themselves, upon the true music and its true end.

(Conclusion next week.)

The Handel Festival.

(From the *Athenæum*, July 2.)

"From strength to strength" might be the device for the title-page of the record of this musical gathering, which we hope will be prepared, if merely to show the world of Art at large how our "shop-keeping England," so perversely misunderstood among the nations, can glorify those Poets whom she delighteth to honor. We will leave to our neighbors pre-eminence in the words to be spoken on musical subjects, claiming to ourselves, and not unjustly, the palm of "deeds." This in continuation of the remarks with which last week's notice closed.

The success of "Israel" yesterday week surpassed expectation. If we do not dwell on every chorus—whether in the first act, that of "The Plagues," or the second, that of the "Song of Moses," the two making the most marvellous piece of patchwork in being—it is because we will not weary by reiteration. One point, however, must be insisted on. It having been, of course, impossible to rehearse the entire music of the three concerts, this day fortnight Signor Costa wisely restricted himself to the most salient and interesting portions of "Israel," leaving untouched those Choruses in Handel's Sacred Jewish Oratorio—which are not Handel's own—the dry and scholastic pages, which he pillaged from the church books of the Italians of the seventeenth and eighteenth centuries. Yet, strange though true, the grave, not to say tiresome, choruses in question, through which nothing but strict singing in time and tune could carry the singers, were rendered as perfectly, with little exception, by the composite mass of choristers as the "Hailstone Chorus" or "The Horse and his Rider." The progress in execution which this argues must strike every musical thinker. He need not now despair, except he be stricken in years, of hearing the grand compositions of Palestrina executed on the grandest scale, in England, as unimpeachably as they were in the *Capella Paolina*, for which they were written. This "Israel" performance has, more than ever, convinced us that there is nothing to which England may not aspire,

so far as precision and sentiment in the highest musical execution are concerned. The "Hailstone Chorus" was, of course, *encored*: though a dozen choruses equally merited the distinction; so was the duet, "The Lord is a Man of War," given by Signor Belletti and Mr. Weiss; so was Mr. Sims Reeves, in his *bravura* "The Enemy said." The other *solo* singers were Madame Novello, Mlle. Lemmens Sherrington and Miss Dolby. More triumphantly a festival could not have been brought to an end. Should the Crystal Palace, the Sacred Harmonic Society, and Signor Costa last—for under any other conductor whom we have ever known must such a scene have become one of hopeless confusion—there can be no reason why, on some future day, it may not be repeated; and, though not as a centenary performance, no doubt with reference to Handel, since he alone among composers is equal to fill so vast an arena.

A word or two might be added regarding the Handel relics, the MSS. from Her Majesty's library and M. Schœlcher's collection, the portrait engravings of the composer's assistants or contemporary artists, the battered old harpsichord on which he used to play, exhibited at the tropical end of the building. But these, albeit treasures, have most, if not all, of them been already seen, described, and commented on. No want, by the way, has there been of revival and disinterment of Handel relics elsewhere than in the Crystal Palace—to name but two, the Saxon composer's pedigree, printed on a broad sheet, under the auspices of Dr. Chrysander, and "Handel receiving the Laurel from Apollo," an anonymous English poem, date 1724, a new edition of which, under the care of the same indefatigable editor, has been given out from the Leipzig press. There is no more chance of coming to the end of memorials, glosses, illustrations in Handel's than there is in Shakespeare's case.

That which went on in the garden after the performances were over, must not be wholly overlooked. Some of Handel's music was played—such as his "Firework Music," "Water Music," &c.—by a powerful military band. There are enough of "tunes" in the Giant's works to furnish out *programmes* for a year, not a week,—*musettes*, *bourrées*, marches, (in particular, remembering the one from "Alcides"), minuets (foremost among which is the well-known movement from "Ariadne," so dear to the aristocratic bear-leader in "She stoops to conquer"), *gavottes*, (naming especially that from "Alcina"). Even this wind music in the open air, though, natural enough, it passed unperceived by the larger number of the audience, who were unable "to eat more," after a banquet so royal as that on which they had been feasting, spoke with a trumpet's voice to the amazing fertility and variety of the master: whose huge mass of opera music, (let it be noted in continuation), was not drawn on throughout the week. This, if the promoters of the Handel College really desire earnestly to do something in illustration of the composer, is a field which it were wise for them to work in, if only in discreet avoidance of comparison.—On Wednesday and Friday, we perceive, the choristers, after the Oratorio was over, chose to sing one body after another—in idyl-fashion—in the open air, thus genially winding up the most splendid musical week that London has ever seen.

From the *Musical World*, July 2.

To say that the performance of *Israel in Egypt* was the grandest and most powerful ever heard, is to say no more than what was anticipated by every one, from the picked and gigantic forces under the direction of Mr. Costa's *bâton*, and the immense pains taken to arrive at the best results. Never was so mighty a phalanx seen, so obedient to the dictates of a slender wand. The voices were as one voice, that gave music in thunder, and spoke with one will. Once or twice, indeed—where the fugues in double chorus, or eight parts, were more than usually complicated and elaborate—the execution was hardly irreproachable, and the ear was not perfectly gratified. Here, however, end all exceptions. The rest is praise, and of the very highest. It would be next

to impossible to decide which section of the grand choir was most entitled to eulogy. Now the sopranos put in their claim; the altos now; again the tenors spoke for favor; and anon the basses pleaded for supremacy. As might have been guessed, the greatest effect was produced in the choruses, "He spake the word," and "He gave them hailstones," the last being encored. We are not going to specify all the grand points in the choral performances of *Israel in Egypt*. Indeed they may be said to have commenced with the first chorus, and terminated with "The horse and his rider."

The solo displays, as far as possible, went hand in hand with the choral. Mr. Sims Reeves sang transcendently. He literally surpassed himself. His execution of "The enemy said" was the great vocal feat of the Festival. It even went beyond "Sound an alarm," in *Judas Maccabeus*. Madame Clara Novello sang splendidly; Miss Dolby won golden opinions by her chaste and expressive singing; and Madame Lemmens Sherrington, in the duet with Madame Clara Novello, her only performance of the day, was perfect in every way. Signor Belletti and Mr. Weiss are no less entitled to a strong word of commendation for their powerful vocal aid, more particularly in the popular duet, "The Lord is a man of war," which they declaimed with such stentorian lungs, as to elicit a loud and general encore.

We may state, in conclusion, that the National Anthem was performed by the full choir and principals, before and after the performance, Madame Clara Novello taking the solos; that the members of the Royal Family were enthusiastically cheered on their entrance, and at their departure; and that, when all was over, a cry arose of "Costa" from the mighty multitude; and that the zealous and indefatigable conductor came forward to make his acknowledgments, and was received with deafening acclamations.

(From the Times.)

SECOND DAY.

That the Dettingen "Te Deum" would prove attractive we predicted all along; and after the magnificent performance of yesterday scarcely a doubt can remain that it is one of the most effective, no less than masterly of Handel's numberless productions. The fifth and last setting of the "Te Deum Laudamus," the Dettingen anthem, is, perhaps, the noblest piece of Protestant church music extant, and derives a special interest from the fact of its having been written to commemorate the last occasion recorded in history of an English king commanding an army in the field. It seems probable that Handel composed it, not to order, but in compliment to his steady patron, George II., inasmuch as it was begun (July, 1743) almost immediately after the news of the victory had arrived, and completed before His Majesty's return to England. The general style of the "Te Deum" presents a felicitous blending of the heroic and devotional; military instruments are allotted a prominent position in the score, and the warlike and religious aspirations go everywhere hand in hand. In short, it is just what a thanksgiving for victory should be, and may be cited as one of the many examples of Handel's extraordinary power of identifying himself with the subject he had to treat. That some of the themes of the choruses were borrowed from a forgotten anthem by Francisco Urrio (a Venetian composer of the 17th century) detracts nothing from the merit of Handel, who, like Shakspeare, turned everything he touched into gold. The evidence of genius is manifest from the first chorus, "We praise Thee, O God, we acknowledge Thee to be the Lord," to the last, "O Lord, in Thee have I trusted, let me never be confounded"—either of which is fully worthy to occupy a conspicuous place in any work of the composer. The Dettingen "Te Deum" was a wise choice on the part of the Festival Committee, not only on account of its intrinsic musical excellence, but because, just now, it is admirably suited to the temper of the times. The executants seemed to be conscious of this, if we may judge by the enthusiasm with which they performed their tasks. The anthem made a profound impression, and no wonder, for, often as it has been given in this country, no previous essay can bear the slightest comparison with the present truly grand performance. The only instances of unsteadiness exhibited by the multitude of singers and players were in "Thou didst open the kingdom of Heaven"—a florid and difficult chorus, which might give some trouble even to an ordinary

choir—and "We worship Thy name ever, world without end"—a five-part fugue, written with wonderful clearness, but demanding the utmost promptness in taking up the points. The opening of this chorus, "Day by day we magnify Thee," moreover, was taken so quickly as to disconcert in some measure both the singers and the trumpeters, at the head of the latter being Mr. T. Harper, whose playing in the bass solo, "Thou art the King of Glory," and elsewhere, was the theme of universal praise. All the rest was superb, and most superb of all "To Thee Cherubim and Seraphim continually do cry," which stands only second to the "Hallelujah," although much less extended in plan and much less elaborate in detail than that incomparable piece. The effect of the passage in which the measured and majestic sentence, "Holy, holy, holy, Lord God of Sabaoth," alternately given by altos, trebles, and basses, is mingled with the incessant reiteration of the phrase (so essentially Handelian) "continually do cry," was nothing less than astounding, the decision and sharpness with which either point was delineated being as remarkable as the dignity and grandeur of the whole in combination. The semichorus for altos, tenors, and basses, "Thou sittest at the right hand of God," was sung with exquisite delicacy, and afforded particular occasion to note the strength and efficiency of the "alto" department, usually the least satisfactory in the choral orchestra. Here the improvement on the festival of 1857 is undeniable. The division into male and female voices (contraltos and altos), and the admixture of boys from the cathedral choir, is a manifest advantage where Handel is concerned. In modern compositions the contralto or second soprano almost invariably suffices; but in Handel's oratorios and church music the co-operation of the male alto is indispensable. The solos in the "Te Deum" were entrusted to Signor Belletti, who delivered them all in a most artistic manner, especially distinguishing himself in the prayer, "Vouchsafe, O Lord, to keep us this day without sin," evidently the source whence Mendelssohn derived that pathetic inspiration, "O God have mercy," in *St. Paul*—identity of key being accompanied by similarity in style and expression that could not possibly have been accidental. To conclude, the Dettingen "Te Deum" was an unquestionable success; and though we might feel disposed to quarrel with Mr. Costa for certain liberties taken with the score (as for example when he adds a bass, where Handel did not intend one—in the symphony at the end of the chorus, "Thou sittest at the right hand of God," &c.), we cannot but thank him heartily for so fine an execution of a composition which, frequently as it has been heard, has never till now been given with a degree of correctness and effect at all proportionate to its excellence.

Our correspondent, "One of the Choir," who, objecting to applause at concerts of sacred music, apparently entertains a notion that those who attend them are doing nothing less than taking part in an act of worship, must have had his sensibilities greatly shocked by the demonstrations that accompanied the second part of yesterday's performance. Never, even at a theatre, was the delight afforded by beautiful music and admirable execution expressed with more unfeigned heartiness. One piece after another was heard with rapture and applauded with enthusiasm. A happier selection could not have been made, four of the richest oratorios—*Belshazzar*, *Saul*, *Samson*, and *Judas Maccabeus*—respectively contributing some of their choicest treasures. From *Belshazzar*, (composed two years later than the *The Messiah*) we had the long accompanied recitative "Rejoice my countrymen" (well declaimed by Mr. Weiss), in which Daniel expounds to the people Isaiah's prophecy of deliverance, followed by the very fine chorus, "Sing, O ye heavens; for the Lord hath done it," terminating with the "Hallelujah!—Amen," to which due tribute was paid in the report of Saturday's rehearsal. Never, perhaps, was this chorus better executed, never more warmly received. From *Saul* (an oratorio which directly preceded *Israel in Egypt*) two masterpieces were chosen: the chorus, "Envy! eldest-born of hell!"—a masterpiece of profound expression and elaborate treatment, and the Dead March which precedes David's lamentation for the deaths of Saul and Jonathan—a masterpiece of unaffected simplicity. That the last—in spite of (or possibly in consequence of) the imitation of cannon, so zealously accomplished by Mr. Chipp on those gigantic drums—should elicit a unanimous encore was not at all surprising; it is a march familiarly known to the whole world of musicians and amateurs, and calculated to enlist the sympathies (for very different reasons) both of the initiated and uninitiated. But that the same honor should be paid, and with equal unanimity, to the choral apostrophe to "Envy," set by Handel in one of his severest and sublimest moods,

was a signal triumph for good taste. The execution, it is true, was so perfect that whatever the great musician had imagined was thoroughly realized; but this, while conferring distinction on the performers, vocal and instrumental, took nothing from the credit due to a vast assembly ready to admire and able to appreciate music wherein the highest and purest ends of art are attained. The oratorio of *Samson*, which came immediately after *The Messiah*, as *Saul* came immediately before *Israel in Egypt*, and stands much in the same relation to *The Messiah* as *Saul* to *Israel*, was taxed for some of the most attractive features in the miscellaneous part. The magnificent chorus, "Fix'd in his everlasting seat"—in which Israelites and Philistines contend for the supremacy of their respective deities, and the jubilant hymn, "Let their celestial concerts all unite," constituted the Alpha and Omega of this rare selection. Both were grandly executed, and both created an unmistakable impression. The solo pieces were not less happy. "Return, O God of hosts"—a song for contralto, evidently modelled on the plan of "He was despised" (*Messiah*)—was given to perfection by Miss Dolby, whose reading was as chaste as her vocalization was correct; and the effect was enhanced by the emphatic delivery of the chorus, "To dust His glory they would tread," which forms an inseparable pendant to the air. Another encore was obtained by "Let the bright Seraphim," in which it was not easy to decide whether to award the palm to Madame Novello, the singer, or to Mr. Harper, whose execution of the very difficult accompaniment for the trumpet surpassed even what was remembered of his father, renowned at one time as the greatest performer on the instrument. While recording the success of "Let the bright Seraphim," however, we must protest against the custom of omitting the repetition of the first part, and equally against the prolongation of the cadence for voice and trumpet, which, if not of comparatively modern origin, is more likely the work of one of Handel's copyists than of Handel himself. In one instance the design of the composer is frustrated, in the other the purity of his text is injured. After all these fine pieces one might have thought a long selection from *Judas Maccabeus* superfluous. Not so the audience. The first chorus, "O Father, whose Almighty power," was somewhat grave under the circumstances; but the famous war-song of Judas, "Sound an alarm," preceded by the recitative "My arms!" and followed by the stirring chorus, "We hear, we hear," created a new excitement. Perhaps no other singer than Mr. Sims Reeves could have raised such enthusiasm at so late an hour, and after a feast of music ample and varied enough to satiate the most exorbitant appetite; but there was a vigor, fire, and animation in his performance which nothing could resist; and, however unwilling, Mr. Costa was obliged, in the end, to yield to the general desire, and repeat the air and chorus. "From mighty Kings," by Madame Novello; the duet, "O, never, never bow we down" (Madame Rudersdorff and Miss Dolby); the chorus, "We never, never will bow down," with its *canto fermo* and fugue on the words, "We worship God, and God alone" (another colossus); and lastly, the trio, semi-chorus, and chorus, "See the conquering hero comes,"—than which Handel never wrote anything the freshness of which is more perennial or the popularity more universal—brought to a termination with undiminished brilliancy one of the most varied and interesting performances of sacred music ever listened to. The beginning was worthy of the end; the trio was admirably given by the three ladies already named; the semi-chorus (of female voices) was charming in its brightness and purity of intonation; and the full chorus was overpowering. Thus another martial piece,—a song of triumph,—made a suitable climax to a concert which had set out with a thanksgiving for victory.

Mozart—Child and Man.

(Continued from page 132.)

No. 22.

Mozart the elder to M. Hagenauer.

The Hague, December 12, 1763.

Alas! our dear Wolfgang has had an equally sharp attack. A high fever has reduced him to an equally wretched state for several weeks. Patience! What God sends must be accepted. I can do nothing at present, but until his strength allow him to travel. There is no need to trouble about the expense. The devil may take the money, so that he leaves us our bones! Without altogether a special grace from God, my children could never have surmounted these two serious illnesses, and we could not have borne up through these three mortal months. Pray have said, as soon as possible, ten masses in

our behalf. The illness of our children has greatly afflicted all our friends; who these friends have been I could not enumerate, for you would take me for a braggart.

Although during our stay at Amsterdam all public amusements were strictly interdicted on account of the fast, we were authorized to give two concerts, because (these are the terms of the pious decision given on the matter,) the knowledge of the marvels which God is working through my children redounds to the glory of the Lord. Nothing accordingly was played but the instrumental music of Wolfgang.

No. 23.

The Same to the Same.

Paris, May 16, 1766.

After not writing to you for a long time, and only supplying you with intelligence of us through friends, I again take up the pen.

We returned from Amsterdam to the Hague on the 11th of March, for the anniversary of the Prince of Orange, and there our little composer was requested to write six sonatas for the piano, with violin accompaniment, for the Princess of Nassau Weilburg. They were engraved forthwith. In addition to this we have had to compose something for the Prince's concert, besides airs for the Princess, &c. I send you all these things, and, among others, variations which Wolfgang had to write all in a hurry—first on an air composed for the coming of age and installation of the prince; and secondly, on a melody which in Holland everybody sings, hums, or whistles. They are mere trifles. You will find, also, my instruction book for the violin in the Dutch language. It was translated to do me honor, dedicated and presented to the prince on the celebration of his installation. The edition is a very fine one; the editor (from Haarlem) came and presented it to me in the most respectful manner, accompanied by the organist, who invited Wolfgang to come and play the celebrated Haarlem organ, which he accordingly did the next day. This organ is a superb instrument, with sixty-eight stops; it is entirely of tin. In this damp country wood will not last.

We made an excursion to Malines, where we found our old acquaintance the archbishop, and a lodging all prepared, through the attention of our friend Grimm.

To return just now straight to Salzburg would be too hard a matter for my children and for my purse. More than one will have to contribute to our expenses who little suspect it at this moment.

No. 24.

The Same to the Same.

Paris, June 9, 1766.

Next week we shall return to Versailles, where twelve days ago we spent four entire days. We had the honor of receiving in our house the hereditary Prince of Brunswick. He is a very agreeable man, an amiable and handsome gentleman; immediately on his entrance he asked me if I was the author of the violin method.

No. 25.

The Same to the Same.

Munich, November 19, 1766.*

We stayed four weeks at Lyons. We did not enter Geneva, which was in a great state of agitation. At Lausanne it was our intention to stay only a few hours, but alighting from the coach we found the servants of Prince Louis of Wurtemberg, who invited me to remain five days. The prince accompanied us to the coach, and there I was obliged, being already stowed in my place, to promise, as I shook hands with him, that I would write to him often and give him an account of how matters stood with us. I will not here impart to you all the reflections which suggested themselves to me on the diversity of opinion which is the result of the weakness of the human mind. From Lausanne we went to Berne, where we stayed a week, then to Zurich for a fortnight. This last stay was rendered very agreeable by the presence of two savans, MM. Gessner; but, on the other hand, our parting was painful. We carried away with us valuable memorials of their friendship. Thence through Winterthurn to Schaffhausen, with another agreeable stay for four days. Thence to Donaueschingen. The prince received us with extraordinary graciousness. There was no necessity to announce our arrival. We were being looked for with impatience, and the musical director, Counsellor Martelli, came directly to bid us welcome and invite us. We stayed there twelve days. Every evening from five to nine there was music, and each time new. Had not the season been so far advanced we should not have been allowed to depart. The prince gave me twenty-four louis, and a diamond ring to each of my children. He shed tears in bidding us

adieu, and all of us were in tears. He also begged that I would write to him often. We then took leave and passed through Moskirschen, Ulm, Günzburg and Dillingen, where we stayed two days, bringing away two rings, presents from the prince. The day before yesterday we reached this place. Yesterday we paid a visit to the Elector during his dinner. He gave us a gracious reception. Wolfgang had immediately to compose, at a corner of the prince's own table, a piece the first bars of which the Elector sang him. After dinner he was made to play it in the prince's closet. The astonishment of every one at seeing and hearing all this may be easily conceived.

No. 26.

The Same to the Same.

Munich, November, 22, 1766.

It is of importance that at home I should have a mode of life suitable to my children. God (that God who is so good to me notwithstanding my evil disposition) has bestowed on my children talents which, leaving paternal duty out of the question, would impel me to sacrifice everything for their education. Every moment lost by me is lost for ever, and if ever I have felt how precious is time in the season of youth, it is at the present moment. You know my children are accustomed to work. Should they be able to find any excuse for self-neglect or the habit of idleness in the existence of outward hindrances with respect to lodgings or anything else, the whole of my edifice would crumble. Habit is an iron road, and you are not unaware yourself how much Wolfgang has to learn. Now who can say what is in store for us at Salzburg? May we not perhaps be received in such wise that we may quickly again take up our traveller's staff? I shall at least have brought my children back, with God's assistance, to their native land. Should they not be wanted I shall have done my duty. They shall not, however, be had for nothing.†

No. 27.

Vienna, September 22, 1767.‡

I have nothing as yet to inform you of, unless it be that we are well. Thank God! and this alone is worth the postage.

Hasse's opera is very fine, but the singers are not worth much. Signor Tibaldi is the tenor; Signora Raucini, from Vienna, is the best contralto here; prima donna Signora Deiberin, daughter of the Viennese violinist, attached to the Imperial musical corps. The dances are perfect. The principal personage is the celebrated Vestris.

Her Imperial Highness, the Princess Josepha, betrothed to the King of Naples, has just been seized with small pox, which makes a hitch in our reckoning, and prevents our playing at the court for the present.

No. 28.

The Same to the Same.

October 17.

The royal betrothed one is henceforward the betrothed of the celestial bridegroom.

Forget not to pray for us, for did not God watch over us we should be in the worst possible plight, as you will learn in his good time.

No. 29.

The Same to the Same.

Olmütz, November 10, 1767.

Te Deum laudamus. Wolfgang! has happily triumphed over the small-pox. Where? At Olmütz. At whose house? At the residence of His Excellency Count Podstatsky.

You will easily conceive the commotion which reigned in Vienna after the death of the princess; but I have to relate matters to you which only concern ourselves, and which will show you how Divine Providence connects one thing with another, and how in resigning ourselves entirely to its guidance, we cannot fail in our destiny.

A son of our host in Vienna caught the small-pox just as we arrived, so we learnt a few days later. In vain I sought with all haste another lodging. Everywhere you heard of nothing but the small-pox. Nine children out of ten seized with it died. You may imagine my anguish. I could not sleep of nights, and in the day my wife had not an instant's repose. Immediately after the death of the princess I determined to proceed to Moravia, and there await the end of the first period of mourning; but we were not allowed to depart, because the Emperor frequently spoke of us, and had the wish taken him to see us, it had been vexing that we should have been absent. But directly the Archduchess was seized, I was no longer to be detained by anything; I could scarcely tarry till then to tear Wolfgang away from the thoroughly tainted air of Vienna. We repaired with

all haste to Brünn, where I awaited with my child, Count von Schrattenbach and the Countess Herberstein. But I was inwardly impelled, by I know not what power, which I could not resist, to go on to Olmütz, and put off the concert till our return to Brünn. The Count consented to this.

Immediately on our arrival Wolfgang fell ill. I sought out the dean of the cathedral, Count Podatsky, who is a canon of Salzburg. Scarcely had I mentioned Wolfgang's illness, and my fear that it was the small-pox, than he pressed us to come and lodge with him, saying that he was in no way afraid of that disease. He gave his orders to his steward, and sent us a doctor. Accordingly we alighted at the deanery; the disease declared itself. It was the small-pox.

* They had left Paris on the 7th of July, and had stayed a fortnight at Dijon, where the Prince of Condé, holding the States of Burgundy, had invited them to take their residence. † The Mozart family remained quietly at Salzburg during more than a year. Wolfgang devoted his time to a searching study of Emanuel Bach, Handel, Hasse, and of the best Italian masters.

‡ Mozart commenced a fourth tour with his wife, his son, and his daughter. He set out from Vienna on the 11th September, 1767, and returned in December, 1768, to Salzburg.

(To be continued.)

Music in New Orleans.

(From the Picayune.)

We have another instance of the gross ignorance, or else the willful persistence in misrepresentation, which characterizes the New York press, when speaking of the opera in what they so flippantly call "the provinces," by which they profess to mean Boston, Philadelphia, St. Louis and New Orleans. One of them, a few days ago, alluding to "the popularity of the opera" in New York, and the "consequent progress of musical taste," said that this popularity and this progress "are not confined to the metropolis." This astute and lofty critic added what follows:

"The provincial campaigns last season proved that it has extended throughout the country, and penetrated from the shores of the Atlantic to the banks of the Mississippi. It appears, too, that the provincial city wherein the most advanced taste and appreciation of musical matters has been observed is St. Louis, where there was the most hearty and cordial support of the opera, and a discriminating opinion of the merits of the artists."

Can it be possible that the writer of that paragraph is ignorant of the fact that years before the journal in which he writes was thought of, for years before any one of the theatres or opera houses, in all the cities he has named, were built, there has been a regular first class opera house in New Orleans, open from November till May, inclusive, and in which a good standard company have performed all the operas, as fast as they have been produced, within that time, by Rossini, Bellini, Meyerbeer, Auber, Halévy, Boieldieu, Donizetti, Verdi, Adam, and other contemporary composers, together with the master works of Mozart?

While itinerating companies have been going from place to place, New York included, giving short and fitful seasons, of a few weeks duration, at extravagant prices, at Castle Gardens, Astor Places, Broadways, Niblo's Gardens, and Academies, with questionable satisfaction to the public, and almost universal loss to the managers, the Theatre d'Orleans, here, has been pursuing "the even tenor of its way," with a double company of artistes, both in grand and comic opera, besides a full comedy, tragedy and vaudeville corps. At this moment there is in course of erection here an opera house, which, when completed, will vie with the best in the world, in every respect, and for which a company is now forming, in every department of the opera and the drama—a regular, not a peripatetic company—that will compare favorably with any "the Metropolis," that so vaunts itself, ever saw.

Some of the singers whom New York audiences have shown great delight in hearing, and whom New York critics have praised without stint, have been stock singers in the theatre we have named. Among these we may name Mme. Devriès and Mme. Colson, of whom New York never heard, until they had made a Paris and New Orleans reputation, and we could name many celebrated French and Italian singers, who had made their mark here, before "the metropolis" had an opportunity of hearing them. The chef d'orchestre of our Opera, Eugène Provoost, came from Paris to this city more than twenty-five years ago, with a reputation not only as a musical conductor, but as a composer, that was enviably high, and that he has maintained to this day and still maintains.

The writer we have quoted tells in an amusingly easy going style of the popularity of the opera and

the progress of musical taste penetrating from the shores of the Atlantic, (that is, of Manhattan Island) to the banks of the Mississippi; and cites our sister city of St. Louis as displaying the most admired taste and appreciation of musical matters, and giving the most hearty and cordial support of the opera, and discrimination as to the merits of artists, that is, with the exception of New York.

Now to any intelligent sojourner for a season in New Orleans we can, with the utmost confidence, appeal to corroborate our averment that there is no other city of the Union where there is so marked a taste for, and so enlightened an appreciation of, music, as this. In proportion to our population, there are more well educated musicians, professional and amateur, better vocalists, instrumentalists and teachers, than in any other city of the Union. We have a Classic Music Society here, composed of professional and amateur artists and of musical connoisseurs, who perform the loftiest compositions of the great masters fully equal to any, and far superior to some of the boasted Philharmonics, and other societies, so equivocally supported in "the metropolis."

Music Abroad.

London.

The excitement of this Handel time, we understand, is to be prolonged elsewhere in London than in the Crystal Palace. The promoters of the Handel College, not long ago announced as in contemplation, meditate, as a commencing appeal to the public, a performance on the largest scale in *her Majesty's Theatre*; to which it is more than possible that Madame Goldschmidt will lend an aid by singing. They intend also, it is said, to organize a series of similar performances in the principal provincial towns.

There is only one musical event to be dwelt on this week; all other minor performances (be they ever so superior) dwindling into insignificance before the glory of the Sydenham Festival. Yet a concert or two must not be altogether passed over. *M. Halle's Second Recital* (given yesterday week) was equal to its predecessor. The *Harp Sonata*, as it has been fantastically called, of Beethoven, Op. 29, No. 1,—the *Chromatic Fantasia and Fugue*, of Bach, in D minor,—and the *Scherzo and Finale* from Weber's *Sonata in A flat*,—were only a part of the attractions of the morning; and were all "recited" (the verb, nevertheless, is a trifle affected) with as much feeling as finish. Besides this, *Mrs. Anderson* has taken her annual benefit; and that pleasant composer of light Italian music, *Signor Campana*, has received his friends. Of some of this gentleman's newest compositions we have a word to say when matters shall have subsided. *Mr. H. Leslie's Glee and Madrigal Choir*, too, was "up and doing" the night before last. The opera-houses have been crowded, principally by visitors from the provinces,—our foreign friends (as has been elsewhere said) not having cared to come over.

Madame Miolan-Carvalho has arrived in London. —*Athenæum*, June 25.

(From the *Athenæum*, July 2.)

CONCERTS OF THE WEEK.—After the excitement of last week, a lull in music might naturally have been expected during the present one. Nothing of the kind, however, has been the case. A livelier concert week than the one concluded to-day rarely comes round in London. Possibly after this the storm of music may begin to abate. Yet there has not been much to call for separate notice. To begin with the five concerts of Monday. The three in the morning were given by that fashionable pianist, *M. Blumenthal*, by those estimable professors, *Madame Bassano* and *Herr Kuhe* conjointly, and by *M. Horace Poussard*, a violinist of some merit, less known than the above. In the evening the last *Popular Concert* for the season was made up of master-pieces of classical music, executed by no worse artists than Miss A. Goddard, Mr. Sims Reeves and Mr. Santley, Herr Joachim and Signor Piatti. Older and more hacknied in point of programme the fifth Philharmonic Concert could hardly have been, with Madame Schumann as solo player in Beethoven's G major Concerto, and Miss L. Pyne and Madame Cziliag as singers. The long suffering of an English public has hardly ever been more signally displayed than in the case of this same Philharmonic Society, once the glory of Great Britain. If its directors, by their present apathetic proceedings—curious as an oscillation after their distracted attempt to force on this country the vagaries of young Germany—succeed in utterly destroying it, no blame can, assuredly, be laid at the door of British forbearance.

The "last subscription concert" of the *Vocal Association*, given on Wednesday evening, was advertised as in aid of the funds of the Handel College, thus amounting to the first move made by the promoters of that establishment.

As a choir, the *Vocal Association* has some very fresh and tuneful voices; but they sing undecidedly: nor can it be otherwise under such ceaseless change of conductors, Mr. Benedict being compelled this season to delegate his duties now to Herr Goldschmidt, now to Mr. C. Horsley. There were some good things at this concert: a romance for the violin by Beethoven, played to perfection by Herr Joachim; some clever singing by Mlle. Artot, who, with that voice and execution of hers, ought to become more than a clever—a first-class—singer; and a meritoriously steady rendering of the dancing shadow song from M. Meyerbeer's new opera by Madame Lemmens-Sherrington. It loses meaning, though, by the absence of the glimmer and gloom of the stage.

On Thursday, *M. M. Lefort and Engel* gave a chamber concert in company, the programme of which comprised one of those drawing-room operettas which of late have become the fashion in Paris. *Madame Lemmens-Sherrington*, too, took her benefit; also *Miss Armstrong*; and *M. Halle* gave the last of his choice and attractive *Recitals*.

The *Musical World*, in concluding its notice of the "Monday Popular Concerts," traces back their history, as follows:

The idea seems first to have originated in the early part of December, 1857, when the Cattle Show visitors were regaled with concerts of no higher pretensions than those formerly projected by Mr. Stammers at Exeter Hall, although supported by artists of the first ability. To Miss Arabella Goddard are we indebted for the first infusion of the classical element in the shape of Mozart's *Air Varié*, which was so well received as to justify the idea that it was not necessary to doze the public with trivialities and commonplace, as they were capable of appreciating better things, and so at length a classical series was inaugurated on February 14th, 1848, by an entire programme of Mendelssohn; February 21st and March 9th were allotted to Mozart; February 28th, to Haydn and Weber; March 7th, 21st, and 28th, were absorbed by Beethoven; and April 4th was consigned to Bach and Handel, in all, eight concerts. During this series—besides a large number of vocal pieces, solo and concerted—were heard the following important works. *Quintets*—in B flat, Mendelssohn; in G minor, Mozart; in C major, Beethoven. *Quartets*—in D major, Mendelssohn; in C major, Mozart; in C major ("God save the Emperor"), Haydn; in F major, ("Rasoumowsky"); C minor (Op. 18) and E flat (No. 10), Beethoven. *Sonatas for Piano and Violin*—in F minor, Mendelssohn; in B flat and D major (Nos. 14 and 7), Mozart; in G major (Op. 30), and A ("Kreutzer"), Beethoven. *Trios*—in G major, Haydn (piano, violin, and violoncello); in E flat, Mozart (pianoforte, clarinet, and viola); and in G minor, Weber (piano, flute, and violoncello.) *Sonatas for Pianoforte alone*—in C major (dedicated to Haydn), and in C minor (*Pathétique*), Beethoven; besides Mozart's *Tema con Variazioni*, in D, for pianoforte and violoncello; a selection from Weber's "Chamber Duets," for two performers on one pianoforte; Bach's *Fuga Scherzando* and Grand Fugue in A minor, for pianoforte *solus*; Handel's *Suite de Pièces* in E major, ditto; Bach's *Pedal Fugues* in E flat and G minor; Handel's Concerto, No. 3, and Prelude and Fugue in F minor (*Suite de Pièces*) for organ *solus*, &c.

A second series was commenced, April 18th, with a fresh selection from Mendelssohn. The 25th gave us a specimen of English composers, comprising G. A. Macfarren, Henry Smart, Pinto, J. W. Davison, Sir Henry Bishop, E. J. Loder, Howard Glover, Barnett, Sterndale Bennett, and Balfe; May 2d, more novelties of Mozart; the 16th, Schubert and Spohr divided the honors; the 30th, Beethoven reigned supreme (those who heard the "Kreutzer" are not likely to forget it); while the 14th and last brought the series to a most brilliant close with the choice programme to which we have already adverted. Not only has the general character of the selections been marked with the utmost taste and discrimination, but the choice of artists to whom the execution was entrusted has been equally felicitous. Among the instrumentalists we have had Miss Arabella Goddard, Charles Hallé, Benedict, Lindsay Sloper, Joachim, Wieniawski, Sainton, Blagrove, Doyle, Ries, Piatti, Lazarus, Hopkins, Best, &c.; while the vocalists have included Mr. Sims Reeves, Wilbye Cooper, Thomas, Santley, Fedor, Mesdames Endersehn, Dolby, Palmer, Jefferys, &c., with many others whose names want of space alone compels us to omit.

Paris.

The following edict has come from the office of the Minister of State in Paris, date May the 31st: "1. Every example of the *Normal Diapason*, appointed by the ministerial decree of the 22th of February, 1859, must be distinguished by an oval stamp of verification, two millimètres in breadth and ten millimètres and a half in height, representing a lyre, with two letters, D and N; "Diapason Normal." Only the tuning-forks thus stamped can be considered as exact, or of official authority. 2. The verification and the affixing of the stamp will take place (without expense) under the superintendence of M. Lissajous, Professor of Physical Science in the *Lyceé Saint-Louis*, especially appointed for this purpose, and in a locality belonging to the Imperial Conservatory of Music and Declamation, where the model Diapason is deposited. 3. Only tuning-forks in soft steel, with parallel branches, conforming to the model in the Conservatory, are to be thus stamped. 4. The present decree will be registered in the General Secretary's office." Who shall answer that these forks, audited, seen, and approved, and stamped by M. Lissajous, shall keep their normality, if one goes to Algiers and another to La Rochelle? Mr. Hullah distinctly told the meeting at the Society of Arts that two of his forks, precisely identical when tried in the same temperature, varied sensibly when exposed to different heats, and more, that they did not recover easily, if at all, from such variation. The whole matter, we suspect, may prove a scientific amusement rather than a practical improvement.—*Athenæum*.

Germany.

The German Opera season, at Vienna, untouched, apparently, by Magenta or Mincio matters, has, by this time, commenced. Herr Schönbrück, formerly a lieutenant in the Austrian army, was to make his appearance on the occasion, oddly enough, not in a German opera, but in "Zampa," a French opera translated. Herr Stuntz, one of the valuable, but somewhat mediocre *Kapellmeisters* of Germany, whose ponderosity has been the one excuse for the outbreak of Wagnerism, and who held office at Munich, has just died, at an advanced age. The son of Carl Maria von Weber is about to issue a new edition of the literary works of his father, preceded by a biographical notice. This, if well executed, should be full of interest; Weber's life having been full of vicissitudes.—*Ibid*.

Dwight's Journal of Music.

BOSTON, JULY 30, 1859.

MUSIC IN THIS NUMBER.—Continuation of the Cantata, "Morning", by FERDINAND RIES.

Festival of the Schools.

The sixty-sixth annual festival of the public schools of Boston was held last Wednesday afternoon, and was essentially a second trial, with improvements, of the admirable plan initiated last year, of making it a Singing Festival, in the Music Hall, twelve hundred children's voices joining in unison in some fine old chorals, as the central exercise and point of interest.

Happy were the hundreds who could gain admission to so rare a feast of eye and ear and soul! Of course the audience room was very limited, after providing as was necessary for the 350 medal scholars and their parents, for all officially concerned, for educational citizens and visitors; of course there could be no other plan than that of invitation through members of the Festival or School Committees, and therefore no complaint. But happy they who saw and heard! It did one good to be there. It was an experience of raised community of feeling, of high and beautiful suggestions, of promise of a better future, of all in fact that childhood in its purity and hopefulness and freshness; that education, revealing the beauty and the wisdom of its still and year-round processes in one of its annual blossoming times;

that Music, type and language of all spiritual and social harmonies, the only universal language and best type of unity, could offer in a favorable hour. It was a joyful, a religious season. The arrangements were essentially the same as last year. There was the same flower-pyramid of bright-faced, happy children, rising in ranks from the stage to the upper balconies, into the ends of which the heads of small boys overflowed like berries overheaped. There were the same fairy white dresses of pretty girls, innumerable, relieved with all prismatic colors, and fans fluttering like butterflies, filling the great central and receding spaces, with an opening to the bronze Beethoven, flower-crowned, in the centre, while the boys formed the outer wings (in sombre shadow) in front: the whole in shape and variety of color resembling a huge parti-colored pansy blossom. The whole number of children was *twelve hundred and thirty-six*. Of these more than two thirds were girls, a great majority, yet hardly great enough to balance the overwhelming strength of the boys' voices. The stage end of the hall, besides such living decoration, was furthermore enriched by fine portraits of Washington, Franklin, and other venerated personages, from the Athenæum. The auditorium, as before, was decorated by flags and wreathed inscriptions, bearing the names and dates of the schools, of their founders, of the mayors of the city, &c.

After a good organ voluntary by Mr. J. C. D. PARKER, the exercises opened with prayer by Rev. Dr. GANNETT; and then, under the direction of Mr. BUTLER, one of the music teachers in the schools, the great choir of children chanted in unison the Lord's Prayer, to the same old Gregorian Chant on three notes as last year. It went as one voice, precise and impressive; but falling as the three notes do on just the strong part of the boy's alto register, their loud and *blatant* voices nearly drowned the girls. Would it be possible, by directing constant effort to the point, to train boys not to shape all their notes in this way —, breaking off at the extreme of loudness, but to round the tone gently off, which is the difference between singing and shouting?

Dr. J. B. UPHAM, chairman of the Festival Committee, and originator of the plan, then rose and, in behalf of his associates and of the city, welcomed the audience, as follows:

REMARKS OF DR. J. B. UPHAM.

It becomes my duty and pleasure, in behalf of my esteemed associates and of the city, to welcome you all to this recurring festival and jubilee of the public schools of Boston—the last, as it is also the brightest and best of that long series of literary festivities of which, at this season of the year, our favored city is the centre.

To be sure, it has become a question which arises anew and in full force to-day—Why this carnival of letters and of learning must, of necessity, come in the very heat and high noon of summer! But that is a matter, perhaps, neither for you nor me to attempt to solve. There may be, and for aught I know, there is a significance in this fiery trial of our faith in the institutions planted by our fathers amid difficulties and dangers. And—if so—when I look around on this large and intelligent and interested assembly, I hazard not much in saying that *faith prevails*; the great legacy, now in the hands of the children, is *safe*.

Seriously, however, the present is an occasion of which we may well be proud. It is peculiarly and above all others the day of rejoicing and of triumph to our good city, for it commemorates that on which her glory and her prosperity mainly rests—the success of her large and liberal system of popular education. Suffer me, in prefacing the time-honored exercises which belong to the hour, to dwell for a single moment on this familiar theme.

We read, in the early chronicles of our Puritan forefathers, this record:—That after God had carried them safe to New England, and they had builded their houses, provided the necessaries for their livelihood, reared convenient places for religious worship, and settled the civil government, the next thing they longed for and looked after was to advance learning and perpetuate it to posterity. So did our pious ancestors. So, also—to their honor be it said—do their wandering sons and daughters, in whatever distant land they take up their abode. Thus, in the very infancy of the New England colonies, was founded and established, by our fathers, a well considered system of public instruction—for, with them, "to long for and look after" was speedily to accomplish. This system it is which, essentially the same in its elements, has come down to us unimpaired in the lapse of more than two hundred years. How well it has fared at our hands, let the friends of education and virtue in this and other countries attest.

I cannot forbear to quote, in this connection, the words of the learned and accomplished Lord Ellesmere—to whom all the scholars of England and America are indebted for his masterly exposition and classification of the multitudinous tongues of those races that speak a language either directly or remotely kindred to our own; and who, a few years since, it will be recollected, chanced by a happy coincidence to arrive in Boston on the day of the annual School Festival in Faneuil Hall. Said this noble and distinguished representative of Great Britain, on the occasion I have referred to, in graceful allusion to the influences of this system of universal education, in perpetuating our institutions, and our name and existence as a nation—"If, in the Providence of God, England shall one day become like the land of Egypt and Assyria, *non omnis moriar* is the exulting thought; for I feel that the history, the language and the intellectual feats of my country will still survive on this side the Atlantic."

But while, with an honest pride, we glory, as it is our privilege to do on such an occasion as this, in our present prosperity, and rejoice in its just appreciation and acknowledgment in the high places of the earth—let us not be unmindful of what yet remains to be done. It is a maxim, as true now as when the great Roman Orator first gave it utterance—"a difficult thing, indeed, it is to attain to eminence—harder still, to keep and hold it when gained." The foundations of this fair fabric have, it is true, been laid deep and sure—and the superstructure reared ready to our hands. Be it ours to guard and sustain it—to consolidate, and strengthen and perfect—to enlarge, to beautify and adorn.

But I must turn abruptly from these considerations, on which I would gladly linger. The last year witnessed the inauguration of a change in the mode of conducting these festivities. Instead of the old Faneuil Hall, with its patriotic memories and associations, this ample arena, reared and dedicated to Art, opened not less appropriately its friendly portals for your reception; and, for the grosser materials of the feast, were substituted the choral strains of this vast choir of unison voices, which you have again before you to-day. It has been determined by the School Board—I think wisely—to attempt a repetition of the experiment on a similar scale; and, although I hope soon to see established a *separate and distinct* exhibition of the musical department of the public schools, I also trust that the beautiful and impressive scene before us now may henceforth and forever form, if not the prominent, at least a considerable, feature of this most interesting anniversary.

As may reasonably be supposed, to fitly furnish forth this portion of the feast has involved no little amount of care and preparation; and I take this opportunity, in behalf of the Committee of Arrangements, and the School Board they represent, to extend their heartfelt thanks to the worthy Superintendent of the Schools—to the masters, who, in this season of their most arduous labors, have so generously cooperated with him and with us—to the faithful and efficient corps of instructors in music, and to these chorister pupils, one and all, for their earnest and patient endeavors in bringing again to so happy a consummation this most difficult, as it is also the most delightful, of all the exercises and duties that are crowded into this one eventful day. For this, I say, in behalf of my valued associates and in their names, I sincerely, cordially thank you. The whole audience, I am sure, joins with me in this feeling and expression.

These forms and semblances of the great, the wise, and the good—though their lips be sealed—look down their approbation upon you from the canvas. And, great master! presiding genius and High Priest in this Temple—standing never more appropriately than now, crowned and garlanded in the midst of this garden of fresh young life, who in thyself embodyest all

of that divine art this day thus dignified and ennobled—I seem to hear from the breathing, speaking bronze thine approval and benediction.

And may you all find your full reward in the consciousness that you have yourselves participated in, and shared in giving to this vast and sympathizing audience a foretaste of that pure enjoyment which, we are assured, enters into the happiness of heaven.

The good Doctor, who has certainly made himself very popular with the children and their parents by his unwearied efforts in this cause, was repeatedly cheered; the Germania Band, (with reeds and softer instruments as well as brass, for a refreshment), played with exceeding delicacy and fine blending of the tone-colors, a very pleasing piece, and the Rev. Dr. ROLLIN H. NEALE, was introduced to the audience, who commenced as follows:

REMARKS OF REV. DR. NEALE.

There was a German gentleman among us a few months since who was without a breast-bone. His heart, like that of a true, honest man, lay exposed. Our friend Dr. Upham, who pushes his researches in science in every direction, seized this opportunity to sound more fully the depths of the human heart, and by an exquisite contrivance, ascertained and measured its beatings with scientific accuracy. By some telegraphic apparatus he is able not only to put its spontaneous operations upon paper, but to set them to music and the ringing of bells.

I think he must have been adjusting a similar machinery in our schools. His singing comes from the heart. It reminds one of the time when those precious words, "I know that my Redeemer liveth," came not from the lips merely, but from the heart of the Swedish songstress in notes almost divine.

Not only the hearts of the children, but the heart of nature herself seems open and smiling on us to-day. The clouds and mists of the morning are removed, and all is light and cheerfulness and love, and though we have no ocean telegraph, yet good news comes to us, just in time, across the sea. As when the star of Bethlehem arose, the temple of Janus is shut. Street music fills the air, and angels are singing, "Glory to God in the highest, Peace on earth and good will towards men."

I have no wish, I am sure, to mar the beauty and symmetry of this our mortal frame. But I have sometimes thought the breast bone was an annoyance. You meet it on 'Change; you find it too often in the social circle, and in the sphere of progressed friendship. Many a heart is like that of Daniel's image, partly iron and partly brass.

Hence we become alienated from one another, when we ought to move and breathe in one atmosphere of love,

Where each can feel his brother's sigh,
And with him bear a part;
Where sorrow flows from eye to eye,
And joy from heart to heart.

It is the heart which more than all agencies combined, contributes most to the beauty, the comfort, the efficiency of man in every department of life.

The Rev. gentleman proceeded, in his own hearty manner, to illustrate his point by anecdotes of the heart eloquence of Webster and the lamented Choate, and concluded happily with telling the children to make the most of their vacation and not to waste it in anxious studies.

Next, Mr. CARL ZERBAHN stepped to the conductor's stand, and the children sang, with organ and orchestral accompaniment, the beautiful plain Choral: "Let all men praise the Lord;" the first stanza by girls' voices only, whose soft, sweet quality of tone, well modulated, swelled and diminished, was in great contrast with the *blatant* boy blasts as above. Then the boys joined with them, adding a reedy strength and richness to the tone-mass, like the coming in of the trumpet stops and mixtures upon the flutes and diapacons in an organ. Chorals, so sung, by so many hundreds of fresh, youthful voices, fall on the ear and on the soul like a broad, rich, soft, refreshing rain; the heart is glad and grateful the while, and one is inly strengthened. The

chairman then introduced RICHARD WARREN, Esq., President of the New York School Board, and formerly of Boston, who spoke at great length, earnestly and well; only a *long* speech from the very angel of eloquence would have been too much for a time so full otherwise. We have room for but a portion of his remarks.

REMARKS OF MR. WARREN.

* * * * * The glory of America should be—in that she, in theory, at least—claims to provide every child with a good education. The pride of your city, sir, is in her public schools. The true theory of Christianity is, that all men are children of God,—the true theory of the Fathers of our Country, was that all men are equal. But, in only one institution of our land, do I really see the attempt to make that theory practical. Not in the church, as yet; not in the halls of legislation, as yet; not in social life; but only in the Public Schools. There indeed the poor and the rich meet together; there is universal brotherhood; there the child of the most gifted, either in money or in talent, and the child of the day laborer, however poor, sit on equal terms; there alone fidelity finds a sure reward, regardless of the position in outward circumstance of the student; there the children born here, or in another land, mete on common ground; and in your city, Mr. President, the privilege is granted to those who have a darker skin than is usually to be seen to elevate themselves as human beings; to cultivate the talent entrusted to them by Him, who is no respecter of persons.

What but the education of the whole people, is to preserve to those who shall succeed us, the glorious freedom and the free institutions, which we have inherited from our fathers? That education must be large, liberal, expansive. We must embrace all subjects that the past has offered—and it must be ready to receive all new light that science shall reveal. That education must be free to every child: it must be provided for every one, by no mean appropriation of the public funds, but by a generous outpouring; so that, whatever is imparted shall be of the best kind, and given through the best instructors who are to be found. Sir, the office of a school teacher is to stand hereafter in greater honor, than it has done heretofore. I place the teachers of the youth of our land, be they of either sex, on a pedestal height above politicians, or legislators. They, surely are to form the hereafter of this country. Did they fully comprehend what a mighty power each one of them can wield; did they see how they are training up for all after time, men and women, who are to be rulers, who will in mature years look back on the instruction they are now receiving, and know then whether it were right or wrong; did they all feel what a tremendous responsibility rests on them, they would labor more earnestly than they even now do. I can have but little respect for the teacher who labors only for the support to life that is afforded. That should be liberal; it is the best tax a man pays; that should be sufficient to compensate for daily labor; for head work; for hard work; but yet none should enter the list to rear an immortal soul, without a high idea of the magnitude of the office, nor without feeling that, great as is the task undertaken, greater is the responsibility attached to it. I place, as I remarked, the school teachers on a high elevation—for without them where will the great and mighty men come from? Behind the colossal intellect of your Webster; ere the splendid scholarship and the beautiful thoughts of your Everett shone out; before Choate could electrify the multitude; ere your Sumner learned the great lessons of man's right and man's duty; ere Prescott could write with power to move multitudes, or before your Winthrop, your Phillips, your Hillard, or your thousand others could make their mark in the world; before a Banks could rise from the shop to his governor's chair, or a Wilson could leave the humble seat of the shoemaker to take his seat in the senate chamber—precedent to all these, there labored, with each one of them, the teacher. Into their young minds was cast the seed that took root and sprang up to bless the world, and to prove man's capacity. So is it today. On the benches, in your schools, in the schools of my city, and in every city and town where such institutions are, there are giant intellects now being fed and nurtured by the teacher; and the future of our country shall be guided by the scholars of our public schools more than the past has been, and beyond what the present is. Honor then from every one to the faithful teachers! Let sympathy be extended to all of them—and gratitude too. And in particular to woman. I base the future welfare of my country on her *faithfulness*. Never, in this land, had she such an opportunity as now. Her influence is immeasurable. In her hands is the destiny of all coming time. She is to mould

by her teaching, by her example, those ruder natures which come under her influence now. She is to make the State and the nation great. Be she teacher; or be she scholar; or in whatever position she is, by

"Those graceful acts,
Those thousand decencies that daily flow
From all her words and actions,"

she will mould the men of the coming generation to a high idea of truth and right, or to a low standard of mere political expediency. The female teacher, in our public schools! I bow, in reverence, to such as are faithful to those who are in their charge. Nearly one thousand are engaged in the duty in the city where I live, and could you, sir, have looked upon five hundred of them gathered together, last week, all arrayed in robes of white, as they met for their annual gathering, you could almost believe they were a company of the angels come down to earth to take care of the little ones,—the lambs of the flock.

Has not the scene we have this day witnessed been sufficient to gratify even the misanthropist? How beautiful is the feature of music introduced into our schools! Music than which nothing is more elevating. What gladness it sends into every heart, especially when it ascends from these hundreds of little ones! I would advise any one, if he rises in the morning in a melancholy mood, dissatisfied with the world, disposed to complain, and find fault, to enter one of these school houses when the children are, like the birds in the trees, sending out their notes, as they sing their morning song. It is an ennobling service, as well as a pleasant variety; and I cannot conceive it possible for any one, who has heard this exercise in the schools, to make complaint of it, and in an unkind spirit speak words of condemnation of it. I don't know, sir, how far you carry this exercise of the schools in your city, but in New York every school is opened with prayer and with song, and in nearly 200 rooms, from 50,000 voices at the same moment, rise the glad notes of our children. All evil desires are by this checked; ill-feeling is subdued, and the little ones go with cheerful faces and kindlier hearts from such a service to their studies. It has come to be an indispensable part of popular education. The future generations shall be much more a musical people than any of the past have been, and thus this beautiful science shall elevate the people; from the school benches children and youth shall enter the true church of God, and sing His praises there, mingled with prayer and teaching.

So, Mr. President, a true education in our public schools should include all that is beautiful as well as the useful; all that will make the child happy as well as learned; all that shall elevate the mind that is being instructed. There is time for all this.

Next rose the girls of the High and Normal School, who occupied the lowest seats in the pyramid, and who, after a rich instrumental introduction, sang, (in harmony, in three parts) a very beautiful and impressive *Sanctus*, which bore testimony to the superior special training which that school has enjoyed for some months under Mr. Zerrahn. The richness of this piece was in fine contrast with the choral unisons. Then was sung the best of all the Chorals: "A strong castle is our Lord," by Martin Luther, with admirable effect, by all, the contrast of loud and soft passages, and other shades of expression being quite successfully secured. But the most popular piece, which had to be repeated, was an adaptation of the prayer from "Moses in Egypt," with orchestra, but sung in unison; the High and Normal girls singing the *soli*, answered by all the girls in chorus, and the boys also joining where the minor changes to the major, with an inspiring effect. This was well for a variety; but give us still the Chorals for the staple of the programme.

A brief and pertinent address was then made by his Honor, Mayor LINCOLN. We let the *Daily Advertiser* tell the rest:

Then came the prettiest feature in the active part of the proceedings. It was first necessary to marshal those of the medal scholars who were among the chorus from their elevated seats upon the platform, into the corridors, where they were presently joined by their associates in the honors of the day, who had been sitting in the front seats of the first balcony.

This having been effected, the procession started in its progress across the front of the platform, ascending and descending by temporary staircases erected for the purpose;—the band meanwhile discoursing splendid music. The procession was led by a beautiful girl, from the Bowdoin School, we believe, who marched with a truly queenly step, and well might any queen be proud of such a following as hers. As the procession crossed the platform, the medal scholars were each separately introduced to his Honor the Mayor, by their masters, who accompanied them for the purpose. The fair and gallant recipients of the medals were greeted by his Honor with a smile, a cordial grasp of the hand, and received from him a bouquet. The masters, also, received bouquets, expressly designated for them by name by cards thereto affixed. The members of the school committee, likewise, we believe, receive still more magnificent bouquets, which, lest they should waste any of their sweetness on the desert air of a public room, are delivered to them at their private residences. This small piece of comparatively harmless impropriety, is perpetrated, we suppose, that the Scripture may be fulfilled which saith that no ceremony however simple, innocent and charming in itself shall be performed under the auspices of any municipal government, unless there be somehow a taint of jobbery attached. The flowers were fresh and beautiful. They were furnished by Mr. John Galvin, Superintendent of the Common and Public Squares. There were three hundred and fifty separate bouquets, and after the medal scholars and masters were all supplied, a few remained which were very appropriately distributed among some of the young ladies of the Girls' High and Normal School.

The procession returned to the balcony, where a second row of seats was cleared of spectators by the ushers, in order to show room for the whole number of medal scholars, now reinforced by those who had at first sat upon the platform. "Old Hundred" was sung, the audience joining by request in the last stanza, which was given with literally tremendous effect,—organ, orchestra and perhaps five thousand voices uniting in the peal. A benediction from Rev. Dr. Gannett closed the proceedings; the children were dismissed for their summer vacation, and the audience dispersed at about a quarter to seven o'clock, having been most agreeably entertained for two hours and a half.

So ended a most successful Festival. Further comments we must reserve; only adding that the Committee of Arrangements of the School Committee consisted of the following gentlemen: Dr. J. Baxter Upham, Hon. John P. Putnam, Rev. J. C. Stockbridge, Farnham Plummer, Esq., Rev. S. K. Lothrop, Dr. T. M. Brewer, Dr. William Read, Rev. W. H. Cudworth, E. B. Dearborn, Esq., and Dr. Le Baron Russell. These gentlemen are certainly eminently entitled to the thanks of this community.

Musical Chit-Chat.

The want of smaller music halls, for chamber concerts, &c., in our city, is likely to be well supplied. The Meers. Chickering, in their new building now in the course of erection on Washington St., will have a gem of a hall, that will seat comfortably 400 persons. Another building, just commenced, at the foot of Bumstead Place, is to contain a fine hall which will seat at least 800, and will serve for concerts, balls, and for a supper or retiring room for great Festivals in the Music Hall, with which it will be thrown into connection by an arch-way. Then the place of the old Melodeon will be made good by a new hall in the building to be erected on the same site by the Hon. C. F. Adams. . . . Messrs. A. and S. Nordheimer, in Montreal, have opened a magnificent new Music Hall, which was inaugurated by the Strakosch company a few weeks since. A card, signed by the members of the company. (Messrs. Junca, Amodio, Squires, Strakosch, Mollenhauer, and Mmes. Colson and Strakosch) speaks of it as "containing acoustic qualities of the highest order, elegance of construction and comfort for the audience, as well as performers, which render it, in our opinion, the most perfect Music Hall in America." Size not mentioned.

The noble Organ for the Boston Music Hall will probably be finished and set up early next summer. The actual works lie virtually completed now in the manufactory of Herr Walcker at Ludwigsburg. The delay has been owing to the difficulty of obtaining an entirely satisfactory design for the case. A most chaste and beautiful design by HAMMATT BILLINGS has at length been accepted, with the full approval of the builder of the organ. It will be constructed here, under the eye of Mr. Billings. The architecture of the organ provides a noble central position for the Beethoven statue.

Musical Correspondence.

NEW YORK, JULY 25. — The Jones's Wood Musical Festival was a catch-penny concern, and has done little to popularize out-door musical entertainments among respectable people. The music itself was very good — too good for the audience — which was composed of the lower classes of Germans, of Irish and New York rowdies. Intermixed with the music were circus and pyrotechnical exhibitions, swings, revolving horses, and such attractions.

The Palace Garden, a pleasant place of resort in a fashionable part of the city, offers the only opportunity of hearing decent music in the city. ARTHUR NAPOLEON, the young pianist, is the "star" piece, and with BAKER's excellent orchestra draws full houses.

STRAKOSCH has gone to Europe to get artists for his next opera season. He means to produce Verdi's "Sicilian Vespers," with COLSON as the prima donna — CORTESI is also engaged. GAZZANIGA, it is said, intends to return very soon to Europe; GAS-SIER and MORELLI, the two best baritones we have, are both in this city. FREZZOLINI, I hear, returned to this country without any definite engagement, and as yet has made none. She has however received an offer, securing her twenty thousand dollars for a single season in the West Indies. She is under treatment for her voice and does not intend to sing till late in the fall — perhaps not then.

The Mendelssohn Union recently had a moonlight excursion on the Hudson, to which the music of the society, of DODWORTH's band, and of MILLS the pianist, lent its charms. The excursion was so successful that an encore is contemplated.

No other musical news. TROVATOR.

WORCESTER, MASS., JULY 20. — The spring term of the FRENCH INSTITUTE closed on Tuesday, the 12th inst., with an examination which we were unable to attend, but which is highly commended by all who were present. In the evening a festival was held in Mechanics Hall, where, notwithstanding the extreme warm weather, a large audience were assembled to witness the success of the commendable efforts of the principals of the Institute to introduce a complete system of physical education. The "French Cadets" were reviewed by their drill-master, Col. Goodhue, acquitting themselves exceedingly well, especially in the newly-introduced "bayonet-exercise." The Cadets, and a large number of young lady-pupils then joined in calisthenic exercises, under direction of Mrs. Moore. The appearance of the school was exceedingly fine; the young masters wearing their tasteful uniform, and the misses sashes of tri-colored silk.

A very pretty French divertissement — *Le Corbillon* — tested the facility and quickness of the pupils in speaking the French language; and the exercises were pleasingly varied by the solo-singing of two young ladies and the class singing of the school under the direction of Mr. STOCKING, who has had rare success in training his young chorists. The singing of the children showed unusual attention to perfect intonation, and careful study of the different registers of the voice, the want of which almost invariably mars the efforts of juvenile performers. Mayor Bulcock presided upon the platform, upon which were seated several distinguished gentlemen of our own city and from abroad. Messrs. Churchill and Eames, of the Governor's Council, made acceptable speeches, he latter dwelling upon the importance of blending art-culture with other culture.

The occasion was one of deep interest to all who were children and youth, and who would see them acquiring treasures of knowledge amid such refining influences as cluster around the excellent institution formed by the FRENCH INSTITUTE and the ACADEMY OF FINE ARTS. A.

LEIPZIG, GERMANY, JUNE. — It is late in the season for an account of the performances of the Gewandhaus Concerts, yet I cannot pass them by without some notice. The orchestra, than which there is not a better in Europe, has played unusually well. The course consists of twenty concerts, which are invariably given every Thursday evening. Beethoven's symphonies are more largely represented than any

other; Mozart next; Haydn, Mendelssohn, Gade and Schumann following in regular order. Of "star" singers we have had Mad. GARCIA, DEVRIENT, and others, but I am sorry to add, all, to speak truly, have been rather "unbestimmt." Garcia's voice is hard, wiry, and sharp; nevertheless she is popular with the Gewandhaus directors; Mme. Dervient is too old to sing in public. In the rehearsal she attempted to sing a difficult cavatina, but being unable to go through it was obliged to substitute some ballads in its place for the concert. For piano virtuosos, we have had DREYSCHOCK, BUELOW, DUPONT, and others. The former is by far the greatest of the three; he is in point of execution, astonishing. In his playing "God save the Queen" with variations, for the left hand alone, the whole audience rose up on their feet, that they might the better be able to see his magical impossibilities. He was three times encored, which was glory enough for one night before an audience with whom he is not particularly popular. Dreychock is unlike any other pianist in this respect: he never fails to bring out new novelties on every occasion at which he appears. Bülow is a rising star; he possesses more poetical feeling, which makes him such a favorite just now in rendering classical music. Dupont is decidedly Frenchy in his style — his music will not bear comparison with that of Herz.

The other pianists have been younger candidates for public favor; among whom, as being the most worthy of notice, I will mention Mr. S. B. MILLS, now in New York. I have seen so many flattering notices of his playing in America, together with some very ridiculous and laughable stories in regard to his romantic marriage, that I cannot refrain from saying a word. He possesses a remarkably good execution, which he has acquired through diligent and laborious study. What he plays he plays surely and well, but his number of pieces is limited. That he possesses the talent which the New Yorkers have awarded him is not strictly true. The professors here have expressed much surprise at the notices which he has received, as they think him no musician, but simply a player of a few difficult pieces.

Of violinists we have had JOACHIM, STRAUSS, and others. The latter pleased me very much; his tone is rich, full, and musical, combined with great execution. He is a young man and is destined to be heard from. He lives in Vienna. The choral performances have been sung by the Pauline choir and the choir connected with the Thomas Church. I have heard the same choruses much better sung in Boston.

The Conservatorium have had two examination concerts this season. They were both fully attended and the music, which is always of the highest order, was creditably performed. The second was honored by the presence of Dr. LISZT, JAEHL, and FRANZ. The programme consisted of Trio in A, from Henselt; Duet for piano and violin, from Schubert; two songs and a duet, (vocal); A Violin Trio; a stringed Quartet, from Mendelssohn; Duet for two pianos, from Moscheles; and the great Sonata in A, of Weber's, for Piano. The piano scholars of Prof. PLATNY did the best, which, by the way, I am told is usually the case. He is a strict disciplinarian and a most thorough teacher; his scholars must always study lessons well or he does not go to them, consequently they are usually very diligent and get their lessons perfectly. Prof. DAVID's violin pupils, too, are notoriously good. Harmony has the largest number and perhaps the best teachers in the Conservatorium; PAPPENITZ, RICHTER, HAUPTMANN and RIETZ.

Of all the branches, the vocal is the poorest taught. I do not know the reason why it is so, but I do know that every young lady that has attempted to sing in our concerts (every Friday evening) has made a decided failure. It may be owing to the materials, but I think it is deeper seated. No American, I am sure, will come here to learn vocal music; if they do, I pity them on their appearance in public after their return home. English is spoken by all the principal teachers in the Conservatorium. I say this much because I have had several letters of inquiry in regard to it, but I would advise those who are intending to come here to learn the language before leaving home. By so doing they will avoid many inconveniences; and I must add, being cheated, too, for so far as my experience goes, the Leipzigers have few scruples in this matter, and especially towards Americans whom they look upon as possessing pockets full of California rocks. J. M. T.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

I'm dreaming of home. Francis Woolcott. 25

A light, pretty song, from the same pen that wrote "Bell Brandon," a ballad, which has passed over the whole country.

I miss thee, my mother. C. W. Glover. 25

Do they think of me at home? " " 25

Two very nice Parlor-Ballads for medium voices.

The distant land. (Das ferne Land.) A. Henselt. 25

A celebrated song, with which the celebrated pianist paid homage to Mad. Viardot-Garcia in her palmist days, and which has ever since been a subject of admiration for its graceful, wave-like melody in six-eight time, and its beautiful accompaniment. The air is brought down into the compass of medium voices.

Angel of my dreams. T. H. Howe. 25

The cot at the foot of the hill. J. W. Turner. 25

Two simple and unpretentious songs, which will make friends among young singers. The melodies are good and the sentiment pretty.

Slumber darling. (Dors ma petite.) From Meyerbeer's new opera "Le Pardon de Ploërmel." 35

This is the much talked of "Berceuse" with which Mad. Cabel has created such a furore in her representations of the crazy heroine in the Opera. The piece is written for a pure soprano. Dinorah, who is pursuing a pet-goat, which has run astray, through the mountains, imagines that she holds the tired little fugitive in her arms, and sings her to sleep, entreating the birds to sing softly, and the murmuring brooklet to hush. The whole is charmingly done, and will, no doubt, be much sung during the next season here as well as throughout Europe.

Instrumental Music.

Fantasia on motives from "Martha." R. Favargen. 75

This is a capital Fantasia in the modern style. The manner in which Mario's air "M'appare" is treated, will more particularly contribute to its becoming a favorite with good players. The piece is very brilliant, even more so than Ascher's and Voss's Fantasias on the same subjects, which have always been thought very elaborate and effective.

Farewell Schottisch. W. C. Wilcox. 25

Young America Galop. J. Hildebrand. 25

The Violet and the Rose. Two Polkas. W. Purves. Each 25

Good dance music of medium difficulty.

Six Counting Exercises for Beginners. T. Reed Adam. 35

It is believed that this will supply a want which in some cases has been much felt by teachers. These Exercises teach nothing else but counting, and are designed for the very first beginners.

Books.

THE HOME CIRCLE. A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra Dances, &c. Arranged for the Pianoforte, and comprising the most popular Dance Music of the day. 2,00

This is the largest and cannot fail to become the most popular collection of Piano Music published. Its contents in the usual sheet form would cost twenty times the price of the volume. It will afford an exhaustless fund of recreation for evenings at home.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of *SHAWM*, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfeppies, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,

BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "*Mason's Vocalizing Exercises and Solfeppies*." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "*Russell's Elements of Musical Articulation*." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "*Anthem Edition*."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. R. GRAY,

" " J. H. HIDLEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Beloit, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—RICKEY, MALLORY & CO.

" " APPLIGATE & CO.

Chicago, Ill.—S. C. GRIGGS & CO.

" " W. B. KERN.

" " HIGGINS BROTHERS.

" " D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" " J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCIS RAYMOND.

" " M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Indianapolis, Ind.—STEWART & BOWEN.

Janesville, Wis.—J. SUTHERLAND & CO.

" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Mansfield, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" " A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOE.

" " H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

" " E. DARROW & BROTHER.

St. Louis, Mo.—KEITH & WOOD.

" " L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" " PECK & RUDD.

Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

GEORGE WILLIAM WARREN,

ORGANIST OF ST. PAUL'S CHURCH,

ALBANY, N. Y.

ADOLPH KIELBLOCK,

Residence, 286 Tremont Street.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
844—4th 8 Temple Place.

O. B. BROWN,

TEACHER OF PIANO & ORGAN,

Address, 277 or 291 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing-
ROOM, BOWDOIN STREET CHURCH.

J. C. D. PARKER,

Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

M^R. ZERDAHELYI, THE PIANIST, continues to
give Instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 840

JULIUS RICHBERG.—Instruction on the Violin;
Cultivation of the Voice, Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Hermann Haum,

Residence, No. 47 Hancock Street.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicho-
las Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 857

HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,

Piano-Forte and Music Warehouse,

(Established, 1819.)

KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,

DEALER IN

Music, Piano-Fortes, Melodeons, &c.

BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,

SPRINGFIELD, MASS.

C. G. CLAPP & CO.

DEALER IN

SHEET MUSIC, MUSIC BOOKS,

Musical Instruments & Merchandise,

69 Court Street, corner of Cornhill, . . Boston.

G. ANDRÉ & CO.

IMPORTERS OF FOREIGN MUSIC,

(Agents of J. André, Offenbach.)

1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,

MUSIC PUBLISHER,

And Wholesale and Retail Dealer in

Pianos, Melodeons, and Musical Instruments,

519 Broadway, Albany, N. Y.

PIANO STOOLS.

ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

TUCKERMAN'S COLLECTION OF ENG-
LISH CATHEDRAL CHANTS. Including
the Gregorian Tones. The whole adapted to the Canticles,
and Occasional Services of the Protestant Episcopal Church;
Services for the Holy Communion, and the Burial of the Dead
with a Morning Service in F, consisting of Te Deum and Bene-
dictus. Price, \$2.50.

Published by Oliver Ditson & Co., Boston.

WESTERN BELL, (THE.) A New Collection of
Glees, Quartets, and Choruses. By F. H. Pease and
E. A. Perkins. This volume will be found of unusual excel-
lence. The great variety and originality of its contents will
fully meet the wants of those who, wearied with the continued
repetitions of old songs in books of this nature, have long de-
manded something new. Price, \$1.

Published by Oliver Ditson & Co., Boston.

MANNING'S FIRST PREMIUM PATENT MELODEONS.
William N. Manning, Manufacturer and Patentee, 118
Essex Street, Salem, Mass. For sale by E. H. Wade, 197
Washington Street, Boston. 878

Libretto of the Opera

LUCREZIA BORGIA,

COMPOSED BY DONIZETTI.

With Italian and English Words, and the Music of the Principal Airs.

Price 25 Cents.

BEING A NEW NUMBER OF

DITSON & CO'S

STANDARD OPERA LIBRETTOS.

A Series of Operatic Handbooks which will comprise:

Le Prophete.	La Fille du Regiment.
Norma.	Fidelio.
Il Barbiere di Siviglia.	L'Elisir d'Amore.
Lucresia Borgia.	Les Huguenots.
La Cenerentola.	I Puritani.
Linda di Chamounix.	I Capuletti e Montecchi.
Der Freyschutz.	Il Flauto Magico.
Lucia di Lammermoor.	Il Trovatore.
Don Pasquale.	Rigoletto.
La Favorita.	William Tell.
Don Giovanni.	La Traviata.
Semiramide.	Marriage of Figaro.
Ernani.	Fra Diavolo.
Robert le Diable.	Lulu Miller.
Macnello.	Martha.
La Sonnambula.	Il Guiramento.
La Zingara. (Bohemian Girl.)	La Gasa Ladra.

OLIVER DITSON & CO.
277 Washington Street.

NEW AND ELEGANT VOLUME

OF

SONGS AND CHORUSES,

With Piano Forte Accompaniments.

JUST PUBLISHED.

THE PARLOR GLEE BOOK

CONTAINING ALL THE PRINCIPAL

SONGS AND CHORUSES

PERFORMED BY

"OROWAY'S EOLIAN,"

Arranged for the Piano-Forte.

The following Popular Songs are comprised in this work:

Charming Little Clay.	Moss Grown Dell.
Give me your hand, old friend.	Mother, dear, I'm thinking of
Going Home.	Silver Moonlight Winds.
Home Again.	Silvery Midnight Moon.
Home Delights.	Twinkling Stars are laughing.
Leaving Home.	Wake, Dinah, Wake.
Lone Starry Hours.	Whitching Love by Moonlight.
Minnie Dill, or Maumee River.	I'm home and my ramblings.

Handsomely and durably bound in illuminated covers, tinted edge; a very attractive and desirable addition to every player's stock of Piano Music. Price \$1, at which price it will be sent by mail post-paid.

Published by Oliver Ditson & Co., Boston.

MASON'S VOCAL EXERCISES AND SOL-FEGGIES. With an accompaniment for the Piano-forte, adapted to the wants of private pupils, or classes in Vocal Music. Selected from Italian, French, and German composers, and adapted to Treble and Tenor, or Alto and Bass Voices. By Lowell Mason. Price, \$1.

Published by Oliver Ditson & Co., Boston.

SACRED CHORUS BOOK. Containing selection, from the works of Handel, Haydn, Mozart, Mendelssohn, Romberg, Neukomm, Rossini, and others, with an Accompaniment for the Organ or Piano-forte. By White & Gould. \$1.50.

Published by Oliver Ditson & Co., Boston.

CHURCH AND HOME, (THE.) A Collection of Anthems, Motets, Extracts from Oratorios and Masses, Canticles, Chants, &c., from the works of Handel, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Spohr, Cherubini, Gibbons, Boyce, Crotch, Clark, King, Winter, Himmel, Novello, and others. A choice variety of Short Pieces, for Introduction and Close of Service, and for use in the Social Circle. Selected and adapted by Geo. Leach. Cloth, \$2.50; Plain, \$2.25.

Published by Oliver Ditson & Co., Boston.

SHORT VOLUNTARIES FOR THE ORGAN. From the works of Abel, Arne, Beethoven, Debess, Gelsler, Gluck, Handel, Haydn, Heese, Himmel, Hummel, Keller, Long, Marcello, Mozart, Muller, Naumann, Onslow, Rinck, and Spohr. Arranged by John Hiles. Nine numbers. Each 50 cts.

Published by Oliver Ditson & Co., Boston.

MODERN SCHOOL FOR THE VIOLIN. Comprising Easy, and Progressive Studies, adapted to every degree of advancement. Added to which is a large Selection of Songs, Waltzes, Polkas, Dances, Marches, Quicksteps, &c. By L. G. Fessenden. Price, \$1.50.

Published by Oliver Ditson & Co., Boston.

Favorite Songs, Duets and Trios

— OF —

MOZART,

With the Original Italian or German Words and an Entirely New English Version.

The whole arranged from the Scores of Mozart, revised and adapted to the English.

BY S. S. WESLEY, MTS. DOC.

Songs.

Komm lieber Mai. The Return.....	20
Vergies mein nicht. Forget me not.....	20
L'Addio. The Farewell.....	20
Quando miro quel bel cigno. Though I watch.....	25
I Moderni Cavalieri. How Cavaliers are changed.....	25
Un moto di gioia mi sento. O tell what transport.....	25

Le Nozze di Figaro.

Porgi amor. O believe, 'twas less.....	25
Voi che sapete. Twilight.....	25
Non piu andrai. So, sir Page.....	50
Dove sono i bei momenti. Happy childhood.....	80
Non so piu cosa son. I don't know where I am.....	85
Crudel! perche finora. Then by the garden bower. Duet.....	25
Giunse alfin il momento. Yes, at length.....	80
Su l'aria. Sweet Zephyr. Duet.....	25
Il capro e la capretta. The deer amid the heather.....	80

Don Giovanni.

La ci darem la mano. May bid me not. Duet.....	25
Vedrai carino. List 'twill be well.....	20
Batti, batti, o bel Masetto. Chide me, chide me.....	25
Il mio tesoro. To her I love.....	25
Deh! vieni alla finestra. Ope, ope thy casement.....	20
Non mi dir, bel idol mio. Let no regrets assail.....	40
Proteggat il giusto ciel. O guard all bounteous heaven.....	20

La Clemenza.

Deh prendi un dolce amplesso. We part, we part.....	25
Ah! perdonna. Oh, forgive the hope. Duet.....	20
S' altro che lagrime. Oh, not with tears alone.....	20
Parto, ma tu ben mio. Part we.....	50
Deh per questo istante solo. Oh, for one brief moment.....	50
Ah! grazie, serenando. With hearts o'erflowing. Quartet.....	20

Zauberflote.

O cara imagine. O peerless maid.....	25
Qui s'adegna non. Who treads the path. Bass song.....	25
La dove prende. Smiles and tears. Duet.....	25
Non paventar. Lonely rest.....	50
Gia san ritorno. Once more your footsteps. Terzetto.....	80
Te guida palme e mobile. The path that lies before thee.....	25
Mi lagnero tacendo. Ah, that I could. Terzetto.....	85

Idomeneo.

Zifiretti lusinghieri. Gentle Zephyr.....	40
---	----

Published by Oliver Ditson & Co., Boston.

"MARTHA."

THE SONGS, DUETS, TRIOS, &c., from this favorite Opera, have been published by the undersigned with Italian and English words, and a Piano-forte accompaniment of moderate difficulty.

FIRST ACT.

Of the Knights. Duet. [Lady Harriet, Nancy.]	80
Oh! what madness. Terzetto. [Lady Harriet, Nancy, Sir Tristan.]	85
Lost, proscribed, a friendless pilgrim. Duet. [Lionel, Plunkett.]	80
From the time of earliest childhood. Song, from the above Duet.	25
This indeed is quite amusing. Quartet. [Lady Harriet, Nancy, Lionel, Plunkett.]	80

SECOND ACT.

Spinning Wheel Rondo. Song. [Lady Harriet.]	25
'Tis the last rose of summer. Song. [Lady Harriet.]	25
She's laughing at my sorrows. Duet. [Lady Harriet and Lionel.]	80
Midnight. Quartet. [Harriet, Nancy, Lionel, Plunkett.]	85
Midnight. The same as a Song.	15

THIRD ACT.

Porter Song. Song. [Plunkett.]	25
Huntress' Song. [Nancy.]	25
Like a dream, bright and fair. Song. [Lionel.]	80
How so fair, stood she there. [The same in a lower key.]	25
Here in deepest forest shadows. Song. [Lady Harriet.]	25
Heaven to you may grant pardon. Quintet Finale.	35

FOURTH ACT.

Lionel, ah! unhappy. Song. [Plunkett.]	25
--	----

Published by Oliver Ditson & Co., Boston.

STOCK OF A

First-Class Music Store for Sale!

AN EXCELLENT OPPORTUNITY FOR ANY PERSON DESIROUS OF ENGAGING IN THE MUSIC BUSINESS, is now offered by a person about retiring from the Trade. The stock consists of a well assorted collection of Sheet Music, Music Books, Instruments and Merchandise usually to be found in a store of the kind. Included in the stock are thirty or forty Piano Fortes and Melodeons, now rented. The entire amount will be disposed of to one party, or a division will be made, if required, so as to form two lots, one to comprise the Sheet Music and Books, the other, the Musical Instruments and Merchandise. The department of Music and Books is particularly fine, having been selected with much care, nicely arranged in papers and folios, appropriately marked and admirably suited to the wants of a musical custom in any locality. It formed originally the stock of a store in one of our leading cities, and no better assortment can be found even in our greatest business places. The real value of the stock is ten thousand dollars, but it will be disposed of at a much less sum on very favorable terms to the purchaser in regard to payments.

The stock can be easily removed and will be found saleable in any part of the United States or Canada.

Application may be made to

OLIVER DITSON & CO., Boston.

OPERA LIBRETTOS.—“Ditson & Co's Standard Opera Librettos,” 2 numbers now ready, viz: “Il Trovatore” and “Lucresia Borgia,” each with English and Italian Words and the Music of the Principal Airs. Price 25 cts. Published by Oliver Ditson & Co., Boston.

RICHARDSON'S NEW METHOD

For the Piano-Forte!

This New Method by the Author of “The Modern School,” combines the excellencies of former works, with such improvements as the experience of Teachers and Scholars have, from time to time, suggested. Those who have examined it pronounce it *unsurpassed, if not unequalled* as a course of instruction designed to lead a pupil from the earliest rudiments of musical knowledge to the possession of that artistic skill as a performer necessary for a rapid and finished execution of the best compositions. Its elegantly engraved plates, exhibiting correct positions of the Hands and Fingers in playing form a new and important feature of a work of the kind, and will be found one of the greatest aids to both teacher and pupil.

Superior in its plan of Study, exceedingly attractive in its Lessons and Exercises, unequalled in its adaptation to the wants of all classes, “Richardson's New Method” cannot but meet with a most extensive sale, and become the most popular and useful work of the kind ever issued.

Two Editions are published; one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post paid.

Published by Oliver Ditson & Co., Boston.

SAUNDERS' SELF-INSTRUCT'G SCHOOL FOR THE VIOLIN. On a different method from any work of the kind heretofore offered to the public, for Beginners, Amateurs, Business Players, and Teachers. 75 cts.

Published by Oliver Ditson & Co., Boston.

Zundel's Melodeon Instructor.

The most complete book for instruction in playing the Melodeon, Serephine, Eolian, Melopean, Organ, and all similar instruments. Price, \$2.

Published by Oliver Ditson & Co., Boston.

Muller's Piano Method—In English & German. REVISED BY JULIUS KNORR.

Two Parts. Price of each, \$2. Complete in one volume, \$3. Published by Oliver Ditson & Co., Boston.

Juvenile Instructions for the Piano Forte.

To which is added a Collection of the Most Popular Waltzes, Polkas, and Operatic Airs. Arranged and Fingered by an Eminent Professor of Music. Price, 50 cts.

Published by Oliver Ditson & Co., Boston.

Operatic Violin Instruction Book.

Containing Thorough Instructions, and a Large Variety of Operatic and other Music. By D. M. H. May. Price, \$1.

Published by Oliver Ditson & Co., Boston.

The May Queen—A Pastoral Cantata. Words by Henry F. Chorley. Composed by Wm. Sterndale Bennett. Price, \$1. In Cloth Embossed, \$1.25.

Published by Oliver Ditson & Co., Boston.

THE NEW GERMANIA. A Collection of the most favorite Operatic Airs, Marches, Polkas, Waltzes, Dances, and Melodies of the day. Arranged in an easy style, for Four, Five, and Six Instruments. By B. A. Burditt. Price, \$1.25.

Published by Oliver Ditson & Co., Boston.

Beethoven's Sonatas for the Piano Forte.

Printed from engraved plates and bound in Cloth. Two large Quarto volumes. With a Portrait. Price, \$10.

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 383.

BOSTON, SATURDAY, AUGUST 6, 1859.

VOL. XV. No. 19.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

377 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00. per annum; delivered by carrier, \$2.50. Payment in advance.

To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$3. Ten copies, \$15. Twenty copies, \$25.

To Advertisers.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates. Three Columns, [1 page,] 1 insertion, \$30; One Quarter, \$200; One Year, \$400.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125. One-Fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75. One-Eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50. Less space, 1st insertion, per line, 30 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonparel, per annum, \$30. Teachers' Cards, Two lines, Nonparel, per annum, \$6. Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

Printed by J. S. Spooner, 261 WASHINGTON STREET, BOSTON.

Advertisements.

WANTED.—A Music Teacher,—a Lady to teach in a Seminary near Memphis, Tenn. Salary \$400 and Board, for a term of ten months. None but an accomplished Teacher, Singer, and performer on the Piano need apply. Address with city reference or apply to OLIVER DITSON & CO., Boston.

MUSICAL NOTICE.—A Lady who has had several years' experience in Teaching, wishes to obtain a situation as Teacher of the Piano, in a Seminary either South or West. Good references given. Apply at this office. 383-4

WANTED.—A number of Copies of the Oratorio of 'David,' of the old Handel and Haydn Society edition, for which a liberal price will be paid. OLIVER DITSON & CO.

TEACHERS WANTED.—By September 1st, two Gentlemen thoroughly competent to teach Vocal Music, Piano, Guitar, and Violin, either separately or together, in a Female Seminary at the South. A knowledge of Tuning is also requisite. They must be experienced, energetic men, who will work harmoniously together, and promote the interests of the Institution. Salary \$800, with Board, Room, and other privileges. 383 Apply to OLIVER DITSON & CO.

WANTED.—An American Gentleman who has been studying for the last four years with the best Masters in Europe, would like to make an engagement in a Female Seminary, as Teacher of the Piano and Organ. The highest testimonials as to character and ability can be given. Please address "Pianist" at the office of this paper. 4

WANTED.—A situation by a young lady as Organist; has had several years' experience. 381 Apply at OLIVER DITSON & CO'S.

WANTED.—By a Lady who has occupied the position of GOVERNESS in families of the first standing, both North and South, a situation in the capacity above specified; she is fully qualified to impart instruction in the English, French and Italian languages, with Music (on the Piano), and Drawing. For references, &c., address TEACHER, Box 479, Post-office, Nashville, Tenn. 380-4

BEAUTIES OF CALEDONIA; or, Gems of Scottish Song; being a collection of more than fifty of the most beautiful Scotch Ballads. With a portrait of Robert Burns. Cloth, \$1.50; plain, \$1.

Published by Oliver Ditson & Co., Boston.

Richardson's New Method

FOR THE

PIANO-FORTE

IS

A DECIDED SUCCESS!

TEACHERS

Pronounce it the Very Best Method.

SCHOLARS

Lay aside other Systems to adopt it.

AND

Throughout the United States and Canadas,

IT IS RAPIDLY BECOMING

The Standard Work of Piano Instruction.

An Examination of it will convince any one of

ITS SUPERIORITY AND GENUINE MERIT, and its use

CONFIRM THE OPINION THUS FORMED.

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

NASON'S VOCAL CLASS BOOK;

CONTAINING A

THOROUGH AND SYSTEMATIC COURSE OF INSTRUCTION IN THE ART OF SINGING;

TOGETHER WITH A

Choice Coll. of Music, Original and Selected, ADAPTED TO THE USE OF

High Schools, Common Schools, The Social Circle, and Juvenile Singing Schools.

BY EDWARD S. NASON.

Price 40 cents.

Published by Oliver Ditson & Co., Boston.

CAMPAGNOLI'S VIOLIN METHOD. A New and Progressive Method on the Mechanism of Violin Playing, with the requisite explanatory Remarks, comprising 132 Progressive Lessons for two Violins, and 118 Studies for one Violin only. By B. Campagnoli. Price, \$5.

Published by Oliver Ditson & Co., Boston.

MOSES IN EGYPT. An Oratorio. As performed by the Handel and Haydn Society of Boston. Composed by Rossini. Translated & adapted by G. S. Parker. \$1.50.

Published by Oliver Ditson & Co., Boston.

ROSSINI'S STABAT MATER,

COMPLETE,

FOR FIFTY CENTS!

JUST PUBLISHED

As one of the Series of

"American Edition of Oratorios and Masses."

By Oliver Ditson & Co., Boston.

NEW SHEET MUSIC.

Songs and Ballads.

Ever of Thee I'm fondly dreaming. (Vignette.) Foley Hall.	25
Come into the garden, Maud. Balf.	35
The Captain with his whisks. (Comic.) Florence.	30
Johnny was a Shoemaker. (Comic.)	30
How so fair. (Tenor Air.) "Martha."	25
Gentle Mulla Gay. Song and Chorus. Bishop.	25
Gentle Hallie. Song and Chorus. St. John.	25
The Moon behind the Hill. Bishop.	30
Annie Lisle. Song and Chorus. Thompson.	25
Trusting in Thee. Wrighton.	25
Darling Sister Kate. Stratton.	25
Who would not love their Mother. Field.	25
Where there is love at home. McNaughton.	25

Instrumental.

Papageno Polka. Stearns.	25
Cuckoo Polka. Herzog.	25
Hurrah! Sturm Galop. Heilmann.	25
Our American Cousin Polka. Neumann.	30
Sadie Yacht Club Polka. Ledes.	25
Piccolomini Polka Masurka. Talcry.	40
Les Vèpres Siciliennes. Galop brilliant. Berg.	30
Flot Melodique. Walts. Fradel.	30
Warblings at Eve. Richards.	30
Beauties of Trovatore. Grobe.	50
Darling Nelly Gray. Variations. " "	50
Gentle Nettle Moore. " "	50
Home Memories. Medley. " "	50
Source of Joy. Medley. " "	50
Cheer, boys, cheer. Variations. " "	50
Italian Medley. " "	50
L' Belair. Nocturne. Ascher.	35

The above sent by mail on receipt of the marked price.

Published by Oliver Ditson & Co., Boston.

A NEW CANTATA.

THE

MAY-QUEEN;

A Pastoral Cantata.

WORDS BY

HENRY F. CHORLEY.

COMPOSED BY

William Sterndale Bennett.

OVERTURE.

1. Chorus—Wake with a smile, O month of May.
2. Recit. Soprano—Now that the tree is drest, begone. Recit. Tenor and Air—Why must I linger here alone. Tenor—O meadow clad in early green.
3. Chorus—O melancholy plight.
4. Chorus and Solo—With a laugh as we go round. Soprano—With the carol in the tree.
5. Recit. and Duet—Yet hear me ere the dance begin. Sop. & Ten.—Can I not find thee a warrant for changing.
6. Recit. Ballad—But enough, my people gay. Bass—'Tis jolly to hunt in the bright moonlight.
7. Recit. and Trio—Methinks your song is something bold. Soprano, Tenor, Bass—The hawthorn in the glade.
8. And now the greenwood king shall claim. Ill fated boy begone! Pageant Music. Chorus—Hark! their notes the hautboys swell.
9. Solos: Contralto, Soprano and Chorus—What mean the angry sounds we hear?
10. Finale: Chorus and Solos: Soprano and Tenor.—And the cloud hath passed away.

Price \$1.00. In Cloth, \$1.25.

Published by OLIVER DITSON & CO.

377 Washington Street, Boston.

CELEBRATED STUDIES IN PIANO PLAYING.

BERTINI.—Twenty-five easy Studies, opus 100.	\$1.25
Twenty-five Studies, opus 29, introductory to Cramer's Celebrated Studies.	1.50
CHAMBER.—Celebrated Studies. Revised and selected by Julius Knorr. Two numbers, each.	2.00
CHERNY.—Studies in Velocity, opus 299. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each.	.50
One Hundred Finger Exercises, opus 189. Octavo size. Three numbers, each.	1.00
Fifty Grand Finishing Studies, opus 409. Six Books, each.	1.00
DUVERNOY.—Ecole du Mechanisme. 8 nos. each.	.50
DIABELLI.—Twenty-eight Melodious Exercises for Four Hands, (Teacher and Pupil), the Melody being within the compass of an octave, in the principal major and minor keys. Four numbers, each.	.50
HEBLET.—Twenty-four New Studies. 2 nos. each.	1.00
MOSCHESLES.—Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2.50. Second book, 2.00	
Study of the Scale, with an accompaniment for the Teacher. Opus 107	2.50
MOCKER.—Thirty Dramatic Studies, opus 74. Two numbers, each.	1.00
ROSELLIEN.—Twelve Studies in the modern style of Piano-playing. Two Books, each.	1.00
SCHMITT.—The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton.	.50
PLAIDY.—Technical Studies. As introduced at the Conservatory of Music at Leipzig. Translated by J. C. D. Parker.	2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTUATION and EXPRESSION.

Illustrated in
TWELVE NEW VOCALISES.
 First Book now ready. Price \$1
 Published by OLIVER DITSON & CO.

C. BRUNO.

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.
 Brass Instruments, Clarinets, Flutes, &c for Bands, made to order, and warranted. **BUSON'S CELEBRATED FLUTINAS and ACCORDEONS** constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Saxhorn, Cornet, Accordion, &c., &c.
 Wholesale Price Lists sent to Dealers, on application, gratis.
 Orders by Mail, with the money inclosed, will be punctually attended to. 316

JOHN ZUNDEL'S SCHOOL

ORGANISTS & COMPOSERS.

Second Session commences September 12th for three successive months. Pupils (Ladies or Gentlemen) for one month only, may enter at any time.

TERMS.

Tuition and Board, including use of instruments, for three months,	\$150.00
For one month,	55.00
Tuition (without board) and use of instruments, for three months,	100.00
For one month,	30.00
Per Quarter, (weekly two lessons),	50.00

For particulars, address

JOHN ZUNDEL, Brooklyn, N. Y.

MASON & HAMLIN'S MELODEONS AND HARMONIUMS.

THE TREBLE FORTE STOP.—A New and Admirable Improvement has just been effected in the Melodeons of MASON & HAMLIN. It consists in the "Treble Forte Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of MASON & HAMLIN has received since 1856, for BEST Melodeons and Harmoniums no less than Twenty Gold and Silver Medals and Diplomas from various State Fairs and Societies throughout the country. Pastors, Choristers, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from \$60 to \$200
 Harmoniums from \$200 to \$500
 Descriptive Catalogues sent on application to
MASON & HAMLIN,
 Boston, Mass.
 Mason & Hamlin's Instruments are also for Sale or Let by
 OLIVER DITSON & CO., 277 Washington St. 376-3m

HALL'S MUSIC STORE.

THE Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York, April 1, 1869.

New Edition of "HANDEL'S MESSIAH." JUST PUBLISHED.

NOVELLO'S POCKET EDITION

HANDEL'S MESSIAH.

In Vocal Score, with Accompaniment for the Piano-Forte, by VINCENT NOVELLO. Demy Octavo.

In Paper Cover.....50 cts.
 Bound in Full Cloth.....\$1 00
 Order "Novello's Edition," the cheapest edition extant of this great work. Mailed to address post free on receipt of price as above.

Just Published. Price \$6.25.

Moore's Irish Melodies.

With New Symphonies and Accompaniments for the Piano-forte, by

M. W. BALFE.

In one volume, 240 pages. Full music size. elegantly printed on superfine paper, bound in light green cloth, gilt edges. Containing 78 of the most popular of the Melodies; also, 17 of them arranged as Vocal Duets.
 Prospectus, with Preface and Specimen Page, gratis on application.

Each Song or Duet may be had singly, price 15c.
 This work will also be issued in Twelve Monthly Parts, each containing 20 pages.

Parts 1, 2 & 3 price 50 each, are now ready.

The unanimous opinion of musical judges having pronounced the Symphonies and Accompaniments of Sir John Stevenson, originally allied to the "Irish Melodies," both technically incorrect and characteristically inappropriate, the publisher has great pleasure in announcing that Mr. M. W. Balfé has re-arranged the whole of them expressly for this edition, which is also supplied with an explanatory and historical preface (which may be had gratis). With these advantages, combined with a careful revision both of the musical notes and the poetical text, and the whole of the words being set to music, the publisher confidently recommends his edition of "Moore's Irish Melodies" to the public, as one that may challenge competition as the most perfect extant.

Just Published, in 1 vol., uniform with the above, price \$4.00,
 Fifty of the Most Popular of

MOORE'S IRISH MELODIES,

Harmonized as Vocal Quartets, (S.A.T.B.)

BY M. W. BALFE.

Each Quartet may be had singly, price 15 cents.

Novello's Catalogues may be had gratis on application, or will be mailed (post free) to address on receipt of the postage, six cents.

WEBB & ALLEN,

261. 1 Clinton Hall, Astor Place, N. Y.

ZUNDEL'S MELODEON INSTRUCTOR. In 7 parts. Part I. Elements of Music. II. Progressive Finger Exercises. III. Airs, Marches, Dances, Variations, &c. IV. Favorite Movements from Operas. V. Voluntaries and Interludes. VI. Selections from Oratorios. VII. Modulation. Designed as a thorough instruction book for the Melodeon, Seraphine, Meloeon, Meloeon, Organ, or any other similar instrument. By John Zundel. In cloth, embossed and lettered, \$2.50. Plain, \$2.00

Published by Oliver Ditson & Co., Boston.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Sicilian Vespers." A. W. Berg, each, 30

No. 1 Valse d'Ilver.

2 Polka Masurka.

3 Galop brillant.

Sans Council. Morceau a la Polka. Ed. Rockel, 30

Petite Fantasia on an Air in the "Barber of Seville," René Favarger.

Illustrations Operatiques. Charles Fradel, each, 35

1 Martha.

3 Trovatore.

2 Traviata.

4 Lucia.

Showers of Gold. Reverie-Tremolo on the Air "I dreamt that I dwelt." Krag, 30

Silver Spring. Fritz Spindler, 35

Miniature Fantasia. Henry Schwing, 30

La Nouvelle Itale. Six Fantasia. J. B. Duvernoy, each, 35

1 Rigoletto.

4 Il Corsaro.

2 Il Trovatore.

5 I due Foscari.

3 Lucia Miller.

6 I Masnadieri.

Juvenile Sonatina. Henry Schwing, 35

Five Studies in form of Variations on "Over the Summer Sea." Henry Schwing, 35

Ever of Thee. Reverie. C. Fradel, 25

Juvenile Opera Mosaic. " 40



THE

BEST

PIANOS,

ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,
 BOSTON.

TELEMAQUE IN 4 LANGUAGES,

FRENCH, SPANISH, ITALIAN,
 AND GERMAN.

Elegantly printed. Price \$3.00

Télémaque in French and Spanish, Price 1.75

Télémaque in French and Italian, " 1.75

Télémaque in French and German, " 1.75

History of Napoleon in Spanish, " 1.00

Lamartine's Graciosa in French, " .75

Any of the above works sent by mail on receipt of price.

Address, **HIRAM C. SPARKS,**

Publisher,

374 335 Broadway, New York.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 371

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC,
 AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Dwight's Journal of Music.

WHOLE No. 383.

BOSTON, SATURDAY, AUGUST 6, 1859.

VOL. XV. No. 19.

Translated for this Journal.

A Musical Cénacle.

(Concluded from last week.)

But it is not only by Cantatas for grand orchestra that the greatest of pianists, having become the painfulest of composers, seeks to enlighten opinion. Precise as are the harmonic combinations employed by Liszt to express all and explain all, the pianist, in order to place himself more readily upon a level with all intellects, is even about to publish, as we understand, in simple prose, a pamphlet which is to cover with confusion all the melodists of all the schools, and prove to folks who do not like Liszt's music that they are confoundedly unjust. On the same occasion, the celebrated reformer means to administer a severe rebuke to his old friends of France and Germany, whose timorous ears have, in these latter times, in such a cowardly way abandoned him after the hearing of some pantheistical cantatas and humanitarian symphonies. The illustrious pianist, who is also a man of *esprit*, wishes to unmask the conduct of all these poltroons of harmony by making known the symphonic, astronomical, and other relations he has had with them.

Let us hope that, when Liszt speaks, it will not be as if he sung, and that his pamphlet will not lack the quality of being agreeable.

Some of the journals have announced Liszt's entrance into the religious order of St. Francis. This news is at least premature. What may have helped to propagate this false report, is in the first place the well known disposition of the great pianist for the monastic life, and then that manifesto inserted in divers German journals, wherein some of Liszt's friends make known the programme of his future labors. Here it is:

"At the request of Liszt, the poet Ottone Roquette has just written a legend in six tableaux on the life of St. Elizabeth. This legend is destined for the inauguration of the Warburg hall, recently finished in the palace of the landgrave of Thuringia. After Liszt has composed this legend, he intends to write a new mass; then an ecclesiastical cantata, which shall illustrate, poetically and musically, the eight glorifications of the Sermon on the Mount; and an oratorio, *Christ*, of which the text will be by Frederic Rückert. Then will come a Symphony on the *Battle of the Huns*, after Kaulbach's picture, and finally another, a Schiller-Symphony, entitled *The Ideals*."

Liszt, who has the honor to be the friend of the Grand Duke of Saxe-Weimar, has the high hand in the musical direction of the ducal theatre of Weimar. This theatre is the tribune to which the members of the *cénacle* come in turn to sing after their manner. On the days of any extraordinary performance the celebrated pianist directs the orchestra in person.

In deference to the Grand Duke, who never fails to be present at any of the first representations, Liszt seats himself in such a manner as not to turn his back entirely either to the stage or to

the Grand Duke's box. In this mixt, ingenious, but uncomfortable position, the great pianist can divide his attention. His physiognomy, it is a strange fact, does not always remain the same on both sides of his face. It sometimes happens that his left eye expresses happiness and confidence in resting on the Grand Duke, while his right eye casts looks of rage and of anxiety upon the orchestra and stage.

The task of the celebrated pianist is not an easy one; far from it. It imposes on him an active surveillance and constant warnings to the orchestra and to the singers to avoid cacophony in the execution of works, where for the most part there is neither melody, nor rhythm, nor musical logic, nor even harmony, to guide one.

As for the public, it plays a very secondary part at Weimar. They tolerate it, because a public is required in public sessions, but they make small account of its opinion.

The *cénacle* has long judged the Weimar public at its true worth. The greatest beauties escape it. It remains cold before Wagner. It remains cold before Schumann; cold before Liszt himself, when the latter ceases to play the piano to make his orchestral and vocal compositions heard. It is a public to feed with thistles and with cavatinas of Rossini, so ignorant is it, of the earth earthy, and so sensual in music.

In the time of Schumann, and a fine time it was, they held a reunion at Liszt's house, to talk musical philosophy and search after the mysterious laws which bind the art of sounds to universal nature.

There sat, according to the occasion, the greatest personages of the nobility side by side with the musicians we have named. In one of the most memorable sessions of the musical *cénacle*, where the Grand Duke was represented, they say, by a noble courtier, Liszt, by his lyric eloquence and by the grandeur of his ideas, soared to the height of his vast projects of reform, if we may credit what has been related on the subject.

— If it be true, said he, with a voice calm, but convinced and firm, that in the natural order the strong drag after them the weak; that the social equilibrium, like the equilibrium of the universe, rests wholly on attraction and expansion combined; that thought is a vital fluid, all emanations from which are received by the soul which is eminently impressible; that love, like the infinite, has no limits, and is nothing but a reflected consciousness: if it be true, in fine, (and this in my eyes is the strongest argument), that, after decapitation, the individual consciousness continues to exist some instants in a man, then I am right, and the universal laws altogether have their principle in attraction and in the passionate resolution of the chord of the seventh of the second species, third inversion, with major fourth, augmented third, superfluous fifth, minor seventh, resolving upon a chord of the eleventh, as I have done in my last Cantata to express the words: "Order reigns in Nature!"— Do you

not think as I do, Schumann? added Liszt, demanding of his friend the most intimate approbation of his system.

— I am seeking, replied Schumann.

— And you, Wagner, inquired Liszt, what do you think about it? Answer frankly, truth alone must guide us; we are her passionate lovers.

— Well then! replied Wagner, that being the case, I will answer Yes and No.

— I would say like Wagner, said the baron * * *, the Grand Duke's envoy; those words Yes and No convey my thought completely.

— Would M. le Baron have the goodness to give us his ideas with still more completeness upon this important question? added Liszt.

— Why not, resumed the envoy of the Grand Duke. And I am even not averse, now that occasion offers, to telling on this subject the very bottom of my thought; or rather I leave this task to Wagner. We have always thought alike. Say, Wagner, say what you think about the proposition raised by Liszt.

— Since it seems to be demanded, I will speak, said Wagner, and without pretending to make myself in all points the interpreter of M. le Baron, I will say that, if the first conclusions of my learned friend are luminous, if for instance it appears incontestable that, in the natural order, the strong draw the weak, yet the last conclusion relative to vital fluids seems to me forced, and I do not hesitate to declare myself against such a theory.

— Great God! exclaimed Liszt, but if Wagner is right, what becomes of my last compositions, based on the system of vital fluids?

— I reject this system, and this is the reason why, continued Wagner. I believe that the vital fluids, brutally persecuted, with the soul, in the phenomenon of decapitation in man, subsist only in an enfeebled state, without harmony, and independent in their action. For the rest, decapitation, for which people of all times and countries seem to have an instinctive repulsion, proves nothing to my eyes. Man reigns over the earth by virtue of two contrary powers which seem antipathetic, but which nevertheless lend each other mutual support: you will perceive that I allude to the power of action and the power of inertia. Now if the power of action disappears when a man finds himself, in consequence of decollation, deprived of his head, one of the essential organs of life, the equilibrium between the two primal powers is gone, inertia alone subsists. What then becomes of the passionate law, vanquished, effaced, by repose, the antipathetic element *par excellence* of movement? . . . Ah! I avow, this theory, based on the vital fluids after decollation, was seductive and ingenious, and was able for a moment to subjugate the imagination of our Liszt, who has written his last Cantata under this false impression. But, if I have made myself understood, the very basis of the system is erroneous, and the universal laws entire have not consequently their principle, as my learned friend

believes, in the passional resolution of the chord of the seventh of the second species in its third inversion, with major fourth, augmented third, superfluous fifth, minor seventh, resolving upon a chord of the eleventh; such a use of harmony is not justified by the words: "Order reigns in nature."

An instant of silence succeeded these words, which appeared to produce a lively sensation in the learned assembly.

The Baron was the first to break the silence.

— Well, said he, very well, and just what I should have replied to Liszt.

Crushed by this overwhelming answer, Liszt made no reply. Who could know in what ideal sea his soul then floated? At length, recovering his consciousness, according to the same narrators, but like a man enamored of a system which he can not abandon without pain, he addressed himself to Schumann, whose concluding words were to convince him.

— And you, Schumann? We wait for your opinion. Your word, so precise, so full of sense, must enlighten us all. . . . Do you not hear?

— I seek, replied Schumann.

— The fact is, added the Baron, Schumann is a great seeker. I am actually astonished that he has time to find anything, his whole life is so taken up with seeking.

— Truth, Baron, wishes to be won at that price, answered Schumann, gravely.

— It is very well, my friends, added the Baron, breaking up the session; seek, seek always, and when you think that you have found the truth, set it to music as you have done thus far; the singers of my noble master, his orchestra, his theatre, you know, are all at your disposal.

And these great musicians, so divided in their particular theories, but with one great end in common, separated to resume their labors, swearing as always, hatred for all melody.

Their latest works are evidently the consequence of such an oath.

OSCAR COMETTANT.

The Diarist Abroad.

BERLIN, MAY 11. — Cars at 8 1-2, after all the usual parting blessings from old and young — especially the boys — for Breslau, in Silesia. Pretty girl from Jüterbogk for a companion as far as Liegnitz — told me about her former musical studies — how she was gradually getting command of a fine voice of wide compass — when the throat became affected — and "now, *Ach Gott!* I can not sing a note!" She was pretty, well — well! There too was a pretty young Jewess, with her child and maid, and they spoke English, but not cockney — and this assured me that she did not belong to the great Moses family of London; and so it proved; she was from New York, and after leaving Liegnitz, we were very conversable. Reached Breslau at 7 P. M., and found the good Professor's carriage awaiting me.

There! that's a specimen of the materials which I have collected with which to keep up my repute with diaristical friends. Brickmaking without straw — fishing without hook, line or sinker, and bait wanting — shoemaking without leather, wax or pegs — not even birchwood for *sabots* — criticizing without a topic, and without ideas if I had a topic, like Bobus's articles on music in the "Morning Sunbeam" — punch-brewing without rum, sugar or lemons, or even

the materials for that happiest invention since nectar, compounded of milk, nutmeg and sundries — these things are nothing to the task before me here in this room, away at the distant extremity of the huge caravansary, known as the Erzherzog Stephan Inn, and Hotel Garni, which, beginning on the Horse Market — a splendid street some 300 feet wide, with a fine city gate at its upper end — extends back, back, back to somebody's garden, where, in the noble locust and walnut trees, endless legions of sparrows and other birds chatter twenty hours of the twenty-four. And lo! the city is Prague — old Prag — queer Prag — quaint Prag — the Prag where they used to throw the minority in the city and other councils out of the windows, a happy way of deciding tough questions — whether the questioners themselves were tough or not — it seems they were not always — ancient Prag where old Jan Ziska fought, and where Huss taught, — where 500 years ago 25,000 students from all the known world, Englishmen among them, came to study — grand Prag of Wallenstein — bigotted Prag of St. Johann Nepomuck, and the Lord Noesoo.

And here I stop to take breath, and in taking it am carried back by the pneumatic (isn't it?) pressure to Breslau again, wafted thither on a wing of the wind of memory and fancy.

First day in Breslau. I find it recorded thus in my memorandum book:

"Antiquarianizing and loafing about town all day."

No, this will never do! Such a diary — pfui! Jean Paul wrote a book on the life of the (imaginary) author of the *Bienrode A B C Book*, for little children — "The Life of Fibel" — a book to make one laugh and — think too. He gives a list of Fibel's other works — great old folios in divers tongues — one of which unluckily was printed before Fibel was born. It appears that the blessed Fibel bought old works of anonymous authors and printed his name in their title pages. Two or three will serve as instances:

Fibelli catalogus Bibliothecae Brücklane, Fol. Dresden, 1750.
Etat abrégé de la Cour de Saxe sous le Règne d'Auguste.
Fibel. 1734.

not to mention the German works to which he thus laid claim.

The temptation is strong to follow the example of the great Fibel on a smaller scale — give a few pages of "*Utilissime musicales regule necessitate plani cantus simplicis contrapuncti, &c.*" — translated (with the aid of a dictionary); or make up a chapter or two from anonymous John Murray about Breslau. Perhaps I shall. It is the more excellent way — one I certainly heartily commend — to write original letters from Europe for country newspapers, and some not country, for fame and for two dollars a letter (nominally). It is easy for the writer, and if he has the last edition of red-bound John, his information may in general be trusted. It is indeed a very twopenny way of playing the Great Fibel, to merely copy out passages under one's own name, instead of printing that name in full upon some sizeable old anonymous folio. But what can a poor fellow of a correspondent do, with the thermometer rising, rising, rising, as though its food and drink were yeast? Especially a musical correspondent, weary with ringing the changes upon a peal of but four or five bells?

Second day in Breslau. "Antiquarianizing and not much else." So stands the record. Courage, we may yet hit upon something. And if we, do all Prag's bells shall ring — they will, whether or no. Longfellow tells me "the old Lombard, Matteo Maria Bojardo, set all the church bells in Scandiano ringing merely because he had found a name for one of his heroes." Yesterday morning, as the hundred bells upon the Catholic churches — the protestants are allowed no churches here, — only "prayerhouses" — nor bells, like the Catholics in Berlin, a modern example of the *lex talionis*, which being interpreted is 'tit for tat' — as the hundred bells began to ring, deeper and deeper toned ones setting in from all quarters, until that mighty one not far from my open window sent his huge voice deeply vibrating under and through all the rest, I fancied it all a rejoicing that I had found an idea, — though more probably the bells rang to call people to church.

Had Longfellow not told me of the old Lombard, I had never known of him; which reminds me of a topic on which I mused the other day; namely, that books abounding in learned quotations are, to the ordinary reader, like railroads to the traveller — you can get over a great space in a short time — half see a great deal and know precious little of it all afterwards. You travel the Rhine for instance, by railroad, so far as it is completed, the rest of the way by steamboat, (down stream, of course). You watch the shore with your Murray in your hand. There are Bing-en [Americanice, Bin-gen] with the ruins of the old Castle Klopp above it, and opposite hangs Ehrenfels on the side of the mountain; then Bishop Hatto's tower on the island. Ruin after ruin, and delicious little valleys opening upon the great Rheintal; and you pass delightful, quaint little old Bacharach, with exquisite Werner's Kapelle on the shelf of the hill, and the Lörlei Rocks and huge old Rheinfels, and so on all the way until by and by, after some sixty miles, you emerge between Rolands-Eck and the Drachenfels into the broad and beautiful Rhine Valley wherein lie Bonn, and, twenty miles farther, old Cologne. Yes, you have seen all, and all lies a chaos of unformed matter — like the stuff of which Ovid makes the earth — in your memory. No, you must take your knapsack and foot it down the Rhine, or up as you will, stop in the little village guest-houses; wander up the ravines, which are fairyland; climb to the old castles; drink milk and wine at peasant inns; sit in old ruins and muse; take your time and enjoy yourself; and so you will know the Rhine, and so only. So with your literary railroads. They carry you through broad fields of literature; make known to you the names of many authors; give you a thousand apt quotations with which to exhibit your learning — as jolly old Burton to Sterne — but after all, you know none of their charms — their cool poetic shades — the rare old ruins of thoughts and ideas of foregone ages; you drink not their milk and wine; you have nothing of their richness, self-found and laid up in the storehouse of memory.

The parallelism holds good to a certain degree also in Art. If Art be not a mere copying of nature, but a creation of forms, groups, scenes out of the materials derived from careful study and observation of nature, making the statue, group, historic painting or landscape but the vehicle of

conveying to the beholder the poetic feeling and sentiment of the artist, it is clear that the beholder must be able, either through a naturally deeply poetic nature or through study and reflection to sympathize with the artist, to be able to fully appreciate his work. I must confess — and it is a misfortune too — that in the case of sculpture, and in that of most poetry, my feelings and sympathies are not touched — but that is no ground for ridiculing the earnest admirer of both.

Those who have the gift of feeling them from nature are a happy class — they have a deep source of enjoyment from which I am shut out. But — the rushing from gallery to gallery on a six months visit to Europe, by men and women, who never before saw a good picture or statue in their lives, and going into raptures over works, whose main excellence is their marvellous expression of the poetic side of Catholicism, a poetry of which they have and can have no conception — this is a railway method of travelling in Art. The Romish church has its deeply beautiful, poetic side, else it could have no such hold upon the human race; and not until this can be felt, do I believe that many of its miracles of Art can be other than splendid specimens of workmanship to the visitor. How many there are, whom I have seen in Dresden before the Madonna, to whom that celestial being was but a magnificently beautiful woman, but not so beautiful as the "Madonna in the chair" at Florence! The real triumph of Raphael's art had quite escaped them. So in music. He who cannot sympathize in the religious feelings of Handel in the Messiah, Bach in the Passion, Mozart and Cherubini in their Requiems, and Beethoven in his great Mass in D, — or, as the common expression is, cannot enter into the feeling of the music — must necessarily hear it, judge it by the simple standard of the ear. Too few of us unhappily have more than a railroad knowledge of music. Shall we ever be able to combine so many in a society in any of our cities, really filled with the desire to go deeply into the art, to meet often and fear not a small annual expense, for the purpose of knowing what the great men of the art in past times really did create? It takes time and money to get a good knowledge of any branch of literature — time and money are necessary to enable us to penetrate into the deepest enjoyments of music.

The record of Day III, in Breslau is as important as the preceding. Still there is little doubt in my mind that all the twenty-four hours were occupied. Men and women eat and drink, chat, sleep, walk, ride, pay and receive visits in Breslau as well as in Boston. Children cry too, but not so much — a fact that struck me in 1849 and in 1859 alike. Now here is a chance for a medical discussion. Ring, bells of Prag, for the conception of an idea; for a Musical Journal, though? No. Yet are not children music of Nature? and that often in more senses than one? And would it not be a blessing to Mrs. Boston Smith to explain to her why her children cry more than those of Mrs. Breslau Schmidt?

It is recorded above, under head of Day II, that I "loafed" about Breslau. Such was the fact. At divers times I made Maske's Antiquarian Bookstore a loafing place, for there was deposited the historical and theoretical portion of Mosevius's musical collection. The old gentleman was for many years Professor of Music in the

University and conductor of the Breslau Sing-Akademie.

Four years ago I heard his society sing Mozart's *Requiem* in the University Hall under his lead, and it went finely. He has written a good deal upon music, and his analyses of some of Bach's principal works gave him a high reputation. Though not at all ranking with Winterfeld, Kiesewetter, Schmid, Dehn, and their like, as an authority, still he was among by far the better class of musical writers. His library proved to be a very fair one; good in musical Lexica, and in works upon the history of church music. That it had a complete set of Mattheson's works, as stated by the London *Athenæum*, is an error; the collection of that author was by no means so complete, nor, in fact, was the library in hardly any respect so complete as that of Dr. Mason. I found nothing there to purchase for our Boston Library, or very little — a few books which I would have taken were already away.

But I enjoyed loafing about the quaint old streets; in the market-places; in the old churches; in the University building, once an Austrian palace of great extent; on the bridges, whence one gets extraordinary views of the strangely constructed house-rears, with balconies and outside passages, and long flights of steps down to the water, generally all weather-beaten, dirty, and when the canals are dry, more offensive than is easily described, but when the water flows freely along, all together making long lines of odd, characteristic picturesqueness of which we Americans know and can know nothing, unless we cross the ocean.

Breslau was of yore, like Hamburg, Bremen, and in fact, nearly all other important cities save Berlin, surrounded with a huge wall and ditch. Through the ditch, a broad and deep canal in fact, the small river Ohlan was made to flow. One side of the city was defended by the Oder, the others by the walls. In process of time, the Prussian government gave up the idea of holding Breslau as a fortress and gave the walls and land they occupied to the city.

Alas, it is a sight now, which would make the heart bleed of that one apostle, who seems to have had any common sense or ordinary prudence in pecuniary matters, notwithstanding the ill success of his last speculation has left him but a sort of scapegrace reputation for a couple of thousand years or so, — poor St. Judas! The Breslauers have been no wiser in their day and generation than the Hamburgers, Leipzigers, Frankfort-am-Mainers, and all the rest of them. Instead of filling the ditch with the gravel and earth of the lofty bastions at the eastern corners of the town, and laying out the hundreds of acres of land thus obtained in lots, they have filled the moat with lilies and flowering plants, established great colonies of swans and ducks, graded the banks and covered them with a beautiful garment of grass and trees and shrubbery. The site of the wall, save at the two principal corners, is leveled like a floor, laid out in walks and gardens with fountains and seats, and all sorts of inducements to idleness. Thousands of the rarest flowering plants from all countries and zones are placed in the garden plots and along the borders of the walls. Trees from all countries are set out with their botanical names inscribed upon them. There I saw the Asiatic and the American planes (the Buttonwood and Sycamore of our

popular speech) cheek by jowl; the Lake Superior Arbor Vitæ in contest with that of the Caspian Sea, which should fill the air with the most delicious perfume. Our sugar maple stood like a lord among its cousins of Europe. Our Rhododendrons and Azaleas, with the Fuchsias of South America, stood around the fountains, speaking of the beauty of American shrubbery. All is open and undefended, save by the popular good taste and love of flowers. Two of the old bastions, as I intimated, have been preserved, and in the dead level of the city they rise like small hills. They are planted to the top with shrubbery and trees, and winding walks lead up to their flat crowns, where seats in the shade invite to rest and the enjoyment of the views they offer. Coffee and milk gardens abut on the broad promenade on the East side of the old city, where often of an evening some band of the garrison will discourse most excellent music. Oh, short-sighted people of Breslau! "Go to the ant, thou sluggard!" Go to American cities, ye short-sighted, and learn the worship of St. Judas! learn to make every inch of land available! Go to the "Land of the free and the brave" — the land where all men are [supposed poetically to be] born free and equal. Go to the only pure democracy on earth, and learn that gardens, and shade trees and flowers, and fountains, beds of roses and couches of velvet grass are for the rich; that for the poor, cellars and garrets, hot dusty streets, a small open common or two, a thousand rum shops and dance houses in Five Points and Richmond Alleys, are for dwellings and enjoyment. Learn that your mistaken policy is one that draws of an evening twenty per cent of your population of the poorer classes from their hot, stifling abodes — men, women, and children — into the fresh air, amid the singing of birds, the fragrance of flowers, and the whisperings of the soft evening wind in the tree tops, to spend their six, eight, or even ten cents in coffee, milk, or wicked, sinful small beer, to the waste of time and the neglect of cobbling, nail-making, patching and mending, and the thousand and one other vocations provided for them by a merciful Providence.

Oh, foolish Breslauers! can ye not see that by thus giving so many hundreds of "lots" to the use of the poor, ye are sadly diminishing the bills of infant mortality, and burdening the community with a (possible) double number of paupers in future years, who in Boston, New York, yes, in any large town of democratic America, would be out of harm's way (under the sod) before their infant years were over?

Nor is this all. Ye have moreover deprived agriculture of that fine park at Scheidnitz, just far enough from the city in fact to become almost exclusively the resort of the wealthier classes able to ride in their own equipages or in hired vehicles. Here have ye erected neat buildings for innocent amusement, and for the sale of coffee and other refreshments, — and everything is sold according to a tariff made by the city government, and here, of an afternoon, the best society of the city is to be found with children and their 'bonnes,' enjoying themselves about the tables in the cool shades, rambling in the dark walks, playing games on the green sward, or listening to music. And as if this was not enough of waste, ye have on the other side of the town a similar though smaller garden, with a concert hall and restaurant; the hall, though cheaply

finished, yet done with such exquisite taste and beauty, that our own Music Hall looks bare and cold, our Library hall tawdry and tasteless in comparison.

However, I am an American — therefore glory to the name of St. Judas, who carried the bag — the first of sub-treasurers.

Now, though I feel all an American's proper indignation at the Breslauers, for treating the great god of speculation and money-getting with such want of respect, I must confess to having found the promenades and gardens most delicious loafing places. I think as we grow older and the snow begins to fall and collect on our heads and hearts, — snow, which, alas, will never melt away! — that our hearts open more to children; our own, if we have them, those of others if we "wear the willow all round the hat" — in short, not to put too fine a point upon it, if we are old b—, b—, bachelors. The hundreds of these domestic organs, family blossoms, (or whatever be the appropriate image) from the splendidly-dressed infant-bankers, merchants and professors down to shoeless, dirty, half-clad, lively little rogues and rogueses, playing about all day long, some even in the nurses' arms, were a never failing source of amusement. A sickly looking child was a phenomenon. And so was a crying one.

A. W. T.

(Conclusion next week.)

Mozart—Child and Man.

(Continued from page 140.)

You perceive already how my motto is realized: *In te, Domine, speravi, non confundar in aeternum.* You will confess that the manner in which we have been brought by destiny to Olmütz is miraculous, and that it is no less astonishing Count Podstatsky should have been inspired with the idea of taking into his house a child threatened with so malignant an illness. I will not particularize all the kind and gracious things that are done for us, the abundance in which we live; I would only ask how many people there are who would have thus received, of their own accord, an entire family, with a child sick of a contagious malady, into their own homes. This fact, which I shall record in the history of my little one, which I intend to publish in due time,* will certainly do honor to the good Dean, for from this time forth commences in some sort a new era in the life of my child.

The upshot of all this is that I shall return sooner than I imagined to Salzburg, not to expose Wolfgang's life to any further danger. Meanwhile, pray have six masses repeated at the two usual altars.

You will have seen in the letter from M. Grimm, which you sent me opened, what he writes me of the court of Russia and the Hereditary Prince of Brunswick. You will besides have seen how all has gone wrong. And it was at the very time when things were at the worst that God granted us the greatest favors in rescuing our Wolfgang from the perils of the small-pox. This danger surmounted, all else I account nothing. As we are not earning a single obolus, I have several times used my credit. Basta! who knows what God hath in store for each?

No. 30.

The Same to the Same.

Vienna, January 28, 1768.†

On the 19th we went to the Empress, where we remained from half-past two to half-past four. The Emperor came into the antechamber, where we waited till coffee had been taken, and ushered us in himself. Prince Albert and all the Archduchesses were there. Besides these there was not a soul. It would take up too much space to tell you all that was done and said. It is impossible to conceive with what a famil-

iar air the Empress treated my wife, inquiring after the health of our children, asking particulars of our journey, caressing her, pressing her hands, while the Emperor conversed with me and Wolfgang! on music and all sorts of subjects, and several times made poor Nanerl blush. I will tell you all by word of mouth. I do not like writing of things which, gossiping around the stove, many a long head in our country would treat as lies.

Do not, however, conclude that the positive and chinking favors with which we are honored are in proportion to this extraordinary and intimate kindness.

No. 31.

The Same to the Same.

Vienna, January 30, 1768.

It is time I should give you some news of our position. Is it fortunate or unfortunate? I cannot tell. If gold constitutes happiness we are certainly to be pitied, for we have spent so much of our own it will be difficult for us to pick ourselves up again. If, on the contrary, health, talent, and knowledge constitute the true wealth of man, we are, God be thanked, still in good case. The moment of the greatest danger is past. We are all in good health, thanks be to God, and not only have my children forgotten nothing, but as will be seen they are making day by day astonishing progress.

Nothing will seem to you more incomprehensible than the small success attending our affairs. I will as well as I can explain this to you, omitting at the same time that which prudence forbids me to write. It is known, and their theatres show it every day, that the Viennese in general are not curious of serious and reasonable things, that they have little or no idea of such, that they will hear of nothing but follies, and take no pleasure but in silly trifles, dances, devillies, phantasmagoria, sorceries, harlequinades, pasquinades, apparitions, and decorations. You may see any day a fine gentleman all bespangled with orders applaud some coarse pleasantries, laugh at some obscenity of harlequin until he is half choked, while during the most serious, beautiful and touching scenes, in the midst of the most eloquent burst, he will chatter so loudly as to prevent his honest neighbors from hearing a single word. This is our chief rock a-head.

The second lies in the administration of the court itself, which I cannot here describe to you, but it is attended with very sorry consequences for us. All is there dependent on chance and blind fortune, or again on barefaced charlatanism, often on abominable villainess, which, fortunately, is not given to all men. To all these causes have been joined, as far as regards us, all kinds of vexations. On our arrival, our sole care was to procure access to the Court. Now it so happened the Empress had no longer any music at her residence. She therefore sent us to the Emperor. But as his Majesty detests everything that entails expense, it required a good deal of time ere he could come to some decision. Then befel the death of the royal betrothed.

On our return from Moravia, we were received, not at all expecting it, by the most illustrious houses. Hardly had the Empress been informed what had happened at Olmütz, and that we were returned, than it was intimated to us on what day and at what hour we should be admitted. What booted so astonishing a mark of kindness? What was the upshot of it? Nothing; that is to say, a medal, a very handsome one, no doubt, but not worth the trouble of converting it into money. The Empress leaves the rest to the Emperor, the Emperor is careful to inscribe it in the book of oblivion, and it is very certain he imagines he has abundantly paid us when he has abundantly entertained us!

What do the nobles in Vienna? All as much as possible restrict their expenses in order to please the Emperor. So long as the carnival lasts, none think of aught but dancing. There are balls in every nook and corner, and the charges are always jointly defrayed. Even the routs at Court are paid for ready money. All who receives the profit thereof? the Court; for all dances, routs, balls, and plays are farmed, and the profits divided between the Court and the farmers. Consequently, whoever goes to these renders the court a service. And these constitute the political and official expenses of the nobility. We have, among our patrons, some of the greatest personages. The Prince of Kaunitz,† the Duke of Braganza, Mdle. de Guttenberg, the Empress's right hand, the Master of the Horse, Count Dietrichstein, all powerful with the Emperor, are our friends. But think of our bad luck! Again we were prevented from speaking to the Prince of Kaunitz, for he is weak enough to be in such fear of the small-pox that he even avoids people who have only a few red marks left on their faces, as is the case with Wolfgang. He contented himself with informing us, through our

friend Langier, that during Lent he would watch over our interests, for while the carnival lasted, none could succeed in bringing the heads of the nobility all under one bonnet.

I puzzled my head to concert measures, and I reflected with terror at all the money I had already spent, when I learned that the pianists and the composers of Vienna were conspiring against us, except Wagenseil,‡ who was ill and could do little or nothing. The fundamental maxim adopted by these people was carefully to avoid all occasions of meeting us, and being convinced of the science of our little Wolfgang. And why? In order that whenever, and it was of frequent occurrence, they might be asked if they had heard the child, and what they thought of him? they might answer, they had never heard him, and what was said of him was impossible, that it was only a dazzling trick and harlequinade, an affair of confederacy; that he was taught beforehand the music he had to execute, and it was ridiculous to believe he could compose at his age.

They were careful, therefore, to avoid him, for whoever has seen and heard him can talk thus no longer under pain of incurring dishonor. I made one of these good people, however, fall into a trap. I had agreed with a person, that I should be secretly advised whenever he should present himself. He was to bring thither a very difficult concerto which Wolfgang was to be made to play. We came there, and our friend was obliged to hear Wolfgang execute his concerto as though he had known it by heart. Our composer and pianist was astonished to such a degree, that in his admiration he let fall expressions which revealed to me all that I have pointed out to you above. At the last, he added: On my honor, I cannot say otherwise than that this child is the greatest man that has ever lived in this world; without seeing him it would be impossible to believe in him.

In order to convince the public of the real state of the matter, I resolved to furnish a test of altogether an extraordinary nature. I determined that he should write an opera for the theatre. What think you all these people said, and what a hubbub made they? What! shall we seek Gluck to-day seated at the piano,§ and shall tomorrow a child of twelve succeed him and direct an opera of his own production? Yes, and despite of envy, I have even drawn Gluck upon our side; at least, if he be not so in heart, he cannot show as much, for his patrons are also ours. And to make sure of the actors, who in general cause the most discomfort to composers, I have placed myself in immediate connection with them, according to the directions I received from one of them.

‡ Born in Vienna, 1711; died, 1784; signed the treaty of Aix la Chapelle in 1748; was Ambassador in Paris in 1766, where he signed a treaty of alliance between France and Austria.

§ The former music master of the Empress Maria Theresa. ¶ At that period directors of orchestras did not wield a baton as now-a-days, but presided at the piano.

(To be continued.)

The Handel Monument in Halle.

(From the Lower-Rhine Musik-Zeitung.)

HALLE, JUNE 1, 1859.

To-day, the statue of George Frederick Handel was solemnly uncovered to public gaze, the ceremony being conducted in the manner previously announced in the programme. After the chorale, "Lobet den Herrn, den mächtigen König der Ehren," had been performed at seven o'clock in the morning, from the Hausmannsthürme, the students set out, at half-past nine o'clock, in festive attire, and with waving banners, from the buildings of the University to the Market-place, where they took up their position in such a manner as to leave a clear space round the monument. They were followed by several local *Liedertafeln*, also with their flags. At nine o'clock, the grand procession of the festival committee, of the artists who had been engaged in the completion of the statue, of the municipal authorities, of the officers of the Royal University, &c., put itself in motion, and, looking towards the Town-hall, ranged itself in the space left clear round the statue. When the various bodies had thus taken respectively their proper places, the chorus, "Seht, er kommt mit Preis gekrönt," from *Judas Maccabæus*, was performed from the upper balcony of the Town-hall. After this, an address was delivered by Herr von Voss, upper burgomaster of the town of Halle. In the midst of the music which then burst on the ear, with a chorale, the covering of the statue gradually fell, and the likeness of the great master looked down, in the glittering sunshine, on the multitude, who, deeply moved, and filled with admiring astonishment, joined enthusiastically in the three cheers given by the speaker of the address for the artists engaged on the monument. Of course, on such a day, a musical performance was necessary worthily to complete the

* The elder Mozart never realized this intention. On the materials collected for this purpose, however, was based the biography of W. Mozart, written by M. de Nissen, who married the composer's widow, and whose work is the source from which all the lives of Mozart that have ever been published are compiled.

† The Mozart family had returned to Vienna in the beginning of January. The Emperor Francis I. had died in 1765, and was succeeded by his son Joseph II., elected King of the Romans in 1764, and Emperor 1765. Maria Theresa reigned in reality until her death in 1780; Joseph died in 1790.

festival, and Handel's oratorio of *Samson* was selected for the purpose. Mesdames Johanna Wagner and Köster, royal chamber-singers, from Berlin, Herr Tichatscheck, of the Royal Opera house, Dresden, and Herr Sabbath, of the Royal Domchor, Berlin, undertook the solos. The performance, under the direction of Robert Franz, assisted by Herr David, *Concertmeister*, and several other well known artists from Leipsic, began, at eleven o'clock, in the Markt-Kirche, the choruses being executed by the Singacademies of the town. The air from the *Messiah*, "Ich weiss dass mein Erlöser lebt," sung by Mad. Johanna Wagner, concluded the musical ceremony, and, at the same time, ended the festival in an impressive manner. The statue—the work, as is well known, of Heide!—represents Handel in the costume of his time. From the rich flowing wig, the curls of which, by a peculiar shake, were accustomed to express the wearer's content or dissatisfaction to his orchestra, down to the silk clock-stockings and the shoes, all is the purest rococo. A rich gold-embroidered coat clothes the master's imposing form, the quiet, commanding posture of which is also imposing, like that of some field-marshal. The left hand is firmly planted on the side, near the sword-handle, while the right rests upon a music-desk, and holds a roll open at the *Messiah*. On looking up into the massively formed countenance, we meet the commanding, vigilantly anxious glance of this "proposer and disposer" of tune, who seems as if on the point of giving the signal to strike up the "Tröste Zion." The reality of the moment is unconstrainedly combined with the importance of the man. The more characteristic this figure is of itself, the less does it require any allegorical additions on the pedestal. At one period the *Athenæum* strongly advocated these additions, but the sculptor always strongly opposed them, the more strongly, indeed, because he had taken advantage of the music-desk, conceived in the rich Renaissance style, to express himself allegorically in the usual way. While the back of the desk displays St. Cecilia, we see, on the three-sided base, King David playing the harp, and the virgin, who, by the power of song, enchains the unicorn and tames the lion. On the front side, immediately under the open oratorio, is the date 1741, being that of the first performance of the *Messiah*. When the composer turned from opera and devoted himself to oratorio. The monument stands in the market-place, the face of the statue looking towards the Marienkirche, where the celebrated musician was baptized in 1685.

Schubert.

Those who admire German and despise Italian music, those who love Italian music and think German a "bore"—without forgetting all the varieties of amateurs included between these two extremes—are agreed as to the merits and beauties of Schubert's songs. They are thoroughly popular, but not in the slightest degree common, "familiar, but by no means vulgar;" and they are out of place in no concert, whether devoted to facile, unpretending pieces, or to the most severely classical compositions. "In his melodies," says a German biographer of this great musical poet, "we meet the following peculiarities in rare perfection: First of all, great originality; then deep poetic feeling, surpassing truth in expression, novel rhythm, delicate apprehension of the meaning of the poet, vivid force of the imagination, subdued, however, by a certain tendency to melancholy and by a sort of religious unction, graceful and simple turns, easy elegance of modulation, and an inexhaustible novelty of accompaniment." Altogether, Schubert set more than three hundred ballads or poems to music, besides composing a great quantity of waltzes, marches, airs with variations, sonatas, rondos, overtures, and trios; concerted music, psalms, choruses, and cantatas; numerous quartets, and twelve grand symphonies, with as many operas. After such a list as the above—which might be largely added to—it need only be mentioned that Schubert died when he was thirty-two, to show that he was indeed one of the most prolific, if not the most prolific, of composers. One thing to be specially remarked, in connection with Schubert's operas and songs, is the taste he has shown in selecting what in most countries is called poetry, but which in England we have got into the habit of denominating "words." Göthe, Körner, and Heine are the authors of Schubert's "words;" and in these marriages of "music to immortal verse," it is difficult to say whether the verse or the music is most full of life and beauty. "He had but to read a poem over once," we are told, "to improvise music to it and invent beautiful melodies." That these melodies were appreciated and loved by the poets who inspired them, is a matter of literary as much as of musical history. Heine, who wrote for Schubert many of the charming little poems collected under the title of the "Book of Songs," was the first to

carry his fame to Paris, as he was (naturally) the first to denounce the false Schuberts, who arose to profit by the reputation of the composer of the "Adieu," and, above all, the false Heines, who published wretched imitations in French of the most ethereally witty, if not truly poetical, of all song writers. Jean Paul Richter was also a fervent admirer of Schubert's songs, and, after he was afflicted with blindness, knew no greater pleasure, to the end of his days, than that of listening to his friend's enchanting melodies.—*Daily Telegraph*, (London.)

Music Abroad.

London.

Mr. BENEDICT has had his annual "monster concert," with the usual success, and the usual enormous length of programme. This time the multifarious medley embraced thirty pieces. Here is an account of it from the *Musical World* (July 9):

The band on the present occasion was, as usual, select and efficient, and executed, under the able direction of Mr. Benedict himself, the overture to *Der Freischütz*, and Benedict's "Triumphal March," the pieces with which the entertainment respectively commenced and terminated. A selection from Rossini's *Stabat Mater* was one of the chief vocal attractions. This included "Cujus Animam," sung by Signor Ludovico Graziani; "Quis est homo?" by Madame Catharine Hayes and Madlle. Artot; "Pro peccatis," by Signor Badiali; and the air with chorus, "Inflammatum," Madame Catharine Hayes taking the solo part. There was also a selection from Signor Verdi's operas, commencing with a duo from the *Vêpres Siciliennes*. This introduced to the London public Mademoiselle (why not Miss?) Anna Whitty, a young lady who has lately been creating a considerable sensation at some of the principal theatres in Italy. Miss Whitty was evidently nervous when she began the duet with Signor Mongini, whose powerful voice was enough to make any *débütante* timid. Subsequently, however, in "Bel raggio," Miss Whitty appeared to have resumed her self-possession. Here the young artist displayed capabilities of no common order. That her voice is powerful and agreeable in quality, and that she exhibits remarkable proficiency in her art, is to say no more than the simple truth. Moreover, she gave evidence of vigor of style, energetic expression, and true dramatic feeling. At the termination of the air Miss Whitty retired from the platform overwhelmed with plaudits. Signor Mongini was encored in "La Donna è mobile;" Mdlle. Sarolta and Signor Graziani (with chorus) gave the "Miserere" from *Travatore*; and Mdlle. Guarducci sang "Te Romeo t'accise un figlio," from Bellini's *Capuletti e Montecchi*, with unsurpassable beauty of voice and the most genuine expression. Mdlle. Victoire Balse, nothing daunted by these Italian displays, came forward with the Irish ballad, "The last rose of summer," which she sang with so much unaffected sentiment and such true simplicity as to elicit a loud and genuine encore. Mdlle. Artot followed with the *rondo finale* from *Cenerentola*, a very brilliant performance. The *largo*, "Nacqui all' affanno," had many fine points, and showed the young artist a mistress of *cantabile* no less than *bravura*. Herr Reichardt sang "The Troubadour's serenade," a pleasing composition by Mr. Benedict, in his very best manner. Into the merits of the other vocal performances—which were many—we cannot enter, merely naming Madame Enderssohn's execution of her own song, "The laurel," and Miss Stabach's of "Scenes of my youth," from Benedict's *Gipsy's Warning*, as worthy all consideration.

The instrumental performances, besides those of the band already mentioned, were varied and excellent. Herr Engel played a *pasticcio* on the harmonium, introducing the serenade from *Don Giovanni*; Miss Arabella Goddard executed Hummel's "Rondeau Brillant," in B flat (on a Russian theme), and, with Herr Leopold de Meyer, the "Concertante" for two piano-fortes, composed expressly for Mr. Benedict's concerts, by the great Austrian pianist; Herr Joachim gave Spohr's "Dramatic Scene," for the violin; M. Pague performed Batta's *romanza*, "Seul sur la terre," on the violoncello; Mdlle. Marie Moesner executed Godefrord's fantasia, "La Danse des Sylphes," on the harp; and last, not least, Mr. Benedict played his own fantasia for the piano-forte, on "Where the bee sucks." Hummel's "Rondeau Brillant," magnificently played by Miss Goddard, was applauded enthusiastically; the duet for two piano-fortes by Herr Leopold de Meyer, one of the most difficult pieces ever composed for the instrument, and executed by both artists with extraordinary

brilliance and finish, was applauded with acclamations; and Spohr's dramatic scena, in which Herr Joachim displayed all the wonders of his execution, although coming so late, created a *furor*.

The chorus sang "Rataplan" from the *Huguenots*, and the "Hunting Chorus" from *Der Freischütz*.

As appendix we may state, that Madlle. Vaneri, from the Drury Lane Italian Opera, gave the Scotch ballad, "Annie Laurie," with excellent effect. Nor should Mr. Santley be overlooked, not merely for his impressive singing in Beethoven's "Farewell," but for his volunteering to act as substitute for Sig. Fagotti, and giving "Non più andrai," in such a spirited manner as to make the audience perfectly satisfied with the change. To terminate the "appendix," let us pay a just compliment to Sig. Marini, for his admirable execution of "Madamina."

The post of orchestral conductor was shared between Mr. Benedict and Signor Arditi; that of accompanist at the piano-forte between Mr. Benedict and Mr. Lindsay Sloper.

PHILHARMONIC CONCERTS.—There were several attractions at the fifth concert, on Monday evening, in the Hanover-square Rooms, when the following was the programme:

Symphony in C minor.....	Haydn.
Air (Orfeo).....	Haydn.
Concerto in G, piano-forte.....	Beethoven.
Scena (Der Freischütz).....	Weber.
Overture—Jawonda.....	Spohr.
Symphony in B flat.....	Beethoven.
Duet (Figure).....	Mozart.
Overture—Enryanthe.....	Weber.
Conductor—Professor Sterndale Bennett.	

The occasionally frigid patrons of these exclusive entertainments were moved to an unwonted degree of excitement by Madame Clara Schumann's striking, original, and highly colored reading of Beethoven's piano-forte concerto—the one to which Mendelssohn was so partial, and which he played in a style which no other pianist has since been able to approach. In the first movement Madame Schumann frequently reminded us of that unequalled performer, whose fire and animation the gifted lady continually emulated, if she seldom attained that subtle delicacy which distinguished Mendelssohn, even when most impetuous and most entirely carried away by his ardent and indomitable temperament. The slow movement, with less of *reverie* than Mendelssohn used to throw into it, was, at the same time, interpreted in a truly poetical spirit; and the *rondo finale* was given with extraordinary vigor, though, perhaps, less thoroughly finished, in a mechanical sense, than the preceding movements. On the whole, the performance was masterly, and deserved all the applause bestowed upon it. At the end, Madame Schumann was unanimously recalled.

Miss Louisa Pyne sang the air from Haydn's *Orfeo e Euridice* with less effect than we anticipated, for, though somewhat cold and unimpassioned, it is exactly suited to her style of execution. Madame Csillag (of the Imperial Opera at Vienna) gave the grand scene from *Der Freischütz* with extraordinary energy—as if, in short, she had been singing before the lamps, instead of in a concert room. She entered so thoroughly into the spirit of the music, however, and gave such genuine dramatic expression to every phrase, that the strong sympathy of the audience was elicited, and the applause was hearty at the conclusion. Rarely has a first appearance at the Philharmonic Concerts proved more successful.

The entertainment was altogether a good one, and the clear, intelligent, and unobtrusive manner in which Professor Bennett directed every piece, from first to last, was the theme of general admiration. It is as impossible to misunderstand this gentleman's "heat" as to detect him in a single fantastic or mistaken reading. A more strictly "classical" conductor never held the *bâton*.—*Times*.

NEW PHILHARMONIC.—The series of five concerts, under the direction of Dr. Wylde, has been eminently successful, and proves how much can be effected by individual enterprise and energy.

The last concert was one of the most interesting of the series. The programme comprised Beethoven's *Eroica* symphony and choral fantasia; Dusek's piano-forte concerto in E flat (No. 12); Spohr's dramatic concerto for the violin; a fugue by Bach for ditto solo; and overtures by Cherubini and Weber. Everybody was surprised at the performance of the band, taking all things into consideration. With the exception of an unaccountable slip in the last movement of Beethoven's symphony, the execution was irreproachable. The concerto of Dusek created a profound impression, and Miss Arabella Goddard was complimented in the most flattering manner for her very masterly performance. The choral fantasia, too, as far as regarded the pianist, was inimitably given. The dramatic concerto of Spohr was grandly

performed by Herr Joseph Joachim, and the fugue of Bach exhibited his perfect mastery over the instrument in a different way. Madame Lemmens Sherrington was the vocalist, and sang an air by Pacini with great brilliancy.

Italy.

FLORENCE.—Signor Bazzini, the violinist, is giving at present concerts for the benefit of the Italian movement. In recording this the *Neue Berliner Musikzeitung* says: "Nothing can surpass the ingratitude of the Italians against their monarch;" to understand which remark it should be stated that Signor Bazzini is a Milanese, and two years since was appointed *Kammer-Virtuose* to the Emperor of Austria.

TURIN.—A Turin paper writes as follows:

"There is now in Turin, free of any engagement, the charming *prima donna*, Enrichetta Camilli, who has already sung with great success at Cagliari, and was secured for the current season at the Teatro Alfieri, which has since been obliged to close. Madlle. Camilli possesses a beautiful voice of extensive compass, and is thoroughly practised in her art. She has also a personal appearance attractive enough to make the fortune of a theatre. For this reason we can recommend her to our far-seeing *impresarii*, who are certainly not likely to allow her to remain in idleness."

The young lady of whom the Piedmontese journal speak so highly is an Englishwoman—Miss Camilla Chipp, daughter of Mr. Chipp, our own great musician of the drums.—*Musical World* (London.)

Dwight's Journal of Music.

BOSTON, AUGUST 6, 1859.

MUSIC IN THIS NUMBER. — Continuation of the Opera, "Don Giovanni."

Uniform Musical Pitch.

From the report of the discussions in the London Society of Arts, which we have recently copied, there would seem to be a pretty general tendency in England to fall in essentially with the movement in France, which has resulted in the adoption of a Normal Diapason by Imperial decree. It is agreed on all hands that the pitch has got strained up to an unnatural, uncomfortable height; that the now reigning concert pitch is the terror and the death of singers. But how much shall the pitch be reduced? The French decree says to the standard of A at 870 vibrations per second, or C (middle C) at 522 vibrations. This, it is agreed, will be a very considerable alleviation of the grievance; and therefore, for the sake of unity, for the sake of getting some convenient pitch established through the world, the English musicians seem quite willing to concur, without much question, in the Imperial "Normal Diapason."

But if, instead of any arbitrary standard, there can be found one based on simple, general, unitary principles of science; if Nature herself, and the Mathematics, point out some clear system for the measurement of musical vibrations, which shall be in perfect correspondence with other normal scales of measurement, as those of time and space, would it not be far better, and in the long run far more practicable to adopt that.

Sir J. F. W. HERSCHEL has addressed an important letter on the subject to Dr. Whewell, chairman of the Musical Pitch Committee at the Society of Arts, — a letter which shows more scientific grasp of the subject than anything which has yet appeared. He proposes to reduce all to the simplest unit, supposing one vibration in a second as the foundation (far below all audible

depths of bass) of the whole great scale or diapason of tones. This he supposes to yield a note C, nine octaves below our middle C. There is also a good natural reason for this: for since "middle C" lies just about equatorially between the extreme highest and lowest tones of the whole range of tones of the human voice in all its registers, so too it is natural enough to suppose some deeper octave of this same C to lie at the imaginary bottom and beginning of the whole ascending scale of tones. Let C therefore be the unit; let our lowest imaginary C stand for one vibration; doubling the number nine times we get for the "middle C" 512 vibrations, which differs by only ten from the new French standard. What a pity Herschel was not in the counsels of the French Commission, when by the suggestion of so slight a difference the thing might have been put at once upon a simple, unitary basis!

But we give the letter, which is clearer than any abstract we can make of it. It is valuable also for its suggestion of a natural cause for the rising of the pitch, found in the very nature of harmony.

Collingwood, June 14.

Sir,—I regret that it was not possible for me to attend the meeting of the Society of Arts on the subject of a fixed musical pitch or diapason; but understanding, from the reported proceedings of the meeting (as, indeed, might have been reasonably expected) that a Committee has been formed to consider the subject more deliberately than could be done in a general meeting, I beg leave to offer my opinion in the form of a letter.

The subject is extremely simple in itself. All are agreed that the present pitch is inconveniently high and must be lowered. All are desirous that when once lowered it should be kept from rising again, to which there is a continual tendency, arising from a distinct natural cause inherent in the nature of harmony, viz., the excess (amounting to about eleven vibrations in ten thousand) of a perfect fifth over seven-twelfths of an octave, which has to be constantly contended against in upward modulations, whenever violins or voices are not kept in check by fixed instruments. But perhaps all are not aware that the evil of fine ancient vocal compositions having thus been rendered impracticable to singers in their original normal key is a very great one, inasmuch as transposition to a lower normal key involves the sacrifice of the adaptation of the peculiar character of the key (a character intended and felt by the composer), and the substitution of a totally different incidence of the temperament on the series of notes in the scale, and goes, therefore, to mar the intended effect and injure the composition, as much as an ill-chosen tone of varnish would damage the effect of a fine Titian.

Since, however, all are agreed that the pitch must be lowered, the only remaining question is, how much? Now, if there were any prospect that this operation which has now to be performed, and which our French neighbors consider themselves to have performed, could be repeated some twenty years hence, I should be disposed to acquiesce, for the mere sake of acquiescence, in the conclusion they have come to, viz., to fix A (for the present) at 870 vibrations per second, which is equivalent to fixing C at 522, looking forward to a future step in the same direction which should bring it to 512; there to remain henceforward invariable. Such a C, being the ninth octave of a fundamental note corresponding to one vibration per second, has a claim to universal reception on the score of intrinsic simplicity, convenience of memory, and reference to a natural unit, so strong that I am amazed at the French not having been the foremost to recognize and adopt it, when it is remembered that their boasted unit of length, the metre, is based on the subdivisions of a natural unit of space, just as the second (a universally used aliquot of the day,) is of time; the one on the linear dimensions, the other on the time of rotation of the earth.

But as there is not the least chance that the present move will be otherwise than final, I confess myself disposed in this matter to be more French than the French themselves; to act once for all; to adopt the C of 512 vibrations, and so to carry out this as part and parcel of a complete natural metrical system, which would recommend itself to all nations on its own merits, while possessing the additional

and not inferior merit of meeting more fully than the half-measure proposed, the wishes of the singer, and the requirements of that most perfect and charming (because most naturally affecting the feelings) of all instruments, the female voice: which I consider, in any discussion of the kind, ought to be held paramount to any possible claim on the part of wood, brass, wire, or catgut. It is clearly the interest of any lover of music that the pitch should be such as can be maintained by a vocalist, not merely in her highest vigor of youth, but up to an age when the voice, though still perfect, and, in fact, improved and mellowed by time and practice, is yet unable, without painful effort, to reach the extreme elevation it could accomplish without difficulty at an earlier period.

If a change be made, I do not believe the instrument-makers would find their interests at all more or less affected whether the pitch were lowered to, and permanently fixed at, 522 or 512. In either case, they would stand disembarassed at once and for ever of the necessity of consulting the varying convenience and caprice of their customers in different places, and it must (assuredly it ought) to be to them a matter of perfect indifference what the requirements of the public in that respect may be. As to what is alleged of the superior brilliancy and sonority of instruments pitched a comma or two higher than others, I regard it as mere professional jargon, unworthy of the slightest consideration.

I will add only one further remark. The 512 c is independent of any standard of length or of the velocity of sound. It has nothing to do (as seems to have been assumed in one of the letters read to the meeting) with 32 feet as the length of an organ pipe, supposed (but very erroneously) to yield its fourth lower octave. If we would introduce extraneous considerations of this kind, we might take as a fundamental unit, on the French metrical system, a wavelength of one metre, or its binary multiples or sub-multiples. This would give (taking the velocity of sound in dry air at the freezing temperature at 1,090 feet) an λ of 664.4 vibrations for the nearest approach to the new French λ , corresponding to an λ (tuned as a fourth above it) of 886 vibrations, the difference between which and the French standard lies in the wrong direction, and which coincides exactly with the Bordeaux pitch, as stated in the reports of the French commission. Again, if we take the velocity of sound at the British standard temperature (62°) at 1,124 feet or 342.6 metres, we shall be led to an λ of 685.2 vibrations, corresponding to an λ of 856, and a C of 514, a very near approach indeed to our own proposed C.

Or again, if we combine the British standard yard as a wave length, with a velocity of 1109.6 feet per second, corresponding to the mean temperature 49° 27 Fahr. at Greenwich, so as to get a purely British fiducial note, we are led to an λ sharp of 789.7 vibrations, corresponding to a C of 526, which, though nearly approximating to the French C, lies above it, and is on that account objectionable. As the origin of a musical system, moreover, it would be an anomaly to take as the fundamental (or, more properly, fiducial) note of the diatonic scale the sharpened fourth of its key-note. And a similar objection, *mutatis mutandis*, lies against both the former modes of derivation. Theoretically speaking, also, as the mean velocity of sound varies in different climates, all such modes of humoring or cooking a fundamental note into conformity with a predetermined result must be condemned.

I am, &c., J. F. W. HERSCHEL.

The School Festival.

We had only room, last week, to give a brief description of that most interesting and successful experiment. The lesson to be derived from it is mainly this—made obvious that day to all who had the privilege to be present: that nothing can unite a great mass of children more happily, or place them in a more agreeable and hopeful attitude before teachers, parents and the world, than teaching them properly to sing plain but appropriate melodies together, and so blend their voices and their hearts in a beautiful and universal language of thoughts pure and sweet and holy. To which add, that as a means of order among a thousand restless and impatient ones—order, which is as good as gone when cheerfulness is lost—music in the schools is the very best of modern inventions. So much at least was fully illustrated in the Festival and the musical prepa-

ration for it. The question whether children (almost without an exception) can be taught to sing, was long since settled in the affirmative. But there were two or three special points suggested by that Festival, which we will briefly hint.

1. We were more than ever convinced that the directors of the music-teaching in our public schools have begun with the right method, in making the vocal exercises to consist mainly and principally of the singing of plain, substantial Chorals, in long notes, and in unison. Pieces of more flowing and varied melody, like that Prayer from "Moses," are well enough for occasional variety. But it is not by any singing of lively or sentimental tunes, readily caught by ear, that children really learn to sing. The first thing is to acquire the art and habit of forming true musical tones; of delivering the voice rightly, of sustaining, rounding, swelling and diminishing a tone, so that it shall be singing and not shouting, nor hum-drum drawling, nor mere humming. Serious as these old hymns may be, and slow, yet there is something grandly refreshing in the uniting of a mass of fresh young voices, in pure, full-voiced, musical utterance, upon such long swelling tones, which cheers as well as solemnizes, like the ocean or a boundless landscape. They who sing, as well as they who hear, are cheered and strengthened by it; whereas the singing of lighter and more "taking" melodies, popular tunes and airs, is sure to become a promiscuous, listless, wearisome affair, expressive of nothing and answering no useful end. To be a part in a grand and sublime effect, in a great beautiful whole, must be an inspiring experience to a child; and so by joining in this act, (which implies systematic, strict instruction) he learns a nobler life-ideal, has experienced the joy of being lifted above mean and individual feelings.

2. Holding on, then, to the Chorals as the foundation of vocal training, as well as the chief feature in the public performances, we would still entertain the question, whether the teaching cannot yet be carried some steps further in the direction of artistic culture. Cannot an advanced portion, at least, of the scholars be taught to sing in parts, as well as in unison? Cannot the charm of harmony be added to that of melody? In a similar Festival at Cincinnati, last spring, where twelve hundred children also sang, we are told that the four parts of harmony were fairly represented, the bass being of course limited to a comparatively few older boys — older, we fancy, than are found in the Boston schools. And at our Festival we had one good instance of three-part harmony, of female voices, in the beautiful *Sanctus*, sung by the girls of the High and Normal School. Of course simple unison or plain-song must be the first and the essential thing; for that takes in the whole; that only suits all voices, and is level to all capacities. But on the basis of this general rudimentary culture, should we not rear something higher? It soon appears that some, a goodly proportion doubtless, out of the 1200, have a more decided aptitude for music. Is it not a duty which we owe to their natures, to their culture, to lead them some steps farther on in the acquirement of an art in which they may be so useful to society? Why should not large choirs grow up in this way, from our public schools, of youths and maidens competent to sing in churches and in oratorios and public festivals, and to furnish members for permanent choral so-

cieties, which shall be a public blessing, and give us a true musical character in the world? We would not hurry or force matters; but a little well-directed effort made in this direction may result in making this a musical community.

3. If we are to have more such Festivals, as there is every cause to hope we shall, let us take one lesson from these two first experiments. Let us trust to Music more entirely for the interest and inspiration of the hour. No more long speeches! It is a wearisome infliction even on the audience, and a cruel exaction on the patience of the children, who have industriously prepared themselves and kept themselves so admirably in order, through long hours, for this our pleasure, to make them sit another hour vainly trying to listen to educational discourses, which, however excellent in themselves and in the right time, cannot possibly begin to utter the true, live word of this occasion with the eloquence and the effect that their own music utters it. A brief introduction, like the happy one by Dr. Upham, and the Mayor's few remarks in preface to an official act, would be quite enough. Let Music say the rest, and there will be nothing said that is irrelevant.

Musical Chit-Chat.

Our friend THAYER (the "Diary"), after passing the year past in Berlin, with brief visits to Hamburg, Leipzig, Halle, Breslau, Prague, &c., diligently pursuing his great object of writing a life of Beethoven, and at the same time doing great service to our Boston Public Library, and to music and the friends of music generally by purchasing musical collections, has arrived in Vienna. Here he has to make a few last researches, which will complete his materials for the *Life*, after which we trust the book will soon appear. Mr. Thayer found many letters of the great composer in Prague, and he has, or is to have, copies of them all. We understand that a searching review from his pen of Marx's *Life of Beethoven* will presently appear in the *Atlantic Monthly*.

The following, which we find anonymous in a newspaper, contains true and genial philosophy for these hot times, and for all times:

Laughter and Music are alike in many points; both open the heart, wake up the affections, elevate our natures. Laughter ennobles, for it speaks forgiveness; music does the same, by the purifying influences which it exerts on the better feelings and sentiments of our being. Laughter banishes gloom; music—madness. It was the harp in the hands of the son of Jesse, which exorcised the evil spirit from royalty; and the heart that can laugh outright does not harbor treasons, stratagems and spoils.

Cultivate music then, put no restraint upon a joyous nature, let it grow and expand by what it feeds upon, and thus stamp the countenance with the sunshine of gladness, and the heart with the impress of a diviner nature, by feeding it on that concord of sweet sounds which prevails in the habitations of angels.

Mr. GEO. WM. WARREN, the genial and popular musician and teacher in Albany, N. Y., has had the pleasant surprise of an Honorary Membership in the Philharmonic Society of Florence, Italy. The Albany papers publish the correspondence, of which we copy the following "Letter from the Conductor":

FLORENCE, June 8th, 1859.

SIR—The praises often times repeated by Miss Isabella Hinkley, and full justification in the excellent manner with which you have conducted her musical education.

The merit which is your due as her teacher, and your skill as a composer, (of which the words of Miss Hinkley render us certain) merit our attestation of praise and esteem on the part of the Florence Philharmonic Society, which appreciates and admires the musical worth of your young pupil; and this attestation the same Society have wished to give you, by writing, at my proposition, your name in the roll of its honorary members. Of this act, official information will be given you by the Secretary of the Society, who will contemporaneously send you the relative Diploma.

Florence, mother of the Fine Arts in Italy, and Capitol of the ancient cradle of European Civilization, remembers with pride, that the beautiful part of the world which you inhabit, and which in such brief time, has known how to elevate itself to such a height of civilization, is called by the name of one of its citizens, whence it is, that we, admirers of your civil virtue, welcome with pleasure, every circumstance that presents us an opportunity of offering you a certificate of brotherhood and esteem.

Accept the sentiments of my most profound esteem, and believe me,

Yours, most devoted,

LEO PULITI.

To Mr. GEORGE WM. WARREN, Albany.

ADELAIDE PHILLIPPS has received large offers for the next opera season both from Maretzek, for Havana, and from Strakosch, for the Academy (i. e., the three Academies) of Music. . . . Mr. C. JEROME HOPKINS, of New York, has introduced the novelty of an "Organ Matinée" at Saratoga. We have organ matinées and mid-days and soirées here in every street. . . . We copy on another page an account of the Handel Statue festival in Halle, the composer's birthplace. A bronze statue of Handel has also been erected at Berlin.

MADAME JENNY LIND GOLDSCHMIDT is to visit Ireland in the autumn, for the purpose of singing in oratorios. She intends giving the "Messiah," for the benefit of the Mercers' Hospital, in Dublin. . . . CARL FORMES, the celebrated basso, recently passed through London, en route to the Rhine, where he intends remaining for a short time to repose after his arduous tour through America. . . . Mr. BALFE, the composer, recently took a benefit at Drury Lane, at which "La Zingara" was performed with Miss Balfe in the part of the heroine. . . . A symphony, oddly entitled in these days of odd titles for symphonies, "The Marriage of Alexander the Great and Statira," has just been produced at Berlin, the composition of Herr ZOBEL, who is announced as a pupil of Dr. Liszt, and as writing in his manner.

LISZT has composed the eight Beatitudes in the Sermon on the Mount for a baritone solo with mixed choir and organ obligato. . . . On the 19th of June a Mass by A. ANDRE was performed in the Thomas church at Leipzig, and seems to have given great satisfaction. . . . FLOROW's new opera, *Der Müller von Moran*, has been given with success in Königsberg. . . . BERLIOZ is said to be meditating a dreadful project; it is no less than the setting to music of the entire twelve books of Virgil's *Æneid*. . . . Handel festivals have been held in Königsberg and in Brunswick. . . . ROGER, the famous French tenor, is said to have retired from the stage; his voice has suffered greatly.

The *Picayune* says M. Boudouquie has succeeded in making some excellent engagements for the coming operatic season in New Orleans.

Among these are Mlle. Geismar, a singer of high reputation, her rôle being both soprano and contralto, and another Prima donna, whose name is not given. These artists will replace Mlles. Bourgeois and Lafrange. Also Mons. Melchisedec, a baritone, from the Rouen Opera, who has attained a great fame there, our old friend and favorite, Mons. Genibrel, primo basso in grand opera, who, since his departure from the New Orleans lyric boards, has been achieving great success in some of the principal French theatres: Mons. Valair, first comic opera base, in the place of Mons. Villa, a good actor and singer, with a fine voice and good comic powers; M. Patts, *chef d'orchestre* for the drama, comedy and vaudeville. He has also secured two exceedingly talented and celebrated principal artists. One of these is the young and beautiful St. Urbain, one of the stars of the Italian Opera in Paris, where she has created the rôle of *Martha*, in Flotow's popular opera of that name. This elegant prima donna will sing in most of the operas of the Italian composers and those of the French comique school: "L'Étoile du Nord," "La Fille du Régiment," "Le Pardon de Ploërmel," the last great success of Meyerbeer.

The other new engagement that Mr. Boudouquie has made, is that of Mlle. Fanny Fettingler, a chanteuse légère of high reputation. Her forte is the opera comique. She is young and beautiful, and has filled brilliant engagements in Bordeaux, Marseilles, Brussels, &c. Mr. Boudouquie, at last accounts, was in negotiation, that promised to be successful, with one of the best of the *tenori robusti* in France.

Musical Correspondence.

BERLIN, JULY 12.—The war excitement during the past three months has been very unfavorable to musical as well as to many other interests. After a series of fruitless efforts, the Royal Opera, already greatly in decline, saw itself compelled to close several weeks earlier than usual. Johanna Wagner was married about the beginning of that time, and the other principal singers received a very early leave of absence, their places being supplied by "star" performances. Only indifferent singers from foreign theatres were heard during this time at Berlin. One of the best of them was Herr BETZ, of Rostock, as Wolfram in the *Tannhäuser*. His voice has compass, power and volume; a bass voice in its character, it yet has good sound in the highest baritone region. His intonation is at times uncertain, owing to a thick-

ness of tone, by which also the purity and distinctness of enunciation are affected.

The most distinguished "guest" was the tenor, **ANDER**, from Vienna, who sang in *Martha*, *Fidelio*, *Lohengrin*, *Robert*, *Masaniello*, *Belmont*, *Oberon* and *Lucia*. **ANDER** was too eminently a lyrical tenor not to find the part of **Lionel** in *Martha* a brilliant one for him, and therefore we (exceptionally) greeted **Flotow's** opera with joy. In the delivery of the *castellena* especially, **ANDER** excelled, and in the tenderness and richness, as well as ease and certainty, with which even the highest passages were uttered. In his acting we meet an intelligence, which always moves within the bounds of moderation and repose. **ANDER** is still a model for our German singers; especially in the present decline of dramatic song. In short, the memory of his engagement, terminating with the rôle of *Masaniello*, will still, in spite of the fact that his voice has long since lost its first fresh bloom, remain richly satisfactory, since the lyrical element, of which he is the best interpreter at present, takes root deeper and longer in the heart, than the most transporting impersonation of a hero.

One of the most unfortunate attempts to secure a full house during these hard times was the selection of **Verdi's Ernani**. When we compare the faults and excellences of this work, and weigh its claims to representation on the German stage against those of many much neglected classical German works, we find them exceedingly small. The text is a poor dilution of **Victor Hugo's** famous drama, a senseless putting together of **Hugo's** striking situations, without artistic consistency, more wretched even than the working over of *Lucrezia Borgia*. The German translation is the most ridiculous caricature and distortion of language that exists in this kind; but the music is the strangest mixture of imitation, originality, triviality, and traces of unmistakable talent. The treatment of the voice parts, although going far above the modest pretensions of the good Italian school of singing, is yet less violent than in the new French and new German operas (of "the Future"). Although the work was brought out with the best talent now available, and with much splendor, still, it was easy to foresee, the impression of an opera, whose effects rest purely on the Italian and French manner of singing, was in the German performance but the shadow of the success it has had on the Italian stage.

A representation of **Gluck's** classical *Iphigenia in Tauris* suffered sensibly under the hot summer temperature. **Frau KOESTER** gives you something almost perfect in this part, so far as pure plastic representation and a noble style of singing, free from modern sentimentality, are concerned; but this time neither she nor the other female artists, female chorus included, were free from false intonations, which to the hearer often made harsh discord with the orchestra. **Herr KRÜGER** and **Herr PFISTER** were satisfactory in the lyric passages as *Orestes* and *Pylades*, but they will never rise to classic declamation; the high baritone part of *Thoas* was assigned to our accomplished veteran, **Herr ZACHESCHKE**,—one of the many inexplicable blunders of our present regime. The constant struggle with the highest register of his voice excluded all regard to the representation and made his bearing angular and constrained. The royal chapel (orchestra) alone gave (with the exception of a few mistaken tempos) a clear image of the sublime and glorious score.

As I mentioned before, owing to the war troubles, the military enrolment of the most useful portion of the male world, and the consequent depression felt in all relations, even the Royal stage, after several vain attempts and the abandonment of new works in course of preparation, was compelled by thinner and thinner houses to close on the second of July and take a vacation of several months. On the other hand the **Königsberg Opera Company** of **Woltersdorf** is rendering a service, on the small and acousti-

cally very unfavorable stage of **Kroll's** winter garden, by the production of musical farce and comic opera; and in the "*Barber of Seville*," in "*Aschenbrödel*," and in the *Domino Noir*, **Fraulein POLLAK** has distinguished herself as a graceful singer, and **Herr KNAACK** as a genial comedian.

The beautiful Song Festival which **STERN's** *Gesangverein* holds every year in **Treptow** on the *Spree*, near **Berlin**, was this year devoted to a benevolent object and was well countenanced as in past years. Many gondolas, with gay streamers gleaming in the sunshine, covered the *Spree*, and far away resounded merry or pensive songs from the mouths of many graceful ladies, united with the fine male voices of this richest *Gesangverein* perhaps (so far as vocal material is concerned) in all Germany.

Of the virtuoso performances of strangers the most interesting have been those of the concert-master and violinist **MAX WOLFF** of **Frankfort on the Main**; of the piano virtuoso **LEOPOLD DE MEYER**, from **Vienna**; and of the sisters **FERNI**, from **Italy**. **WOLFF**, who is still a very young, but much distinguished man, partly no doubt on account of his very winning exterior, has a neat technical execution and a brilliant coquetry in his playing, but lacks fullness of tone and deeper conception. He seldom rises to the point of entering with feeling and discrimination into the intentions of the composer. The thing he played in the most honest, solid manner was a *Sonata* by **Rode**, while he wholly missed the spirit of the beautiful *Adagio* in **Mendelssohn's** *Concerto*.

With **LEOPOLD DE MEYER** it is the elegance of his passages, his airy, gently breathing *pianissimo*, and the sweet expression of his melody, that lend peculiar charm to his playing. Otherwise he too belongs to the superficial artist natures, a characteristic sample of our external age; his compositions deserve no consideration, being mostly trivial, planless pot-pourris.

The most electrifying thing was the violin playing of the **FERNI** sisters. It has not altogether the Italian character, and resembles the French school of **Sivori** and **Bazzini**. A very thin-strung violin; a sweet, elegiac tone of utmost tenderness; a soft breath of sadness even in the most lively themes; eminent facility with the left hand; and noble carriage of the bow. On the other hand, the heroic side of the violin, its sensuous tone-coloring, is undeveloped. But the youthful grace of the blooming sisters, their charming emulation, forbids the feeling of monotony, even in many trivialities. The *Milanollos* were more important, certainly; but they unfortunately were homely little maidens, while the *Fernis* excite enthusiasm by their outward grace and beauty. The passages which they execute together seem to proceed from a single instrument, while in playing separately they betray a considerable difference of temperament.

At the end of the season, **Dr. ZOFFE** produced his latest work before a brilliant audience, in which learning and diplomacy were numerously represented. It is called "*The Wedding Feast of Alexander the Great*," founded on **Märcker's** *Alexandrea*, and was performed by pupils and members of the *Opera Academy*. A cheerful, lifesome work, a fervent glorification of love, even to its most earnest, tragic meaning; the main features are solemn and majestic, even reverential; but the work is seasoned, on the other hand, with a Southern fire carried to a bacchantic pitch of joy in life (in the drinking song).

Frau BURCHARDT, in her last concert, introduced the "*Medea*" of **Euripides**, with **TAUBERT's** music to the choruses. If a **Mendelssohn** found it impossible to subdue this abstract poetry to music, so much the more must **Taubert**, the happy composer of the "*Kinderlieder*" (Children's Songs), have been wrecked upon the problem. He could scarcely command a breath from the antique world. *ff.*

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Instrumental Music.

Marguerite Polka. *H. Laurent.* 25

Sparkling and inspiring. This Polka has long since found its way to our orchestras and will sound familiar.

La Belle Fontaine. Polka Mazur. *G. W. Stratton.* 25

Light Infantry Polka. *A. C. Pond.* 25

Cecilia Waltz. *J. M. Hurley.* 25

Ladies Yacht Club Schottisch. *Alphonse Laduc.* 25

Pretty dance music, which must please both players and dancers.

Les Huguénots. (Revue melodique.) 4 hands. *Beyer.* 60

The first (pupil's) part quite easy; the second part, intended for the teacher, rather more difficult. The arrangement is brilliant, and the most favorable ideas are brought in.

Annie Laurie. Arranged for three performers on one pianoforte. *T. Bissell.* 15

For the practice of quite young pupils, who are thus agreeably instructed in keeping time.

Duet in "Linda" and Serious Family Polka, arranged for a small Band of Six Instruments by *B. A. Burditt.* 60

A new number of the "National Orchestra." For amateur bands this collection is exactly suited.

For Flute and Piano.

Miserere, and Ah che la morte, from "Trovatore." *R. S. Pratten.* 25

Amis, le coeur d'Halène. From "Vêpres Siciliennes." *R. S. Pratten.* 25

Parigi o cara. From "Traviata." " " 25

Sempre libera. " " " " 25

Ah! forse è lui. " " " " 25

Brindisi. " " " " 25

Jour d'ivresse, " "Vêpres Sicil's." " " 25

Merci jeunes amies. " " " " 25

Si la stanchezza. " "Trovatore." " " 25

Easy pieces for amateurs, arranged by an eminent London professor.

Violin and Piano.

Leinats's Klänge Waltzes. *Labitzky.* 25

Rays of Hope. (Hoffnungstrahlen). Waltzes. *Loaner.* 35

Two gems of the waltz, arranged for amateurs on both instruments.

For Small Orchestra.

Shells of Ocean, arranged for five or six instruments. *Burditt.* 60

Amateur Orchestras or Country Bands, in want of suitable music for serenading, will find this an excellent piece.

Books.

PANSEBON'S A B C OF MUSIC, or, Progressive Lessons in the Rudiments of Music and Sol-feggi. Translated by J. R. Fry, with additions by F. Dorigo. Abridged, \$1.00. Complete, 3.50

This work aims at the introduction of a system adapted to the physical ability as well as the intelligence of children. It is highly approved of by the most eminent foreign composers and professors, and is adopted as a standard work in the Paris and other celebrated Musical Conservatories of Europe.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, for Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of *SHAWM*, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solifuggios, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING, BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "Mason's Vocalizing Exercises and Solifuggios." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "Russell's Elements of Musical Articulation." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "Anthem Edition."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. R. GRAY,

" J. H. HIDLEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Beloit, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—RICEY, MALLORY & CO.

" APPLEGATE & CO.

Chicago, Ill.—S. C. GRIGGS & CO.

" W. B. KEEN.

" HIGGINS BROTHERS.

" D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCIS RAYMOND.

" M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Indianapolis, Ind.—STEWART & BOWEN.

Janesville, Wis.—J. SUTHERLAND & CO.

" MOSELEY & BRO.

Fort Wayne, Ind.—O. L. HILL,

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Manassas, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOR.

" H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

" E. DARROW & BROTHER.

St. Louis, Mo.—KEITH & WOOD.

" L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" PECK & RUDD.

Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,

ALBANY, N. Y.

ADOLPH KIELBLOCK,
Residence, 286 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
344—cf 8 Temple Place.

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.

EDWIN BRUCE,
Teacher of the Piano-Forte and Singing-
ROOM, BOWDOIN STREET CHURCH.

J. C. D. PARKER,

Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

MR. ZERDAHELYI, THE PIANIST, continues to
give Instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 240

JULIUS EICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Bermann Baum,

Residence, No. 47 Hancock Street.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicho-
las Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 357

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,
Music and Musical Instruments,
SPRINGFIELD, MASS.

O. O. CLAPP & CO.

DEALER IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.

ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

TUCKERMAN'S COLLECTION OF ENG-
LISH CATHEDRAL CHANTS. Including
the Gregorian Tones. The whole adapted to the Canticles,
and Occasional Services of the Protestant Episcopal Church;
Services for the Holy Communion, and the Burial of the Dead
with a Morning Service in F, consisting of Te Deum and Bene-
dictus. Price, \$2.50.

Published by Oliver Ditson & Co., Boston.

WESTERN BELL, (THE.) A New Collection of
Glee, Quartets, and Choruses. By F. H. Pease and
E. A. Perkins. This volume will be found of unusual excel-
lence. The great variety and originality of its contents will
fully meet the wants of those who, wearied with the continued
repetitions of old songs in books of this nature, have long de-
manded something new. Price, \$1.

Published by Oliver Ditson & Co., Boston.

MANNING'S FIRST PREMIUM PATENT MELODEONS.
William N. Manning, Manufacturer and Patentee, 118
Essex Street, Salem, Mass. For sale by E. H. Wade, 197
Washington Street, Boston. 578

NEW BOOK FOR THE VIOLIN.

**THE
OPERATIC
Violin Instruction Book!**
CONTAINING
THOROUGH INSTRUCTIONS
AND A LARGE VARIETY OF
OPERATIC AND OTHER MUSIC,
BY D. M. H. MAY.

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system of instruction that will lead them to the acquisition of all necessary information in a very short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work. The Music for general practice and recreation has been compiled with much care, and comprises the following admirable selections:

OPERATIO MELODIES.	
Air.....	La Dame Blanche.
Air.....	Elisir D'Amore.
Air.....	Lucresia Borgia.
Air.....	Romeo and Juliet.
Ah! bello a me ritorno.....	Norma.
Ah! che la morte.....	Il Trovatore.
Airs.....	Barber of Seville.
Come, brave the sea.....	I Puritani.
Come o'er the moonlit sea.....	Masaniello.
Dead March.....	La Gasm Ladra.
Deh con te.....	Norma.
Di provenza il mar.....	La Traviata.
D'un pensiero.....	La Sonnambula.
Ernani Invola mi.....	Ernani.
Falrics' Chorus.....	Cinderella.
Fra Diavolo Waltz.....	Fra Diavolo.
Galopade.....	William Tell.
Hence Discontent.....	La Rayadere.
In happy moments.....	Maritana.
Tu tears I pine.....	I Lombardi.
Idhamo, (Brindisi).....	La Traviata.
March.....	Norma.
On yonder Rock.....	Fra Diavolo.
O haste crimson morning.....	Lucia.
Pariga O Cars.....	La Traviata.
Rondolito.....	Ernani.
Salut, a la France.....	La Fille du Regiment.
Selection.....	Elisir D'Amore.
Si la stanchezza, (Prison Duet).....	Il Trovatore.
Stride la vampa.....	"
Then you'll remember me.....	Bohemian Girl.
Tu che a dio.....	Lucia.
Tu vedrai la sventura.....	Il Pirata.
Troienne.....	La Fille du Regiment.
Waltz.....	La Dame Blanche.

POLKAS, WALTZES, AIRS, &c.	
Annie Laurie.....	Marselles Hymn.
Ariel Waltz.....	Moorish Waltz.
Blue Bells of Scotland.....	New York Scottish Dance.
Carnival of Venice.....	Ratoga Polka.
Chelsea Galop.....	Reedover Waltz.
Dahila Waltz.....	Shamrock Waltz.
Edin Waltz.....	Shells of Ocean.
Far from thee childhood's home.....	Songat Waltz.
Favorite Waltz.....	Sounds from Home, Waltzes.
Gazelle Waltz.....	Tyrolase Peasant's Song.
Heather Bell Polka.....	Verbena Waltz.
Hope Star Schottische.....	Venitian Galop.
Last Rose of Summer.....	When the Swallows Homeward.
Long, long ago.....	Woodbine Schottische.
Lightning Galop.....	Zephyr Polka.

AIRS WITH VARIATIONS.
Air, with Brilliant Variations.
On Yonder Rock Reclining. With Variations.
Tyrolase Air. With Variations.

PRICE ONE DOLLAR!
On receipt of which a copy will be sent by mail, post-paid.
Published by Oliver Ditson & Co., Boston.

**NEW AND ELEGANT VOLUME
OF
SONGS AND CHORUSES,
With Piano Forte Accompaniments.**

**JUST PUBLISHED.
THE PARLOR GLEE BOOK**
CONTAINING ALL THE PRINCIPAL

**SONGS AND CHORUSES
PERFORMED BY
"OROWAY'S SCOLANS,"**
Arranged for the Piano-Forte.

The following Popular Songs are comprised in this work:
Charming Little Clay. Moss Grown Dell.
Give me your hand, old friend. Mother, dear, I'm thinking of
Going Home. Silver Moonlight Winds.
Home Again. Silvery Midnight Moon.
Home Delights. Twinkling Stars are laughing.
Leaving Home. Wake, Dinah, Wake.
Love Starry Hours. Wishing Love by Moonlight.
Minnie Dill, or Maumee River. I'm home and my ramblings.
[Handsome and durably bound in illuminated covers, tinted edge; a very attractive and desirable addition to every player's stock of Piano Music. Price \$1, at which price it will be sent by mail post-paid.]

Published by Oliver Ditson & Co., Boston.

**STOCK OF A
First-Class Music Store for Sale!**

AN EXCELLENT OPPORTUNITY FOR ANY PERSON DESIROUS OF ENGAGING IN THE MUSIC BUSINESS, is now offered by a person about retiring from the Trade. The stock consists of a well assorted collection of Sheet Music, Music Books, Instruments and Merchandise usually to be found in a store of the kind. Included in the stock are thirty or forty Piano Fortes and Melodeons, now rented. The entire amount will be disposed of to one party, or a division will be made, if required, so as to form two lots, one to comprise the Sheet Music and Books, the other, the Musical Instruments and Merchandise. The department of Music and Books is particularly fine, having been selected with much care, nicely arranged in papers and folios, appropriately marked and admirably suited to the wants of a musical custom in any locality. It formed originally the stock of a store in one of our leading cities, and no better assortment can be found even in our greatest business places. The real value of the stock is ten thousand dollars, but it will be disposed of at a much less sum on very favorable terms to the purchaser in regard to payments. The stock can be easily removed and will be found saleable in any part of the United States or Canada. Application may be made to
OLIVER DITSON & CO., Boston.

OPERA LIBRETTOS.—Ditson & Co's Standard Opera Librettos, 2 numbers now ready, viz: "Il Trovatore" and "Lucresia Borgia," each with English and Italian Words and the Music of the Principal Airs. Price 25 cts. Published by Oliver Ditson & Co., Boston.

**RICHARDSON'S NEW METHOD
For the Piano-Forte!**

This New Method by the Author of "The Modern School," combines the excellencies of former works, with such improvements as the experience of Teachers and Scholars have, from time to time, suggested. Those who have examined it pronounce it unsurpassed, if not unequalled, as a course of instruction designed to lead a pupil from the earliest rudiments of musical knowledge to the possession of that artistic skill as a performer necessary for a rapid and finished execution of the best compositions. Its elegantly engraved plates, exhibiting correct positions of the Hands and Fingers in playing from a new and important feature of a work of the kind, and will be found one of the greatest aids to both teacher and pupil.

Superior in its plan of Study, exceedingly attractive in its Lessons and Exercises, unequalled in its adaptation to the wants of all classes, "Richardson's New Method" cannot but meet with a most extensive sale, and become the most popular and useful work of the kind ever issued.

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post paid.

Published by Oliver Ditson & Co., Boston.

SAUNDERS' SELF-INSTRUCTING SCHOOL FOR THE VIOLIN. On a different method from any work of the kind heretofore offered to the public, for Beginners, Amateurs, Business Players, and Teachers. 75 cts. Published by Oliver Ditson & Co., Boston.

Zundel's Melodeon Instructor.

The most complete book for instruction in playing the Melodeon, Seraphine, Eolian, Meloeon, Organ, and all similar Instruments. Price, \$2.

Published by Oliver Ditson & Co., Boston.

Muller's Piano Method—In English & German.
REVISED BY JULIUS KNORR.
Two Parts. Price of each, \$2. Complete in one volume, \$3.
Published by Oliver Ditson & Co., Boston.

Juvenile Instructions for the Piano Forte.
To which is added a Collection of the Most Popular Waltzes, Polkas, and Operatic Airs. Arranged and Fingered by an Eminent Professor of Music. Price, 50 cts.
Published by Oliver Ditson & Co., Boston.

Operatic Violin Instruction Book.
Containing Thorough Instructions, and a Large Variety of Operatic and other Music. By D. M. H. May. Price, \$1.
Published by Oliver Ditson & Co., Boston.

The May Queen—A Pastoral Cantata.
Words by Henry F. Chorley. Composed by Wm. Sterndale Bennett. Price, \$1. In Cloth Embossed, \$1.25.
Published by Oliver Ditson & Co., Boston.

THE NEW GERMANIA. A Collection of the most favorite Operatic Airs, Marches, Polkas, Waltzes, Dances, and Melodies of the day. Arranged in an easy style, for Four, Five, and Six Instruments. By B. A. Burditt. Price, \$1.25.
Published by Oliver Ditson & Co., Boston.

Beethoven's Sonatas for the Piano Forte.
Printed from engraved plates and bound in Cloth. Two large Quarto volumes. With a Portrait. Price, \$10.
Published by Oliver Ditson & Co., Boston.

Favorite Songs, Duets and Trios

MOZART,

With the Original Italian or German Words and an Entirely New English Version.

The whole arranged from the Scores of Mozart, revised and adapted to the English.

BY S. S. WESLEY, MUS. DOG.

Songs.

Komm Heber Mai. The Return.....	30
Vergies mein nicht. Forget me not.....	30
L'Addio. The Farewell.....	30
Quando miro quel bel cigno. Though I watch.....	35
I Moderni Cavalieri. How Cavaliers are changed.....	35
Un moto di gioia mi sento. O tell what transport.....	35

Le Nozze di Figaro.

Forgi amor. O believe, 'twas less.....	35
Vol che sapete. Twilight.....	35
Non piu andrai. So, Sir Page.....	50
Dove sono i bei momenti. Happy childhood.....	30
Non so piu cosa son. I don't know where I am.....	35
Crudel! perche finora. Then by the garden bower. Duet.....	25
Giunse alfin il momento. Yes, at length.....	30
Su l'aria. Sweet Zephyr. Duet.....	35
Il capro e la capretta. The deer amid the heather.....	30

Don Giovanni.

La ci darem la mano. May bid me not. Duet.....	35
Vedrai carino. List 'twill be well.....	30
Batti, batti, o bel Masetto. Childs me, child me.....	35
Il mio tesoro. To her I love.....	35
Deh! vieni alla finestra. Ope, ope thy casement.....	30
Non mi dir, bel idol mio. Let no regrets assail.....	40
Proteggere il giusto ciel. O guard all bounteous heaven.....	30

La Clemenza.

Deh prendi un dolce ampleso. We part, we part.....	35
Ah! perdonna. Oh, forgive the hope. Duet.....	30
S' altro che lagrime. Oh, not with tears alone.....	30
Parto, ma tu ben mio. Part we.....	50
Deh per questo istante solo. Oh, for one brief moment.....	50
Ah! grande, serendano. With hearts o'erflowing. Quartet.....	30

Saunders'.

O cara imagine. O precious maid.....	35
Qui sdegno non. Who treads the path. Bass song.....	35
La dove prende. Smiles and tears. Duet.....	35
Non paventar. Lonely rest.....	50
Gia san ritorno. Once more your footsteps. Terzetto.....	30
Te guida palme e mobile. The path that lies before thee.....	35
Mi laguero tacendo. Ah, that I could. Terzetto.....	35

Idomeneo.

Zifiretti lusinghieri. Gentle Zephyr.....	40
---	----

Published by Oliver Ditson & Co., Boston.

"MARTHA."

THE SONGS, DUETS, TRIOS, &c., from this favorite Opera, have been published by the undersigned with Italian and English words, and a Piano-forte accompaniment of moderate difficulty.

FIRST ACT.

Of the Knights. Duet. [Lady Harriet, Nancy.].....	30
Oh! what madness. Terzetto. [Lady Harriet, Nancy, Sir Tristan.].....	35
Lost, proscribed, a friendless pilgrim. Duet. [Lionel, Plunkett.].....	30
From the time of earliest childhood. Song, from the above Duet.....	35
This indeed is quite amusing. Quartet. [Lady Harriet, Nancy, Lionel, Plunkett.].....	30

SECOND ACT.

Spinning Wheel Rondo. Song. [Lady Harriet.].....	35
'Tis the last rose of summer. Song. [Lady Harriet.].....	35
She's laughing at my sorrows. Duet. [Lady Harriet and Lionel.].....	30
Midnight. Quartet. [Harriet, Nancy, Lionel, Plunkett.].....	35
Midnight. The same as a Song.....	15

THIRD ACT.

Porter Song. Song. [Plunkett.].....	35
Huntress' Song. [Nancy.].....	35
Like a dream, bright and fair. Song. [Lionel.].....	30
How so fair, stood she there. [The same in a lower key.].....	35
Here in deepest forest shadows. Song. [Lady Harriet.].....	35
Heaven to you may grant pardon. Quintet Finale.....	35

FOURTH ACT.

Lionel, ah! unhappy. Song. [Plunkett.].....	35
---	----

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 384.

BOSTON, SATURDAY, AUGUST 13, 1859.

VOL. XV. No. 20.

Dwight's Journal of Music,
PUBLISHED EVERY SATURDAY,
BY
OLIVER DITSON & CO.
277 Washington St., Boston.
JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.
To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or to each subscriber—payment always in advance. Five copies, \$8. Ten copies, \$15. Twenty copies, \$25.

To ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers. Advertisements will be inserted at the following rates.

Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200; One Year, \$800.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125. One-Fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75. One-Eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50. Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, loaded, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$20.

Teachers' Cards, Two lines, Nonpareil, per annum, \$8.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

WANTED.—A Music Teacher, a Lady to teach in a Seminary near Memphis, Tenn. Salary \$400 and Board, for a term of ten months. None but an accomplished Teacher, Singer, and performer on the Piano need apply. Address with city reference or apply to OLIVER DITSON & CO., Boston.

MUSICAL NOTICE.—A Lady who has had several years' experience in Teaching, wishes to obtain a situation as Teacher of the Piano, in a Seminary either South or West. Good references given. Apply at this office. 363-tf

WANTED.—A number of Copies of the Oratorio of 'David,' of the old Handel and Haydn Society edition, for which a liberal price will be paid. OLIVER DITSON & CO.

TEACHERS WANTED.—By September 1st, two Gentlemen thoroughly competent to teach Vocal Music, Piano, Guitar, and Violin, either separately or together, in a Female Seminary at the South. A knowledge of Tuning is also requisite. They must be experienced, energetic men, who will work harmoniously together, and promote the interests of the Institution. Salary \$500, with Board, Room, and other privileges. 362 Apply to OLIVER DITSON & CO.

WANTED.—An American Gentleman who has been studying for the last four years with the best Masters in Europe, would like to make an engagement in a Female Seminary, as Teacher of the Piano and Organ. The highest testimonials as to character and ability can be given. Please address "Pianist" at the office of this paper. tf

WANTED.—A situation by a young lady as Organist; has had several years' experience. 361 Apply at OLIVER DITSON & CO'S.

WANTED.—By a Lady who has occupied the position of GOVERNESS in families of the first standing, both North and South, a Situation in the capacity above specified; she is fully qualified to impart instruction in the English, French and Italian languages, with Music (on the Piano), and Drawing. For references, &c., address TEACHER, Box 479, Post-office, Nashville, Tenn. 380-tf

BEAUTIES OF CALEDONIA; or, Gems of Scottish Song; being a collection of more than fifty of the most beautiful Scotch Ballads. With a portrait of Robert Burns. Cloth, \$1.50; plain, \$1.

Published by Oliver Ditson & Co., Boston.

THE ATTENTION
Of those in want of a NEW AND COMPLETE COLLECTION OF CHOICE PIANO MUSIC, is respectfully directed to the advertisement on the last page of this paper.

Richardson's New Method

FOR THE

PIANO-FORTE

IS

A DECIDED SUCCESS!

TEACHERS

Pronounce it the Very Best Method.

SCHOLARS

Lay aside other Systems to adopt it.

AND

Throughout the United States and Canadas,

IT IS RAPIDLY BECOMING

The Standard Work of Piano Instruction.

An Examination of it will convince any one of

ITS SUPERIORITY AND GENUINE MERIT,

and its use

CONFIRM THE OPINION THUS FORMED.

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

NASON'S VOCAL CLASS BOOK;
CONTAINING A
THOROUGH AND SYSTEMATIC COURSE
OF INSTRUCTION IN THE ART
OF SINGING;

TOGETHER WITH A

Choice Coll. of Music, Original and Selected,
ADAPTED TO THE USE OF

High Schools, Common Schools, The Social
Circle, and Juvenile Singing Schools.

BY EDWARD S. NASON.

Price 40 cents.

Published by Oliver Ditson & Co., Boston.

MOSES IN EGYPT. An Oratorio. As performed by the Handel and Haydn Society of Boston. Composed by Rossini. Translated & adapted by G. S. Parker. \$1.50. Published by Oliver Ditson & Co., Boston.

**ROSSINI'S
STABAT MATER,**
COMPLETE,
FOR FIFTY CENTS!

JUST PUBLISHED

As one of the Series of

"American Edition of Oratorios and Masses."

By Oliver Ditson & Co., Boston.

A NEW CANTATA.

THE

MAY-QUEEN;

A Pastoral Cantata.

WORDS BY

HENRY F. CHORLEY.

COMPOSED BY

William Sterndale Bennett.

OVERTURE.

1. Chorus—Wake with a smile, O month of May.
2. Recit. Soprano—Now that the tree is drest, begone.
Recit. Tenor and Air—Why must I linger here alone.
Tenor—O meadow clad in early green.
3. Chorus—O melancholy plight.
4. Chorus and Solo—With a laugh as we go round.
Soprano—With the carol in the tree.
5. Recit. and Duet—Yet hear me ere the dance begin.
Sop. & Ten.—Can I not find thee a warrant for changing.
6. Recit. Ballad—But enough, my people gay.
Bass—'Tis jolly to hunt in the bright moonlight.
7. Recit. and Trio—Methinks your song is something bold.
Soprano, Tenor, Bass—The hawthorn in the glade.
8. And now the greenwood king shall claim.
Ill fated boy begone!
Pageant Music.
Chorus—Hark! their notes the hantboys swell.
9. Solos: Contralto, Soprano and Chorus—What mean the angry sounds we hear?
10. Finale: Chorus and Solos: Soprano and Tenor.—And the cloud hath passed away.

Price \$1.00. In Cloth, \$1.25.

Published by OLIVER DITSON & CO.

277 Washington Street, Boston.

NEW SHEET MUSIC.

Songs and Ballads.

Ever of Thee I'm fondly dreaming. (Vignette.) Foley Hall.	25
Come into the garden, Maud. Balf.	25
The Captain with his whiskers. (Comic.) Florence.	30
Johnny was a Shoemaker. (Comic.) " "	30
How so fair. (Tenor Air.) "Martha." "	25
Gentle Millie Gay. Song and Chorus. Bishop.	25
Gentle Hallie. Song and Chorus. St. John.	25
The Moon behind the Hill. Bishop.	30
Annie Lisle. Song and Chorus. Thompson.	25
Trusting in Thee. Wrighton.	25
Darling Sister Kate. Stratton.	25
Who would not love their Mother. Field.	25
When there is love at home. McNaughton.	25

Instrumental.

Papageno Polka. Stasny.	25
Ouckoo Polka. Herzog.	25
Hurrah! Sturm Galop. Heilmuller.	25
Oar American Cousin Polka. Neumann.	30
Sadie Yacht Club Schottisch. Leduo.	25
Piccolomini Polka Mazurka. Tulexy.	40
Les Vapres Siciliennes. Galop brilliant. Berg.	30
Flot Melodique. Waltz. Fradel.	30
Warblings at Eve. Richards.	30
Beauties of Trovatore. Grobs.	50
Darling Nelly Gray. Variations. " "	50
Gentle Nettle Moore. " "	50
Home Memories. Medley. " "	50
Source of Joy. Medley. " "	50
Cheer, boys, cheer. Variations. " "	50
Italian Medley. " "	50
L' Eclair. Nocturne. Ancher.	35

The above sent by mail on receipt of the marked price.
Published by Oliver Ditson & Co., Boston.

CELEBRATED STUDIES IN PIANO PLAYING.

- BERTINI.**—Twenty-five easy Studies, opus 100. \$1.25
 — Twenty-five Studies, opus 29, introductory to Cramer's Celebrated Studies. 1.50
CRAMER.—Celebrated Studies. Revised and selected by Julius Knorr. Two numbers, each. 2.00
OZERNY.—Studies in Velocity, opus 299. With Notes by Hamilton and additional Exercises. Type edition. Three Books, each. .50
 — One Hundred Finger Exercises, opus 139. Octavo size. Three numbers, each. 1.00
 — Fifty Grand Finishing Studies, opus 409. Six Books, each. 1.00
DUVERNOY.—Ecole du Mechanisme. 8 nos. each. .50
DIABELLI.—Twenty-eight Melodious Exercises for Four Hands, (Teacher and Pupil,) the Melody being within the compass of an octave, in the principal major and minor keys. Four numbers, each. 1.00
HELLER.—Twenty-four New Studies. 2 nos. each. 1.00
MOSCHELES.—Studies for the further perfecting of advanced Pianists, consisting of 24 characteristic Pieces in the different major and minor keys. Two books. First book, \$2.50. Second book, 2.00
 — Study of the Scales, with an accompaniment for the Teacher. Opus 107 2.50
MOCKER.—Thirty Dramatic Studies, opus 74. Two numbers, each. 1.00
ROSELLIN.—Twelve Studies in the modern style of Piano-playing. Two Books, each. 1.00
SCHMITT.—The Pianist's Best Companion. A Collection of Five-Finger Exercises, with Notes by Hamilton. .50
PLAIDY.—Technical Studies. As introduced at the Conservatory of Music at Leipzig. Translated by J. C. D. Parker. 2.00

New Vocalises by Marco Bordogni.

THE ART OF PHRASING, RESPIRATION, ACCENTUATION AND EXPRESSION.

Illustrated in
TWELVE NEW VOCALISES.
 First Book now ready. Price \$1
 Published by OLIVER DITSON & CO.

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES. Brass Instruments, Clarinets, Flutes, &c for Bands, made to order, and warranted. **BUSSON'S** CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Saxhorn, Cornet, Accordeon, &c., &c.
 Wholesale Price Lists sent to Dealers, on application, gratis.
 Orders by Mail, with the money inclosed, will be punctually attended to. 816

JOHN ZUNDEL'S SCHOOL

FOR ORGANISTS & COMPOSERS.

Second Session commences September 12th for three successive months. Pupils (Ladies or Gentlemen) for one month only, may enter at any time.

TERMS.

Tuition and Board, including use of instruments, for three months,	\$150.00
For one month,	50.00
Tuition (without board) and use of instruments, for three months,	100.00
For one month,	80.00
Per Quarter, (weekly two lessons),	50.00

For particulars, address

JOHN ZUNDEL, Brooklyn, N. Y.

MASON & HAMLIN'S MELODEONS AND HARMONIUMS.

THE TREBLE FORTÉ STOP.—A New and Admirable Improvement has just been effected in the Melodeons of MASON & HAMLIN. It consists in the "Treble Forté Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of MASON & HAMLIN has received since 1856, for BEST Melodeons and Harmoniums no less than Twenty Gold and Silver Medals and Diplomas from various State Fairs and Societies throughout the country. Pastors, Choristers, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from	\$80 to \$200
Harmoniums from	\$200 to \$500

Descriptive Catalogues sent on application to
MASON & HAMLIN,
 Boston, Mass.
 Mason & Hamlin's Instruments are also for Sale or to Let by
 OLIVER DITSON & CO., 277 Washington St. 875-8m

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREROOMS,

No. 543 BROADWAY,

(between Spring and Prince Streets, one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York, April 1, 1859.

New Edition of "HANDEL'S MESSIAH." JUST PUBLISHED.

NOVELLO'S POCKET EDITION

HANDEL'S MESSIAH.

In Vocal Score, with Accompaniment for the Piano-Forte, by VINCENT NOVELLO. Demy Octavo.

In Paper Cover. 50 cts.

Bound in Full Cloth. \$1 00

Order "Novello's Edition," the cheapest edition extant of this great work. Mailed to address post free on receipt of price as above.

Just Published. Price \$6.25.

Moore's Irish Melodies.

With New Symphonies and Accompaniments for the Piano-forte, by

M. W. BALFE.

In one volume, 240 pages, full music size, elegantly printed on superfine paper, bound in light green cloth, gilt edges. Containing 78 of the most popular of the Melodies; also, 17 of them arranged as Vocal Duets.

Prospectus, with Preface and Specimen Page, gratis on application.

Each Song or Duet may be had singly, price 15c.

This work will also be issued in Twelve Monthly Parts, each containing 20 pages.

Parts 1, 2 & 3 price 50 each, are now ready.

The unanimous opinion of musical judges having pronounced the Symphonies and Accompaniments of Sir John Stevenson, originally allied to the "Irish Melodies," both technically incorrect and characteristically inappropriate, the publisher has great pleasure in announcing that Mr. M. W. Balfe has re-arranged the whole of them expressly for this edition, which is also supplied with an explanatory and historical preface (which may be had gratis). With these advantages, combined with a careful revision both of the musical notes and the poetical text, and the whole of the words being set to music, the publisher confidently recommends his edition of "Moore's Irish Melodies" to the public, as one that may challenge competition as the most perfect extant.

Just Published, in 1 vol., uniform with the above, price \$4.00,

Fifty of the Most Popular of

MOORE'S IRISH MELODIES,

Harmonized as Vocal Quartets, (S.A.T.B.)

BY M. W. BALFE.

Each Quartet may be had singly, price 15 cents.

Novello's Catalogues may be had gratis on application, or will be mailed (post free) to address on receipt of the postage, six cents.

WEBB & ALLEN,

1 Clinton Hall, Astor Place, N. Y.

ZUNDEL'S MELODEON INSTRUCTOR. In 7 parts. Part I. Elements of Music. II. Progressive Finger Exercises. III. Airs, Marches, Dances, Variations, &c. IV. Favorite Movements from Operas. V. Voluntaries and Interludes. VI. Selections from Oratorios. VII. Modulation. Designed as a thorough instruction book for the Melodeon, Seraphine, Melodeon, Organ, or any other similar instrument. By John Zundel. In cloth, embossed and lettered, \$2.50. Plain, \$2.00

Published by Oliver Ditson & Co., Boston.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Sicilian Vespers." A. W. Berg, each, 30

- No. 1 Valse d' Hiver.
 2 Polka Masurka.
 3 Galop brillant.

Sans Couci. Morceau a la Polka. Ed. Rockel, 30
 Petite Fantasia on an Air in the "Barber of Seville," René Favarger.

Illustrations Operatiques. Charles Fradel, each, 35
 1 Martha. 3 Trovatore.
 2 Traviata. 4 Lucia.

Showers of Gold. Reverie-Tremolo on the Air "I dreamt that I dwelt." Kreg, 30

Silver Spring. Fritz Spindler, 35
 Miniature Fantasia. Henry Schwing, 30

La Nouvelle Italie. Six Fantasias. J. B. Duvernoy, each, 35
 1 Rigoletto. 4 Il Corsaro.
 2 Il Trovatore. 5 I due Focari.

8 Luisa Miller. 6 I Masnadieri.

Juvenile Sonatina. Henry Schwing, 35

Five Studies in form of Variations on "Over the Summer Sea." Henry Schwing, 35

Ever of Thee. Reverie. C. Fradel, 35
 Juvenile Opera Mosaic. " 40



THE BEST PIANOS,

ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,
 BOSTON.

TELEMAQUE IN 4 LANGUAGES,

FRENCH, SPANISH, ITALIAN,
 AND GERMAN.

Elegantly printed. Price \$3.00

Télémaque in French and Spanish,	Price 1.75
Télémaque in French and Italian,	" 1.75
Télémaque in French and German,	" 1.75
History of Napoleon in Spanish,	" 1.00
Lamartine's Graciosa in French,	" .75

Any of the above works sent by mail on receipt of price.

Address, **HIRAM C. SPARKS,**

Publisher,

374 825 Broadway, New York.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREROOMS

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 871

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC,
 AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 874

Dwight's Journal of Music.

WHOLE No. 384.

BOSTON, SATURDAY, AUGUST 13, 1859.

VOL. XV. No. 20.

To the Mocking-Bird.

Carolling bird, that merrily, night and day,
Tellest thy raptures from the rustling spray,
And wakest the morning with thy varied lay,
Singing thy matins—
When we have come to hear thy sweet oblation
Of love and joyance from thy sylvan station,
Why, in the place of musical cantation,
Balk us with pratings?

We stroll by moonlight in the dusky forest,
Where the tall cyprus shields thee, fervent chorist!
And sit in haunts of Echoes, when thou pourest
Thy woodland solo.

Hark! from the next green tree thy song commences:
Music and discord join to mock the senses,
Repeated from the tree-tops and the fences,
From hill and hollow.

A hundred voices mingle with thy clamor;
Bird, beast, and reptile take part in thy drama;
Outspeak they all in turn without a stammer—
Brisk Polyglot!
Voices of Killdeer, Plover, Duck, and Dotterel;
Notes bubbling, hissing, mellow, sharp, and guttural;
Of Cat-Bird, Cat, or Cart-Wheel, thou canst utter all,
And all-untaught.

The Raven's croak, the chirping of the Sparrow,
The scream of Jays, the creaking of Wheelbarrow,
And hoot of Owls—all join the soul to harrow,
And grate the ear.
We listen to thy quaint soliloquizing,
As if all creatures thou wert catechizing,
Tuning their voices, and their notes revising,
From far and near.

Sweet bird! that surely lovest the noise of folly;
Most musical, but never melancholy;
Disturber of the hour that should be holy,
With sound prodigious!
Pie on thee, O thou feathered Paganini!
To use thy little pipes to squawk and whinny,
And emulate the hinge and spinning jenny,
Making night hideous!

Provoking melodist! why canst thou breathe us
No thrilling harmony, no charming pathos,
No cheerful song of love without its bathos?

The Furies take thee—
Blast thy obstreperous mirth, thy foolish chatter—
Gag thee, exhaust thy breath, and stop thy clatter,
And change thee to a beast, thou senseless prater!—
Nought else can check thee!

A lengthened pause ensues—but hark again!
From the new woodland, stealing o'er the plain,
Comes forth a sweeter and a holier strain!—
Listening delighted,

The gales breathe softly, as they bear along
The warbled treasure—the delicious throng
Of notes that swell accordant in the song.
As love is plighted.

The Echoes, joyful from their vocal cell,
Leap with the winged sounds o'er hill and dell,
With kindling fervor, as the chimes they tell
To wakeful Even—
They melt upon the ear; they float away—
They rise, they sink, they hasten, they delay,
And hold the listener with bewitching sway,
Like sounds from heaven!

For Dwight's Journal of Music.

The Diarist Abroad.

(TRIP TO BRESLAU, (CONCLUDED).)

Another feature of these promenades and gardens is the multitude of birds; and so tame. Cowper makes Alexander Selkirk say the tameness of the fowl on his lonely island was shocking to him, on the principle, put in another form, of the English sailor cast away on an unknown shore: "Hallo, Jack, we are in a civilized country—there's the gallows!" I do not remember myself to have ever been shocked by the tameness of wild animals, save in the everlasting forests of Lake Superior by the mosquitos. That was dreadful! But the tameness of the birds here is delightful, and many a pfennig-worth of bread have I scattered to the sparrows and finches which came hopping about under our very tables.

Speaking of birds. Frau Professorinn gave me a large room on the lower floor, the windows opening into a fine garden. There, with my window open, I could lie and hear a nightingale piping away deliciously, and in the morning such a chirping and twittering from the multitude of sparrows and finches you never did hear! But my favorite songster lived with his wife, somewhere on the town side of the principal bastion, among the thick shades and shrubbery there to be found. Others noticed him too. He used to sit—the little snuff-colored scamp—upon a twig—with his eyes half shut, like an affected Italian vocalist, occasionally deigning to cock an eye towards— and pipe as if the existence of all things depended upon his industry. He sang from the tip of his bill to the tip of his tail. He sang all over and all through; and when a dozen passers-by stopped to listen, he seemed to feel bound to do a little extra, and would wind up with such a flourish! But generally his aspect was that of one who was only bent upon trying just for his own amusement to see what he could do, and enjoying every note with his whole soul. The variety of his notes, their loudness and clearness, their softness and delicacy, was amazing. Still, I cannot say that his music upon the whole was more delicious and perfect than that of the thrush, which the two schoolmistresses and I heard on our way home from Thayer's rocks last year, in Massachusetts. But then you must go out into the woods to find the thrush, while here nightingales live in the gardens of the city. Nor does his song strike me as beyond that of the mocking bird—but we do not have him often so far North as New England, I believe. Taking the habits of the nightingale into consideration, we have near Boston no bird to make his place good. Why do all the poets—not all, but nearly all—talk about the nightingale's plaintive notes, as Beattie's "sad strain of lone Philomel," and so on? I took pains to recall to memory the allusions to the bird, so far as I could, in my poetic readings (in the school books, when I was a boy), and could think of but one in which his song was represented as cheerful, namely, in Cowper's Nightingale and Glowworm—

"A nightingale that all day long

Had cheered the village with his song." &c.

The rest all made him a sad, melancholy, broken-hearted little fellow, just on the point of "giving out," with all the enjoyments of life at an end, and his last hope faded. So when the Professor told me already in Berlin about the nightingale in his garden, I prepared my handkerchief with a red pepper that I might worthily sympathize with him—the bird, not the Prof.—in his grief. I had to have the handkerchief washed without using it, for I could not detect a single minor third in all the little fellow's warblings. And as to that little "cock of the walk" behind the bastion, he was the very soul and spirit of jolly gaiety and cheerful song incarnated.

At length I took the case with my doubts to the Professor. I pro- and he ex-pounded.

"All these, which you have heard," said he, "have their wives and families. But if you could hear them, when they first come North in the Spring and go courting."

"Say no more—say no more, professor,—nothing short of funeral marches of the wretchedest cast—yes, yes, I understand. I was myself—once—in—!" So I suppose the poets are after all right.

The fourth day in Breslau was a Sunday and was musical. At nine A. M. to the Bernardin church, where the music director (protestant church) celebrated the close of fifty years of service! The organ loft was hung with wreaths and the old man was received with all due honor. But as I sent the slips from the newspapers containing an account of the whole affair home, I will not tarry on it.

Thence to the Catholic cathedral. Some four years ago I sent you an enthusiastic account of the boy choir here, together with some original anecdotes of Mendelssohn, by a personal acquaintance of his, and the letter miscarried. I was prepared now to expect much, but not too much. I wanted some friends to listen with me to the strange old chants of the priests—from the aged, gray-headed man down to the young fellow just tonsured, who had better be in our great West fighting nature, rather than here combatting his own natural instincts—who with the men and boys of the choir, went in solemn procession round through the grand old aisles of the church, now stopping at some chapel, while the choir fell into a gloriously beautiful melody, with equally fine harmonies sustained by superb bass voices, and then moving on again to the sound of the old Gregorian tunes—and so alternately.

By and by the procession ended; the array entered the choir, and the singing men and boys made their way up into the organ loft. Their number appeared to be eight or ten boys and as many men, but all select, choice voices. The mass was not grand music, but exceedingly pleasing, and the character of the various phrases of the text well given. I was so much pleased with it as to stop one of the men afterwards and ask him about its author. From what he told me and

what I have since learned I make a paragraph:

The composer was Robert Fuehrer, an illegitimate son of Wittasek, who fifty years ago was one of the musical notables of Prague, and perhaps one of the best church composers of the time. He was music director at the church of St. Veit. This son, Fuehrer, had a true genius for music, and it was cultivated to the highest degree. In course of time he reached his father's place as Director at St. Veit, and was also professor in the very fine organ school at Prague. But his habits were very bad, excessively so, and he became very lazy about composition. At one time he made a contract with a publisher to furnish several masses, suitable for such choirs as this at Breslau, — I think ten was the number, — and soon ran deeply in debt to the publisher. There was no getting anything from him, and after waiting a reasonable time the creditor clapped him into jail and kept him there — not long though — until he had finished the manuscripts. Finally, poor Fuehrer ran all down and had to leave Prague. He is, or was recently, in Gratz, having another position as music director, but his compositions have lost nearly all their originality. Pity, for he had a truly beautiful, though not grand and sublime, original style. On some occasion — it was in Salzburg — there was a great meeting of musicians. Among other pastimes they collected in a church and each was to show his powers on the organ by an extemporaneous prelude and then by working out a theme to be drawn from a hat. Some mean fellows had taken pains to make poor Fuehrer intoxicated, and when he was taken up to the organ he could hardly sit upon the seat. A friend who was with him and felt for him, aided him for a few minutes with the registers, until he saw that he was not too far gone to play and then left him. His performance proved to be the masterpiece of the occasion.

It was one of the jail compositions of this poor fellow which, exquisitely sung with organ and a small orchestra, so much delighted me.

Three Sundays during my stay in B. I attended the mass, and each time had the old longing desire for the introduction of good music into our congregational worship. This thinking of home on all such occasions, with a silent comparison of what is and what might be, is becoming a millstone around the neck of almost every such musical enjoyment. So it was, on the evening of May 17th, when I went to the theatre to hear opera. A small, neat and excellent room, acoustically, have the Breslauers. The machinery and scenery is, as in all German theatres, half a century in advance of anything which our cities can show, as any American who has had opportunities to observe will tell you. Those good fellows in Dresden, C. particularly, discussed this matter with me the other day, and this idea was expressed in much stronger terms than I have used. The theatre not being very large, good voices of much less power and strength than are necessary in Berlin, tell well. Hence you can often hear performances by singers, which you will feel to be of more beauty and grace than those of many a great singer in a large theatre. The latter would be rough and unpleasant in a small room, the former hardly audible in a large one. I remember how differently that exquisite vocalist and actress, Frau Bürde-Ney, prima donna at Dresden, struck me on her own stage, and in the much larger house at Berlin. Well then, I found no

great singer at Breslau, but all were sufficiently good to make their parts pleasing and interesting. All seemed to enter into the spirit of the thing, and the pieces were exceedingly well put upon the stage. It was a quiet little evening of simple operatic enjoyment; there had been no fuss made, no display, no addresses to the public by the manager, no flaming notices in the papers; simply an announcement of the pieces to be performed. These Breslauers are of opinion that the support of an opera — small, but complete, and in the native tongue — is a great means of refining and cultivating the public taste, especially in music, and conceive it a matter of public importance. So whether the houses be full or not, they pay their regular troop of performers their salaries and keep the opera going. The city does this as it does other things, which I have recorded as proving their benighted condition. Will you believe it, they have a large gallery in the cock-loft, where the poor people can see and hear quite well at an expense of some 12 1-2 cents!

On this evening the performances opened with a neat little operetta — in fact a farce idealized and refined by music, which was by Flotow. Very funny and very well done too. The music capital. Then came Offenbach's "Betrothal by the Lantern," to which I say ditto, only intensified. And at the close Mendelssohn's First Finales to "Lorely," with a fine Rhine scene of rocks and crags and flowing waters and nymphs and water spirits of both sexes. Now all this I enjoyed exceedingly, for the singers were good, their acting very fair, the orchestra small but elegant, the chorus, both vocal and tripping-fantastic-toe-sical, very fair, and well drilled — and all for 37 1-2 cents of our money.

Then the old grief — why can't we have this at home.

The next evening I went again, but this time to hear Father Haydn's "Seasons." The stage was fitted up to receive both chorus and orchestra. In front sat about twenty-five women, then several lines of boy sopranos and alti, then the tenors and basses, and behind all, so that their notes should support the vocal forces and pervade the voice parts — not come out into the house with the voices lagging behind, a large orchestra was arranged. The perfection with which that boy chorus executed the sometimes difficult music of the oratorio, would have been a lesson to any chorus which I know at home. Why does no Society with us ever sing the "Seasons"? It is one of the most enjoyable works ever written. There is music in it for every auditor; from the simplest song and ballad up to some of Haydn's grandest instrumental and choral productions. It is so fresh and beautiful, so *youthful*, that one can hardly believe the testimony of history that it is the production of an old man nearly seventy years of age.

I spent another evening at the opera. "Tell" was given, with Ander, the deservedly famous Vienna tenor. Of course the piece was somewhat shorn of its dimensions, but the omissions were judiciously made and the result highly gratifying.

"Blessed is he that expects nothing, for he shall get it and not be disappointed"; a beatitude which long experience has proved true. Yet the rule has its exceptions, as I found in Breslau.

Now the thing was upon this wise:

My general antiquarianism made me acquainted with a Professor, who is also one of the Librarians of the great University Library, with its 3 to 400,000 volumes, and his accomplished wife, a fine musician, told me of Ernemann and the wife of a banker — the former a director of a musical society in B. and a teacher, the latter a lady of high culture especially in music, at whose house I should find a large collection of musical autographs. I called on Ernemann, and found a small, gentlemanly man, now advanced in years, but who retains a most lively recollection of his visit to Beethoven more than 35 years ago. It was delightful to listen to him as he spoke with all the enthusiasm of a young man of the great master, and of his intercourse with Franz Schubert. But his narrative is not for this place.

At the house of the banker Landberg I was received with the utmost kindness and politeness, by the lady, and found a rare collection indeed. The history of it is this: a brother of the banker devoted himself to music, and having plenty of means at his command determined to make a great collection of musical autographs. He succeeded admirably. Hardly a great composer of recent times is unrepresented. Of Beethoven there are seven musical sketch books and nine letters. The collector spent several years in Rome and died there a year or two since, and thus his manuscripts came to be with his brother in Breslau. There was some talk, as I learned, of selling the collection at auction in Berlin; I urged the keeping it together, and went so far as to try to get some intimation of a price for the whole; but neither the present possessors nor any of their friends in Breslau, seem to have any more idea of the value of the collection in money than I have myself. Have I not cause to be thankful? for the lady gave me correct copies of all the letters.

Perhaps the name Carl Reinecke is familiar to you as one of the younger class of composers in Germany. He has been called to Breslau to fill the vacant place of Mosewius. I found him looking younger than I expected, some 30 or 35, an enthusiastic musician, and not carried away by modern vagaries.

Here in Breslau I had occasion to notice again, what I have often spoken of in my letters, the real musical culture of men known to the world as men of science and literature. One professor, who has a wide fame as a naturalist, plays with his wife symphonies and other music for four hands, arranged or written. The wife of another is a leading member of the Sing Akademie; and so on. Sometimes I find such a man with whom painting is a passion, and the passion is indulged at leisure hours. They go on the principle that any artistic gift is to be cultivated, that it is no waste of time to give a boy a thorough musical education, even though destined to science or one of the learned professions. And is not the principle a sound one?

A Paris correspondent of the *Transcript* writes: The Grand Opera is keeping on its old track with the *Herculanum* and the *Sicilian Vespers*. Last Monday the *Prophete* was given for the 232d time. Vestrali is said to be preparing to appear there. Bellini's *Capuletti e Montecchi* is now being translated into French, and will soon be in rehearsal for her first appearance.

The Twaddle of Business.

There is, to our ear, no twaddle so insufferable as that which has begun to be so rife in large cities like New York, where money is the chief end of man, and where, therefore, only so-called business (or those peculiar and distinct Wall street operations by which money is, more or less honestly, made) is considered the legitimate sphere of occupation. Why, these people have come to consider everybody who occupies himself with anything else than merchandise, or shaving notes, or speculating in stocks, as a sort of fancy people, who live by their wits, in a hand-to-mouth, shiftless kind of way! At least is this true as to literary and art persons, who are nothing short of an equivocal, dreamy, useless kind of folk, that live and die in a garret; and who, being of no money account in Wall street, are of no account anywhere.

And yet this very merchant or capitalist who struts Wall street—what would he do without his daily paper, and how would his up-town house look without a book, a picture, or an engraving in it?—albeit, the book be never opened—the picture, directly before his eyes on the wall, never seen!

Even regarded from a money point of view, one would think that an artist who paints in a year a picture like Church's "Heart of the Andes," for which he promptly refuses ten thousand dollars, expecting, justly, to realize twenty before he parts with it; or an author like Dickens or Thackeray, to whom twenty thousand dollars a year is no very extraordinary pay for scribbling; or a composer like Meyerbeer or Verdi, whose earnings are similarly grandiose; or even a poor devil of a singer, who makes his thousand dollars or more a month, clear money—that such people would command the respect of old Firkin. But no, his eyes are blinded to such results. He thinks there must be some *hocus pocus* in the matter, and that it can never be clear money in hand—at all events, the method in which it was made was not *legitimate*.

Legitimacy of occupation, in the Wall street sense, includes in its signification (with much that is noble, and elevated, and admirable) not a little that is mean and sordid, and avaricious, and contemptible—not to say dishonest and positively criminal.

We often look at these so-called hardworking "business" folk, too, and contrast their ideas of hard-work with those of a writer, a painter, a composer, or any of the so-considered fancy tribe. Your writer, who sits in one spot three, or four, or five, or even six hours on a stretch, not exercising a merely inferior mechanical power of calculation, but that far higher power of actual invention, which so wrings and exhausts the brain—your artist, who stands before his canvas till he is ready to drop there—your composer, whose musical score, with its myriads of notes, blinds the eyes and wears out the life—even your poor technical student of music, who is training his fingers into those miracles of rapidity and combination by the eight hours (as we have known them to do) consecutively: these are mere idlers—according to Firkin's ideas.

But now look at Firkin himself, and his salesmen and clerks. Bounding our vision to the New York horizon, see them sailing down the cool side of Broadway on a fine Summer's morning (the cool side of an omnibus containing a large portion of them), snuffing the breeze that sweeps up from the bay, over the battery, and throwing open their light summer coats to catch it, perhaps smoking their aromatic Havana weed, and altogether in a state of great delectability. See them arrive at their spacious and cool warehouses, or at their comfortably-furnished and luxurious counting-rooms, seat themselves in leather-cushioned arm-chairs, put their feet up, peruse the morning papers, the while their clerks outside, behind or beside the dry-goods boxes, absorb themselves in "What will he do with it?" or "Love me little, love me long," or Lord Dufferin's "Yacht Voyage." This, or the like of it, we protest we have time and again seen them do—aye, within these few weeks, during a chance perambulation through the "business" quarters of New York. Perhaps customers come in: perhaps (particularly during the summer solstice) they don't. Twelve o'clock brings the saunter to Downing's or Delmonico's, and thereupon the claret cobbler, or the mint julep, with Delmonico's newly-contrived beef or lobster salad—perhaps the pastry, with which half Young America is ruining its stomach. From lunch to dinner-time is a pleasant and luxurious amalgam of a saunter on "Change, cigars, chat, a stroke or two of business—and et cetera. Then flows the tide of these hard-worked, and over-worked business men up-town again to luxurious dinners, drives, and evening entertainments.

Business?—twaddle! Let many a representative of the so-called fancy people give them the first idea of the true significance of that word—if the sense of

it have any affinity with industry!—*Willis's Musical World*.

OPERATIO MATTERS.—No official report has yet been issued in regard to the prospects for the approaching fall and winter seasons of Opera. The public is left to form its own impression in regard to the novelties to be produced, and the new singers who are to be brought across the Atlantic for our amusement. All that is known is embraced in the statement that the Directors of the New York Academy have liberally subscribed to assist Mr. Ullman in making engagements, and that twenty thousand dollars, (which means about ten,) have been placed in his hands for the purpose of securing the best talent that can be induced to risk the perils of the deep, and the trying effects of an unsettled climate like ours. Mr. Ullman and Strakosch have united their forces, Maretzek having previously joined Strakosch, and the gentlemanly Maurice has gone to Europe with Gassier and Ullman, these three being banded in the search for celebrated prime donne and irresistible tenors. It is also understood that the indomitable Max is to be Ullman's orchestral conductor, Anschütz having left with Formes and Caradori, a trio that has been inseparable for many years. Formes has quarrelled irreconcilably with Ullman, therefore the splendid Carl is to be eclipsed by the big basso, Ziegler, or the Socrates-faced Susini, one of whom is to be introduced to the American public under the banner of Ullman. Formes is not willing to be blotting out by either of these formidable rivals, nor will he consent to let Ullman possess the entire field of Opera in the United States; therefore he is forming an entirely new company, headed by Jenny Paur, Cesaro Badiali, and the distinguished Theodore Formes, for whose magnificent tenor voice Richard Wagner originally composed the world-renowned "Tannhäuser," an opera that we may hope to hear given by this German-Italian troupe.

Ullman has obtained the lease of the New York and Boston Academies; he has not secured that of the Philadelphia House, and will not be able to do so, the Board of Directors having learned by experience, that it is infinitely more profitable to rent the building by the week or month, than by the year.—*Fitzgerald City Item*.

Art Items.

The following is a description of the "National Monument to the Pilgrim Forefathers," the cornerstone of which was laid at Plymouth last Tuesday: The design—by Hammatt Billings—consists of an octagon pedestal on which stands a statue of Faith. From the four smaller faces of the pedestal project buttresses, upon which are seated figures emblematic of Morality, Education, Law, and Liberty. Below them, in panels, are alto-reliefs of "The Departure from Delf-Haven," "The Signing of the Social Compact in the Cabin of the May Flower," "The Landing at Plymouth," and "The First Treaty with the Indians." Upon the four large faces of the main pedestal are large panels, to contain records of the principal events in the history of the Pilgrims, with the names of those who came over in the *May Flower*, and below are smaller panels for records connected with the Society and the building of the Monument. A chamber within the pedestal, 26 feet in diameter, and well lighted, is to be a depository for all documents, etc., relating to the Pilgrims and to the Society. In this chamber will be a stairway leading to the platform upon which stands the Figure of Faith, from which may be seen all the places of interest connected with the history of the Forefathers. The whole monument will be about 150 feet high, and 80 feet at the base. The Statue of Faith rests her foot upon the Forefather's Rock; in her left hand she holds an open Bible; with the right uplifted she points to Heaven. Looking downward, as to those she is addressing, she seems to call them to trust in a higher power. The sitting figures are emblematic of the principles upon which the Pilgrims proposed to found their Commonwealth. The first of these is Morality. She holds the Decalogue in her left, and the Scroll of Revelation in her right hand. Her look is upward, towards the impersonation of the Spirit of Religion above. In a niche, on one side of her throne, is a Prophet, and in the other, one of the Evangelists. The second of these figures is Law. On one side of his seat is Justice; on the other, Mercy. The third is Education. In the niche, on one side of her seat, is Wisdom, ripe with years; on the other, Youth led by Experience. The fourth figure is Freedom. On one side, Peace rests under his protection; on the other, Tyranny is overthrown by his prowess. The monument is to be entirely of granite, with the exception of the panels and alto-

reliefs; these are to be of porphyry, serpentine, and white marble. The figure of Faith is to be seventy feet in height; the sitting figures are to be about forty feet in height. The monument is to be placed upon a hill a little way from the heart of the village, in a northwesterly direction, and its foundations are already laid. In addition to this structure, a canopy of granite is to be erected over the Rock itself, near the water's edge; the Rock has been raised a few feet from its bed, and has been surrounded by a setting of solid granite, upon which the supports of the canopy are to rest; the Pilgrim Society have purchased and removed several old buildings which pressed closely upon the Rock, and an open square is to be preserved about it. The canopy, as was before said, is to be of granite, and is to rest upon four pillars, thus at the same time protecting the Rock and yet leaving it open to the gaze of all. The canopy will be soon completed; the monument will not be finished till much more money is subscribed, the estimated cost of the whole being about half a million dollars, and about fifty thousand dollars having been already collected.

The following is from the London *Athenæum* of July 16th: "Mr. Page, another of the skilled American artists who have studied and sojourned in Rome, has brought with him from Italy a picture of Venus on the Sea, attended by two Loves. The work is treated, in some respects, with that ideal disregard of proportion in detail which is permitted to the sculptor. The shell on which the Queen of Love moves forward is as small as a coracle in a dream; the doves in the immediate foreground, too, are perhaps also liable to the same criticism. If these conditions are to be accepted, the picture is thereby placed in the lists for such honors as belong to the most ideal Art. We are not prepared to assert that Mr. Page altogether reaches this high standard; but his ambition is more than commonly honorable in days like these, when realism in painting is thrust on us as the *Alpha* and *Omega* of its excellence. His *Venus* has the haughty and triumphant beauty of her whose fascinations could bring the sword and the firebrand among men, as well as gentler sensations, and excitements not less potent, but less fierce. Her bust, arms and lower limbs are well modelled, with perhaps, a trifle too much anxiety as to exactness of articulation. A nude figure, however, ought not to suggest the fancy of any past constraint or compression. Mr. Page's *Venus* hardly escapes this charge. His coloring, with a certain tendency towards sombre-richness (such as time had brought over the carnations of Giorgione and Palma), is solid, attractive, and harmonious. The picture, in short, is a fine one: in no respect to be made light of—one which, whether it be taken for better or for worse, with agreement or with disagreement, cannot be looked at, without interesting suggestion and remembrance being excited,—which cannot be recollected, without sincere respect for the aspiration and the performance of him who has painted it."

The Cousins; or, Who Chose Best.

(From the Pittsfield Musical Transcript.)

BY A PUPIL OF THE M. M. INSTITUTE.

Jennie.—There, I have blotted my notes—that is too bad! I meant to have written them so nicely! But "accidents will happen."

Clara.—Oh! I am so glad I am not obliged to write notes, and study and practise as you do, *Jennie*. Why, Monsieur S—— has never troubled me with anything of the kind, and instead of drumming through that odious instruction book, as you are doing, I have taken a great many waltzes, polkas, and songs.

Jennie.—Perhaps the time spent on that "odious instruction book," as you are pleased to call it, may, in the end, be of much more value to me than all your fantasies, although now you seem to have the advantage.

Clara.—Do you mean to have me believe that you like to practise those tedious scales and five finger exercises?

Jennie.—No! I cannot say I really like it, but then I know it is best for me, and I am willing to do disagreeable things that good may come.

Clara.—Well, there is no use in talking to you, *Jennie*; we shall never agree about music, I fear. By-the-by, have you considered grandmother's proposal, and decided what branch you will take in addition to music?

Jennie.—Yes; and think I shall commence drawing.

Clara.—Well, I must say you are a dunce! What good will it ever do you to make trees, houses, and cows? I intend to take dancing lessons.

Jennie.—I think I may safely call you foolish, and ask what use dancing can be to you?

Clara.—Why, it will make me graceful in my movements, improve my figure, and—ever so many things! Oh, it will be perfectly delightful!

Jennie.—On the other hand, drawing will—

Clara.—Oh, lie on your drawing. I won't hear another word; good bye.

Thus spoke two young girls of nearly the same age, whose course we design to follow. Two years previous to the opening of our story, their grandmother, who was very wealthy, had offered to give these girls a thorough musical education, and allowed them to choose their teachers from among the many who instructed in that art in the city of C—. Jennie selected for her teacher a man—no professor with a long foreign name in place of talent and taste, but a plain Mr.—whose whole soul was imbued with music; who loved it as an art, and treated it as something worthy of man's highest regard; who considered it sacrilege to speak lightly of so holy a thing; in a word, he was a man who understood the art, and endeavored to instill into his pupils a love and reverence for it, and who performed his duty faithfully before God and man. Clara chose for her teacher Monsieur S—, who could play such "lovely polkas and schottisches," and not only could play them himself, but taught his pupils to do so in a very short time. She thought Jennie very foolish to go for instruction to a man whose pupils progressed so slowly, and if the truth must be admitted, so thought all her friends. But Jennie was firm. At the end of two years, their grandmother permitted them to receive instruction in one other accomplishment, in addition to music, though in opposition to the advice of her son, an eccentric old bachelor, who thought the time and money spent on ornamented branches wasted. But the old lady was determined to carry out her plan. We have heard of the choice each made, and which was duly reported to Uncle George. From that time he resolved to watch the progress of his nieces, and in that kind heart of his (for bachelors have hearts, and often good ones, however much they may wish it to appear otherwise,) he formed a plan to reward her who had chosen the best way. During these two years Clara had learned many pieces, and had gained great applause from her teacher and friends. Jennie had gone patiently and slowly on with her instruction book and exercises, following implicitly the directions of her teacher, in whom she had perfect confidence. But when she heard Clara so much extolled for the rapid progress she had made, and felt the sneer bestowed upon her when she answered all invitations to play with a quiet "I have learned no pieces," her heart almost failed her. But at the beginning of the third and last year of their musical tuition, Jennie began to receive her reward. One morning her teacher placed before her a beautiful Sonata of Mozart, saying, "There, Jennie, you have practised faithfully thro' what may be termed the drudgery in the study of music, now you shall enjoy the fruit of your labors." She learned the Sonata much sooner than she expected. She went rapidly on now, taking next a "song without words," by Mendelssohn, then a Fugue by Bach, and she also studied some of the noble works of Beethoven. She had now entered a glorious field, and as she advanced her soul expanded; her ideas of the beautiful in art became elevated; her habits of thought more systematic and correct. And with this internal change came a corresponding outward one. Her manners were more quiet, dignified, and lady-like. She was kind to all, yet could not join in the trifling pursuits of her companions as she had formerly done. The consequence was that they admired, but heartily disliked her, for mankind forgive everything sooner than superiority. Clara continued much in the same manner as she had done, making but little progress, as the capacity of her teacher had long since exhausted itself. Jennie, during this year, had learned to sketch from nature, and to paint very prettily, which tended also to refine and elevate her emotions; incited a love for Nature, which affords an unlimited field for the study of the beautiful, and forces the mind to the contemplation of the Great Creator, and compels man to bow in reverence, awe, and adoration to him. Clara could tread the light fantastic toe very gracefully, and had acquired in the dance room a capacity for saying little nothings in a most charming manner. But these light pursuits produced their full effect in moulding her character. Jennie's teacher, being a highly educated man,—having a very high standard for female education,—had endeavored to cultivate in her a taste for reading those works that strengthen the mind, refine and exalt the taste. Clara's teacher, having no mental culture, was incapable of assisting others to attain it in any degree, and thus her faculties, naturally good, were wasted and ruined by trifling and thoughtless gaiety. But

the last year was completed, and the girls were called home. Jennie felt, as she placed her foot upon the threshold of her home, that she had left behind her the happiest and most peaceful part of her existence. Clara left school with a happy laugh, saying—"Oh, Jennie, I am so glad my education is finished, and I have nothing to do but enjoy myself, and get married as soon as possible. Do you know that next month we are eighteen, and grandmother intends giving us an elegant party?"

Their eighteenth birth day came, and with it much expectation and excitement. Clara made great calculations on the sensation her handsome dress, graceful manners, and many accomplishments would create upon this, her first entrance into that elysium of the school girl's imagination—fashionable society. Uncle George had for the past six months taken more interest in the progress of his nieces than he would willingly have admitted, even to himself, especially in Jennie, who quietly labored with so much earnestness. He could not understand her. She was greatly changed, but whether for better or worse he had yet no opportunity of judging. On this eventful morning he might have been seen to enter a fashionable jewelry establishment, and after remaining an amazingly long time, to emerge from it thrusting a morocco case into his pocket. From thence he slowly pursued his way until he came to the residence of an eminent composer, whom he requested to select for him a musical composition, the reading of which would test thoroughly the skill and knowledge of a performer. Having procured this, he wended his way to the beautiful home where he resided with his mother.

Night came at last, and a crowd of elegant and fashionable people filled their splendid rooms. Eyes shone brightly—smiles played charmingly around coquettish lips—the lively jest flew in rapid succession from one to another, and all went "merry as a marriage bell." But now a murmur of "how beautiful" was heard, as the two cousins entered led by their affectionate Uncle. And indeed they were beautiful. They were immediately surrounded by friends, congratulating them on having passed from slavery to freedom, and wishing them much happiness on their entrance into life. Soon Clara was requested to give them some music, and after many foolish apologies and excuses, she complied, and performed in what some thought a brilliant style, a selection from an Italian opera. She made many mistakes, paid no regard to touch or expression, and with foot pressed hard upon the pedal, exerted all her strength, and after making the poor piano groan and moan for some fifteen minutes, rose amidst exclamations of applause, although during the latter part of her performance the conversation had been general, and the strife seemed to be as to whose voice should overcome the noise of the suffering instrument. Jennie was now invited to play, and without any foolish excuses, but with modest reluctance, she selected the Adagio from Beethoven's Sonata Pathétique, and performed it so correctly, with so much taste and feeling, that very soon every voice was hushed, all listened with breathless attention to the end. When she left the instrument none ventured to pay her the commonplace compliments of the hour, but their silence and attention was more gratifying to her than any words could have been. After a few moments "Uncle George" advanced, saying: "Well done, my good girl, you have made me happier tonight than I have been before in many a long day. I have one favor to ask of Clara and you. Many of our friends are acquainted with the circumstances of your education, and I am now anxious to show them which has pursued the best method of instruction. Here is a piece selected expressly for this purpose, and I wish each of you to play it, and let us judge which can do so correctly. Come, Clara, you may try first." Clara looked at the music rather doubtfully, but was determined to make the attempt. She tried the first two or three measures, and then left the instrument, saying: "Why, Uncle, no one can possibly play that without practising it a month, and I very much doubt whether I could then. I have never learned so difficult a piece."

Uncle.—"Well, Jennie, will you try it?" Jennie took the music, and after carefully looking it over, said: "I think I can play it, not without some mistakes certainly, but it is not more difficult than many things I have played." So seating herself at the piano, she went through it with very few mistakes, giving the correct expression to every part, much to the astonishment of the company. As she was rising from her seat, she felt something thrown around her head, and on looking perceived it to be an elegant chain, to which was attached a very neat and beautiful watch. On opening it she read, "presented to his dear niece by Uncle George"; she also found a little note, which proved to be a receipted bill for a

costly pianoforte, and at the bottom written: "Will she who has chosen best accept this from her affectionate Uncle." Jennie's friends crowded around her to express their pleasure at her good fortune, and Clara among others, saying, "Dear Jennie, the time spent on that 'odious instruction book' has indeed proved to be of more value to you than my fantasies and polkas are to me. But I am determined to begin anew, if you will afford me your assistance. I hope yet to study music as it deserves to be studied." "I am happy to hear you speak so, my dear Clara," said her grandmother, "and glad that instead of feeling angry at this public proof of your mistaken choice, you have behaved so nobly. Your Uncle had no intention of causing unpleasant comparisons to be made, but felt that he must openly reward that one of the cousins who chose best."

MARTIN LUTHER'S OPINION OF MUSIC.—Music is one of the best arts. The tones give life to the text. She drives away the spirit of dejection; see king Saul, for instance. Some of the nobility and courtiers think they have saved for my royal master three thousand florins per annum in music; while, in their stead, thirty thousand florins are spent without any use whatever.

Kings, princes, and noblemen, must support music for it is the duty of great potentates and regents to preserve the good fine arts: for although single individuals may like them and practice them, yet they cannot uphold them. I have always held music dear. Whoever is master of this art, is of good quality, and fit for everything. Music must necessarily be taught in schools. A schoolmaster must be able to sing, or I do not think him worth anything. Young men also ought not to be ordained as preachers of the gospel, unless they have well practised it in the schools.

Music is a fine, excellent gift of God, and near in importance to Theology. I would not part with the little music I know, for a great deal. The youth ought to be instructed in this art; for it makes fine, able men.

BACHIANA; "select pieces (preludes and fugues) from the miscellaneous pianoforte works of John Sebastian Bach, not included in the *Clavier bien Tempéré*—as performed in public by Miss Arabella Goddard—(Duncan, Davison & Co.) The first series of six being now complete, we may recapitulate its contents. These are *Fuga Scherzando* in A minor; *Prelude and Fugue* in B flat (on the name "Bach"); *Fantasia con Fughetta*, in D major; *Fantasia con Fuga*, in B flat; *Prelude con Fuga*, in A minor; and two fugues in C major. The two fugues in C major (No. 6), besides their wonderful clearness in a contrapuntal sense, and the attractive character of their themes, may be pointed out as most useful studies for equalizing the touch and for the attainment of fluency in execution. The fugue in A minor (No. 5) is one of the most interesting and masterly of all the minor fugues of the composer. Altogether this selection may be recommended as the most serviceable introduction to the most difficult and elaborate works of Bach that could well be contrived; and the student who is zealous and industrious enough to master it, will approach the *Clavier bien Tempéré* and other great works with double confidence. Messrs. Duncan & Davison may be reminded, by the way, that there is plenty of material for another series of *Bachiana*; and it is to be hoped they may have found the first issue sufficiently remunerative to encourage them to proceed. The revival of such vigorous and healthy music cannot be otherwise than productive of good. *Lond. Mus. World.*

A Musician's Jubilee.—Fifty Years in Office.

The following is the article referred to by the "Diarist" in his notes, which we print to-day, of his recent visit to the quaint old Silesian capital, Breslau. We translate from the *Breslauer Zeitung* of May 17.

FESTIVITIES AT G. SIEBERT'S JUBILEE AFTER FIFTY YEARS IN OFFICE. On Saturday forenoon, (May 14), in the Bürger-school zum heiligen Geist, in which Herr Music-Director SIEBERT teaches singing, but formerly taught in other branches, Herr Director Kämp arranged a festival in honor of the old man; and in the evening at half past six o'clock there assembled at the same place the Fest Committee, the pupils of the Catholic School Teachers' Sem-

inary, led by Herr Battig, a number of teachers, and an orchestra of wind instruments, in all some 160 persons. About 7 o'clock the procession moved across the seminary street to the great courtyard of the St. Bernhardin hospital on the rear of Siegert's dwelling. After the choir and orchestra had taken their positions, F. W. Berner's beautiful and powerful hymn: *Der Herr ist Gott*, a strikingly effective composition, was performed under the lead of the royal music-director, ADOLPH HESSE; whereupon the latter shouted out a three-times "*Hoch*" to his colleague SIEGERT, in which all present joined enthusiastically amid the crash of drums and trumpets. The "*Jubilar*" (recipient of the jubilee) expressed his thanks in a speech of some length.

On Sunday morning early (half past eight) there appeared in the house of the *Jubilar*, the upper-bürgermeister, privy councillor Elwanger, accompanied by the town councillor Herr Seidel. The former addressed hearty words of congratulation to the *Jubilar* and decorated him, in recognition of his services from "the powers that be," with the red eagle order of the fourth class. Shortly before the beginning of divine service he was accompanied by Herr Probst Schreidler and town councillor Seidel (the first in his canonicals, the latter with his golden chain of office) to the choir, where a strong vocal and orchestral force was already collected. He was conducted to the director's desk, which was hung with wreaths, where the Herr Probst wished him joy in a few hearty words. After the morning hymn, a Cantata of Siegert's composition was performed, which made an edifying impression. At the close of his regular sermon Herr Schmeidler made mention of the festival occasion, and invited the congregation to take part in the church official jubilee now about to commence.

During the prelude on the great organ the church-collegium, festival committee, &c., gathered with the *Jubilar* about the altar, and after the singing of the majestic hymn: *Lobe den Herren, den mächtigen König der Ehren*, which resounded powerfully, accompanied by both organs and by trombones, the Herr Probst ascended the steps of the altar. In a noble address he exhorted the *Jubilar* to praise God for this day, to which it had been vouchsafed to him to live in full activity and health of body and of mind; he then alluded to the manifold services of Siegert in a most appreciative and emphatic manner. After the last verse and concluding voluntary they repaired to the sacristy, where the *Jubilar* made a speech, calling to mind living and departed friends and patrons, and expressed his thanks in heart-felt tones for the inspiring festival.

Returning to his house, the *Jubilar* received the congratulations of various deputations. 1, An address from Herr *Ober-Regierungs-rath* Sohr, in the name of the Vaterlands Association; 2, from Herr Weigelt in behalf of the *Stadl-verordneten-Collegii*; 3, from the gymnasium director Wimmer in behalf of the Fest Committee, with the presentation of a document as a festival gift; and 4, from a messenger in the name of the Grand Lodge. The *Jubilar*, who is a man of high intellectual culture, able in speech, made pertinent reply, without sign of exhaustion, to all that was addressed to him. Many good wishes from the various Silesian Gesang-vereins were received in writing; in short, the greatest proofs of love and high esteem were continually offered to the unassuming, modest man.

At seven in the evening a supper was held in the great hall of the King of Hungary, at which about 150 persons sat down. Innumerable toasts were offered. Herr Councillor Seidel proposed the first, to the health of his majesty the King, and to the welfare of the prince regent and of prince Friedrich Wilhelm, and alluded to the very serious aspect of the times. Herr *Consistorialrath* Heinrich now addressed the *Jubilar* and proposed his health (*lebe hoch!*). Music-director Hesse referred to the intimate, hearty,

never once disturbed beautiful relation between the *Jubilar* and himself, his nearest colleague, and offered another "*Hoch*" to the man they met to honor. The high teacher Scholz spoke in the name of the older teachers' union, and Herr Director Dr. Kletke in the name of the *Real-Schule*, in which Siegert is an efficient teacher. Professor Cohn eulogized Siegert as the great and widely known botanist; and Dr. Körber, after a genial address, handed to the *Jubilar* a plant from the Höllengärtchen in the Riesengrunde, which had been named after Siegert. The latter in response spoke inexhaustibly about science, music and botany, developing not seldom a very enlivening humor. Between the toasts and speeches, songs, both serious and playful, by Kämp, Gabriel, Kittil, by his botanical friends, Battig and Grosser, &c., were sung by the teachers Letzner and Battig. Great merriment was excited by three very humorous songs by Kämp, Battig and Grosser, (the last in the Silesian dialect,) which were sung in chorus. These songs expressed a very wholesome wit, which kept the risible muscles in continual motion. The Fest was a beautiful, cheerful, genial affair. May the "*Jubilar*" long live and work as actively as ever!

SIEGERT was born May 17, 1789, at Ernsdorf near Reichenbach. Destined by his parents for the profession of a teacher, he went first to the town school, where under the guidance of his colleague Scholz and the Cantor Rieger he got his first musical instruction. In 1802 he obtained the place of discantist (soprano) in the church of St. Bernardin in Breslau, with free lodging, free tuition at the St. Magdalen gymnasium, and an annual income of 30 thalers. His scientific culture was indeed well provided for, but not his musical (in the then poor condition of church music). Fortunately a new field was opened to him. The Breslau theatre at that time was in want of an alto-singer for Mozart's *Zauberflöte*. Siegert was selected, and his voice finding favor, was engaged for all the operas. This secured him a good increase, and enabled him to provide for his further culture. Placed now in a sphere, where for seven years he made acquaintance with the best of the then known operas, and impressed then ineradicably on his mind by frequent rehearsals and performances, he could not fail to develop a lively sense for Art. He became acquainted with Vogler, and was highly regarded by Ebell, Carl Maria von Weber (then at the age of nineteen kapellmeister in the Breslau theatre), and Bierey. His earlier desire, to become a teacher, grew more and more strange to him; in 1808 he left the gymnasium, and for a long time was in conflict with himself, until his old instructor, the director Reiche, decided him to remain true to his early resolution. He left the theatre, studied educational works industriously, but still entertained an anxiety lest he should be drawn away by music from the path which he had entered, and in 1810 he left the church, for which as choralist he had written several compositions.

In 1811 the cantor, Kellner, at St. Bernhardin, died, and Siegert, after passing examination, in 1812, became his successor, receiving at the same time the teachership in the *Bürger-Schule zum heil. Geiste*, which was connected with this office. In the then neglected state of church music the grand effect of a fine performance was unknown to him; and he was much surprised by several such which he heard in the Singakademie founded by the well-known theatre kapellmeister and composer, Bierey. This was dissolved in 1816. Stimulated by Bierey, Siegert composed in 1816-18 two cantatas, a *Te Deum*, and several other church pieces. But his zeal was not crowned with the desired success, since at that time the place of cantor at St. Bernhardin was poorly endowed, and the musical resources at his command were small; but his income was increased at the three hundredth jubilee of the Reformation. This was a new spur to

Siegert's exertions; he founded a Sing-verein for church music, which existed more than thirty years and counted a great many members. Siegert did much for music on the Sabbath, and every year at carnival brought out some music on a grand scale on a large platform built before the altar. This generous, unselfish man advanced what was wanting for this music, seeing that the fund provided did not exceed seven thalers, out of his own means. In 1831 ADOLPH HESSE, then 21 years old, after officiating four years as second organist at St. Elizabeth, was called to the place of upper organist at St. Bernhardin. As a church ceremony was connected with his induction into office, together with the rebuilding at a great expense of the fine great organ, Siegert honored his new colleague by the performance of a Cantata for choir and a strong orchestra by Hesse. Siegert met him altogether with love and confidence, and stimulated his zeal in the cause of church music by the performance of his works.

In 1832 Hesse started the idea of a grand evening performance, which took place in the church brilliantly lighted. Things by Handel, Schneider and Hesse were given, under Siegert's and Hesse's direction, with grand chorus and orchestra; and between these church pieces were played organ pieces of Freudenberg, Hesse and Köhler. The church was very full, the idea found favor, and the concert was repeated several years in succession. Works of Handel, Schneider, Spohr, Beethoven (among them the Symphony in C minor and the *Eroica*), Köhler and Hesse were executed under the direction of Siegert, Kahl, Pohsner, A. Schnabel, Hesse and Köhler, with a large force. What our Siegert has been to the Silesian Singing and Musical Festivals, and how much they owe to him, is well known. A brilliant festival was the great one arranged by Siegert in celebration of the 25th year of the Silesian Festival, when the Schliesswerder Hall in Breslau was dedicated. In 1847 Siegert was named royal Music-director. Siegert's compositions for the church, of which the number is not insignificant, breathe a genuine religious feeling; his Mass, especially, makes a fine, edifying impression. — (From the Silesian *Tonkünstler-Lexicon*.)

Dwight's Journal of Music.

BOSTON, AUGUST 13, 1859.

MUSIC IN THIS NUMBER. — Continuation of the Opera, "Don Giovanni."

When Greek meets Greek, &c.

In the absence of any thing new, exciting or instructive in our own provincial quarter of the world musical, now while the dog-star rages, we think we cannot better amuse and edify the languid reader than by treating him to a brilliant specimen of the way in which leading musical critics serve each other up in the great London press. Mr. CHORLEY, of the *Athenæum*, who writes a great deal about music, often exceedingly well, often with dogmatic prejudice, yet for the most part instructively and entertainingly — Mr. Chorley, the author of that pleasant book, "*Modern German Music*," the record of several musical tours, has taken advantage, it seems, of the interest excited by the late Handel Festival, to issue two parts or numbers of a book called "*Handel Studies*," in which he commences to give to the world the results of his life-long studies and reflections on the "Messiah" and other master-works of the great German musician, claimed with pride by all England as her

(adopted) own. Mr. Chorley begins with the work best known, with the "Messiah," and we cannot doubt—nay some of the very specimens below cited in a satirical spirit prove it to our mind—there is much good matter in his comments, which is worth considering. But not so seems to think the editor of the *Musical World* (supposed to be Mr. DAVISON, who also "does the music" for the *London Times*). This gentleman devotes a series of articles to a satirical running commentary, or general "showing-up," of the *Handel Studies*, plainly with the intent of paying off old scores, so far as the two critics are concerned, but richly to the amusement of us who live at an humble and disinterested distance from this war of Titans.

After some flings at the title, general style, and dedication of the book, the *Musical World* proceeds:

In his analysis of *The Messiah* Mr. Chorley sets out, in the oracular style which usually distinguishes him, by demolishing a mare's nest:

"It has been the fashion to complain of the overture or prelude to *The Messiah* as wanting and weak. I AM NOT IN THE FASHION."

The last sentence would have speedily put matters to-rights had the case been as Mr. Chorley states; but, unfortunately for him, it has always been the exact contrary—musicians and amateurs, without exception, rating the overture to *The Messiah* as Handel's finest, and therefore neither "wanting nor weak," but full of interest and strong. If, however, Mr. Chorley had been aware of this fact, we should have lost an exquisite bit of criticism, debuting thus:

"To me there is something grave, muscular, and relishing in Handel's preface in E minor," &c.

In mere "freak" like this, however, the author of *Music and Manners* is rather diverting than otherwise; but when he deals out assertions in which the taste of the most musical of nations and the credit of the greatest of musicians are arraigned, with a self-complacency bordering on impertinence, the risible feeling gives way to one of honest indignation. Here is an example, in which Germany and Bach are both brought under the lash:

"The Germans make light of the songs of Handel, as tiresome, antiquated, &c.; but this may not be so much the fault of their pedantry as of their poverty. Such unmeaning chains of notes as their profound men admire in the cantatas of Sebastian Bach, having no more reference to the words than have Rode's variations to the pen-table, are by Handel informed with a pertinence, a vocal brilliancy, and an elevation of style," &c.

First, it is neither more nor less than ludicrous to talk of the musical poverty of a country that gave birth to the grandest musicians the world has seen, including Handel himself. Secondly, the Germans do not "make light of Handel's songs; and thirdly, the comparison between Bach's "chains of notes" and "Rode's variations," is as irrelevant as it is absurd. The sentence regarded as a whole, moreover, even admitting the insinuations it contains, is sheer nonsense. To "inform" with pertinence and vocal brilliancy "unmeaning chains of notes," is a task, we apprehend, not merely beyond Handel but beyond even Mr. Chorley, who has recently applied himself to the composition of songs, from which we hope, when time permits, to furnish an example or two for the edification of our readers. With another assertion that "ever since Germany shook itself loose, in music, of Italian tradition," she has been sparing of great singers, we have no inclination to deal, being rather anxious just now to shake ourselves loose, in "*Handel Studies*," of Mr. Chorley; to whom, meanwhile, we dedicate what "may" follow, for three reasons, to be explained hereafter.

To resume:—Amid common-places lavishly distributed, and announced with as much pomp and circumstance as if they were discoveries, the *Handel Studies* contain paradoxes, of which a specimen or two may serve to afford our readers some amusement. The great songs of *The Messiah* have never yet been sung "up to their height," because no singers have possessed the qualities indispensable to their perfect delivery. We have not room for the whole of Mr. Chorley's description of these qualities, one of the most important of which is "a devotional temper of mind, which, if it do not imply an act of worship, in-

dicates the mood of a worshipper;" but we cannot resist citing the means by which alone such qualities are to be ensured. These are, not only:

"—a happy combination of natural endowments and technical accomplishments, but also such general loftiness of tone in life, manners, and conversation, as shall make it impossible for the singer to conceive aught meanly or deliver it meagrely."

But even thus much, which would already make saints of our singers (or, to put Mr. Chorley's proposition to the test, sinners), is not enough. To sing the *Messiah* songs "up to their height," the singers must further be endowed with:

"—a breath of that noble simplicity which, totally distinct from arrogance or theatrical solemnity (!) has given so much charm of persuasion, and authority of teaching, and power of retaining love, to some of our divines and poets, the least intent on vulgar arts for producing effect."

So that the singers in *The Messiah* must be not only saints immaculate, but inspired and eloquent preachers! Now we respectfully put it to Madame Viardot, Mr. Chorley's beau ideal, and the only one whom he has "ever heard approach the heart of 'He was despised'" (*Handel Studies*, No. 1, page 32), whether even she can lay claim to all or any of these supernatural attributes? We put it to Mr. Chorley himself, who has occasionally written sanely, whether what we have quoted is anything better than rhodomontade, to be matched only by the *coda*, which, nevertheless, involves an admission that the author of *Handel Studies* has for once at least been loquacious to no purpose:

"Let us, in place of complaining over inefficiency, rather thank God that these great works of inspiration are in no respect more inexhaustible than in the room, and verge, and attraction which they afford to all real artists, 'for ever and for ever.'"

Presuming the above to have a meaning, all that precedes it is superfluous. In future our singers, not excepting Mr. Sims Reeves, will tremble in their shoes when they see the author of *Handel Studies* enter Exeter Hall, on an oratorio night. Let them, however, in the interim, when Mr. Chorley has set forth, in a ship, to criticize the continent, and denounce "such bit-by-bit reading as makes German setting and singing of words so stiffly distressing to the nice ear" (No. 1, page 32), let them, we say, look to their "tone of life, manners, and conversation," so that, when he has returned, in a ship, to resume the throne and sceptre of English musical criticism (of which, in his own imagination, and that of some deluded foreigners, he holds undivided possession), having learnt to conceive nothing "meanly," they may deliver nothing "meagrely." Thus alone can they propitiate the critic of critics, who, after "ten years of light and knowledge" never had to reverse or modify an opinion, the only upright critic on the London press, notwithstanding the temptations to which he has been at various periods exposed, by Sig. Biletta, Professor Bennett, Mr. Henry Leslie, Mr. Lindsay Sloper, whom he furnished respectively with *White Magic*, *The May Queen*, *Judith*, and *The Birthday* (four precious masterpieces), and the temptation to which he is about to be exposed by Mr. Costa, to whom, "for three reasons," he has dedicated *Handel Studies*, and for whom, for one reason (*E. s. d.*), he is said to be preparing the book of an oratorio, Mr. Bartholomew henceforth being doomed to pine in seclusion, as ex-poet to the Autocrat of all the Orchestras.

We have, alas! advanced but a short way into the impenetrable jungle of Mr. Chorley's *Studies*, which, like "the only contemplative oratorio which has won a universal popularity," (No. 1, page 13), "in place of being worn out, is only too full of matter, to be tractable; and this not matter for poetical speculation" (do-do), but for unceasing diversion. "In enjoying works so sublime," to employ Mr. Chorley's own language, "rhapsody has no limit."

Let us proceed by picking out a plum or two from Mr. Chorley's analytical pudding, which, had it come forth "pie" from Mr. Pickton's press, would in many respects have scarcely been less intelligible.

The chorus, "And the glory of the Lord," is admired as a "signal illustration of the power of resource and of reticence in combination"—which Mr. Yellowplush must interpret. "It is strong without surprise; it is emphatic without excitement;" remarkable in one instance for reiteration "without pedantry;" and generally, for "Progression without effort." It would be downright cruelty to ask even Mr. Yellowplush to translate this; but we may simply define it as verbose without meaning, and stupid without precedent. Even were we, as Mr. Chorley proposes, to "lean for a moment to the side of the transcenden-

talists," we could find neither "reason nor apology for such" nonsense.

"BUT HERE MAY BE AN INSTANT'S PAUSE."—(No. 1, page 19).

And so say we of these delicious extracts, which we shall continue.

Musical Chit-Chat.

Music on Boston Common is now administered twice every week by divers Brass Bands in rotation. These "free concerts" commence (Wednesdays and Saturdays) at 5 P. M., and last till the sun sets, or longer. The hour is one at which few of the laboring classes, those who most need such refreshment, can attend. But the music, judging from the one occasion on which we chanced to find ourselves within ear-shot of it, is certainly excellent of its kind, as good, at least, as brass can make it. We heard that time what seemed to us to be a piece from *Lohengrin* or *Tannhäuser*, a grandiose and brilliant movement; a long selection from *Les Huguenots*, including the Consecration of the Swords, if we mistake not, with tenor aria, recitative, duet, &c., and winding up with the "Orgy" of the first scene; Schubert's "Serenade," &c. The first two pieces were well suited for brass music, very effectively arranged and capably played. Gillmore's Band still give evening Promenade Concerts in the Music Hall.

The "*Pittsfield Musical Transcript*" is the title of a neat little sheet, of eight pages, published once in three months, as an organ, apparently, of the "Mendelssohn Musical Institute." The devoted and intelligent principal of the Institute, Mr. E. B. OLIVER, is editor of the new *Transcript*. Its object, as editorially stated, is "to extend a knowledge of musical art, in order to render its cultivation attractive, and to induce those who have attended to it but superficially, to enter more earnestly into the study of its wonderful science, and to become intimately acquainted with its great masters." A worthy object, truly, and one which, judging from the tone and spirit of the articles which fill the present number of the paper, it will do not a little to promote. We have copied from it on another page a tale with a good musical moral by a pupil of the Institute. We also clip from it the following programme of a Soirée given this week by the young ladies of the Institute, which shows that Mr. Oliver means that his pupils shall know something of good music and great masters:

1. Rondo Agreeable, 4th Kuklau.
2. Song—Summer Robert Franz.
3. Mai Glockchen (May Bells) Fritz Splindler.
4. Vocal Duet—"Welcome thou fair light of Heaven" Curschmann.
5. Gondoline, Lied ohne Worte Mendelssohn.
6. Song—Aspiration E. B. Oliver.
7. L'Esperance (Hope) 4th Alexander Pecca.
8. Sonata in Bb. 4th Mozart.
9. Song—Auf Wiedersehn (We meet again) Mendelssohn.
10. Sonata in G minor Beethoven.
11. Vocal Trio—Hope Roszini.
12. Sonata in B flat Clementi.
13. Cavatine, Soave imagine Mercadante.
14. Grand Fugue, upon theme from Don Juan Schwaab.

The music-lovers in Burlington, Montpelier, and other places in Vermont, have been enjoying some miscellaneous concerts given by Messrs. S. C. MOORE, pianist, and H. ALLEN, violinist, assisted by Miss GERTRUDE SCOTT, vocalist, and Mr. GEO. ALLEN, violoncellist. The lady is said by the *Burlington Free Press* to have "a contralto voice of altogether uncommon richness, compass and power" and to have sung Schubert's "Wanderer" finely. The instrumental performances come off with glowing praise in the same quarter.

We are glad, says *The Buffalo Commercial*, to learn that our townsman, Mr. John N. Pattison, who is in Europe, studying music, has been distinguished for his attainments in the melodic art. Mr. Pattison had the privilege of playing before the Prince Regent of

Prussia last May in the Kink's Conservatorium. An overture composed by Mr. Pattison, performed at Prague and Berlin, has been highly complimented.

The New Orleans *Picayune* learns that Mr. Placide Canonge, manager of the old Orleans Theatre, has made, in Paris, the following engagements for next season:

Mlle. de Latournerie, leading prima donna in every style (Stolts and Falcon). She has appeared with great success on the principal theatres of France.

Mlle. Bourdais, second dugazon, soubrette, &c. She filled lately the part of first dugazon at Rouen.

Mlle. Legalgneur, leading rôle in drama and comedy, an important acquisition for our French theatre. Mlle. Legalgneur is said to unite great talent to great beauty and elegance of manners. She is described as having been greatly applauded in Paris.

Mme. Berthal, jeune première.

Mme. Julian, ingénue; the musical journals speak well of her brilliant appearance at the Gymnase theatre, in Paris.

Mlle. Caroline Theleux, first dancer in all styles. Her artistic career is said to have been a series of triumphs. She excited the greatest enthusiasm at Bordeaux, Marseilles, Lyons, Bruxelles and Paris. She is classed in the first rank of choregraphic celebrities.

Mlle. Helene, second danseuse; a charming young lady, 18 years old, who created quite a sensation at her debut.

Mr. Predigan, leader of the orchestra (of superior talent).

Mr. Gilles, leader of the orchestra for the ballet.

Mr. Wiethoff, first dancer and leader of the ballet. He has been very successful on the boards of the Theatre Porte St. Martin and of the Grand Opera, in Paris. Mr. Grosy, serious mimic, second ballet leader.

Mr. Dobels, primo basso of grand opera; powerful and deep voice; excellent musician. He has filled with great success the rôle of primo basso at Marseilles, Toulouse and Bruxelles. An artist of great repute.

Mr. Berthal, baritone of the Lyric theatre, Paris, where he created the most important rôles of the repertory.

Mr. Bourdais, second light tenor; a singer of the best school. His departure is much regretted at Rouen.

Musical Correspondence.

LONDON, JULY 10.—In reading the Journal of Music for the past few weeks, I have looked with much interest for the appearance of some article relating to the great "HANDEL FESTIVAL," from the pen of some one who might have been present thereat, but I notice that all accounts have been copied from London papers. As I was one of the fortunate ones who were present on the three great days of this musical feast, I thought it might perhaps be interesting to some of your readers to have an account from a Bostonian.

In commencing, I must remind our friends that the oratorio in England is quite a different thing from what it is with us. Here it is an institution, and not an occasional thing as with us. Oratorio societies are found in various parts of the kingdom and are all in a flourishing condition. Members of these various societies enter into the performance of a work with great spirit, and the result is visible. The people of London crowd to Exeter Hall, whenever the Sacred Harmonic Society announce the performance of an oratorio, and pay such prices for tickets as would astonish the good people of Boston, who complain at the high prices of seats at the opera. What would they say if they had to pay such prices to hear the "Messiah," "Eli," "Israel in Egypt," &c., and go early for tickets at that? The result of this love of oratorio and the great father of it, was visible in London, on Saturday before the Festival, to any unlucky wight who chanced to arrive without having previously ordered his rooms. Full everywhere and people waiting to take rooms which might be vacated by chance, and when the reason for this was asked, the answer generally received was, "The Festival takes place next week." The writer was obliged to go to two hotels, and was then fortunate enough to find one little six by eight room in the top of the house, which was the only one unoccupied. So much for preamble.

On Monday morning I started at half past nine

for the depot at London Bridge, thinking to take an early train and secure a good seat. The doors were advertised to open at eleven and the performance to commence at one. Like a prudent Yankee I had some weeks previously procured tickets for the three days at five shillings each. These did not secure me a seat, but surely I could manage that by being in good season. Unfortunately for my plans, all who held those tickets reasoned in the same way, and the consequence was that, on arriving at the depot, I found a large crowd assembled who were all determined to get the best seats. In due time I arrived at Sydenham and struggled up the half mile passage leading to the main building. There was no trouble about losing the way; we had only to go straight on, and we were sure to be challenged in due time by a policeman or usher, so that finally I found myself near where I belonged. Here was a prospect indeed. It was only just eleven o'clock, but every five-shilling seat was occupied. But even had I found the first seat vacant I doubt much if I should have occupied it, for I felt that I might just as well be outside the building as far as hearing to advantage was concerned. I then decided to change my ticket if that were possible, but nobody could tell me where it could be done. Finally I succeeded in procuring a ticket of the right sort and took my place. Nothing could be better. My position was such that the sound must concentrate in and about my vicinity.

The chorus entered, 710 sopranos, 714 altos, half of whom were males, 652 tenors, and 657 basses. What an array of voices! How is it possible for such a chorus to sing with precision! The orchestra appeared, 459 in number. The sight was magnificent. Nearly all the ladies were dressed in white, or rather wore white shawls and mantillas, and the contrast between these light garments and the dark clothes of the gentlemen was very striking. The time had finally arrived, and Madame CLARA NOVELLO rose to sing the solo of the National Anthem, which opened the feast. Her voice ceased, and the mighty chorus was heard, rolling out, "God save the Queen." But this passed rather as a matter of course and none thought of how it was sung.

But now commences the overture to the "Messiah," and people look at each other to see what effect is produced by the magnificent body of instruments. Then comes the song "Comfort ye my people," sung in exquisite style by SIMS REEVES; but so immense was the building and so great his distance, that it seemed rather like a whisper of consolation than a performance. But presently the huge body of singers rises, and with a firm tread, the altos enter upon the chorus "And the glory of the Lord shall be revealed." And what was the effect? I can hardly tell—I felt full to overflowing. I have heard this chorus often, but never before with such an effect. There was no dragging, but every note was as crisp as could be. I was amazed and delighted—amazed at hearing so large a body sing with such precision, and delighted as I could not fail to be, at hearing such music sung thus. The solos amounted to less than usual of course, but the chorus "And he shall purify," came soon, and was also performed in masterly style. "For unto us a child is born," was deservedly encored. This and the "Hallelujah" were of course the gems, and were sung as I never expect to hear them again.

Miss DOLBY sang "He was despised," in most beautiful style, but Madame Novello made but little of "I know that my Redeemer liveth." Even had she the power of doing it justice in so large a place, she has not the true soul of a great oratorio singer, but sings entirely for effect. I think she is greatly over-estimated as a singer. But Londoners are peculiar. If a singer once gains a standing in the popular favor, she is very sure to retain her position for a long time. Whether Clara Novello was ever finer than now I know not, but she is far from realizing

my idea of a faithful oratorio singer; and I do not form my judgment on the Festival performance merely, but after hearing her to best advantage at Exeter Hall. Her best performance on this day was the song "Rejoice greatly." She also sang that sweetest of pastorals, "Come unto me," but not in a way to please me. But the choruses formed the main attraction, and those were all given in masterly style. What would Handel have said had he heard his great "Hallelujah chorus" rendered as it was then and there! He might then have well thought that he saw the heavens opening and the angels of God praising their maker. But the end approached, and after Signor BELLETTI's solo, "The trumpet shall sound," in which he was finely accompanied by Mr. Harper on the trumpet, not on the cornet, the great chorus "Worthy is the Lamb," rolled forth in thunder tones, followed by the "Amen," which was sung in masterly style. To me it was wonderful to hear such fugues sung with such precision by so vast a multitude. The feast for the day was at an end, and from the glories of Handel we must descend to common life. Twenty thousand people must be got back to London, and this was accomplished with apparent ease, owing to the excellent arrangements which had been made. All arrived in safety at London, and no accidents were heard of, and so ended the first day of the Festival. W. H. D.

Music Abroad.

London.

THE OPERAS. Since the Handel Festival, the two opera houses have gone on with pretty much the usual round of repetitions. At the Royal Italian Opera *Don Giovanni* has had its crowds; *I Puritani* was given July 2, with Mme. Penco, and Signors Gardoni, Graziani and Ronconi. The remarkable feature was Ronconi's acting as the old Puritan general. Mme. Penco is said to have made her greatest "hit" as Elvira. Next followed the *Huguenots* again; and, on the 9th, *Il Giuramento* was taken from the shelf, for the first time in London since 1845. It does not seem to be much of a favorite with the Londoners. The *Musical World* calls the music "ineffably dull," and here are the remarks of the *Athenæum*:

Change of place does not change the value of music. The opera pleased only tepidly when given at Her Majesty's Theatre, nineteen years ago—not at all the other evening, when it was executed at Drury Lane; and may not keep its hold at Covent Garden. Why should this be? Signor Mercadante is not poor in melody; not halting in science. His voices are carefully handled, his orchestra is discreet, if not inventive; yet there is no denying that his operas "hang fire," while those of Signor Verdi "go off"—and that among the fifty (we believe there are fifty), not one, save perhaps 'Elisa e Claudio,' has gained an European reputation. So, too, Signor Pacini, who has written some of the best *cavatinas* in being, can keep no permanent footing save in Italy, and hardly that, even there. The story of 'Il Giuramento,' a dilution of M. Victor Hugo's 'Angelo,' is not a happy one for opera; being originally too intricate and too violent, and, as arranged, too intricate and too weak. It contains, however, three good acting parts—those of *Elisa* (Madame Grisi), who stands for the original *Tisbe*—of *Bianca* (Madame Nantier-Didiée) in the French tragedy, *Catarina*—and of *Viscardo* (Signor Mario). The due justice denied to these at Drury Lane was done, so far as *soprano* and *tenor* are concerned, at Covent Garden. Madame Grisi has been rarely seen and heard to more advantage of late years, or in any recent part. Her voice was under wonderful control on Saturday last. Madame Nantier-Didiée sang her great air, "Or la sull' onda" (a lovely air it is), with brilliancy and finish. In the first act, she looked very handsome, and acted throughout with some sensibility; but the artist is not to be envied when called on to perform a task which shows distinctly where the limits of his powers lie; and such weight and fervor and persistence as are demanded in 'Il Giuramento' from the *contralto*, whose duties are important, both vocally and dramatically, are not possessed by Madame Nantier-Didiée. Her voice, agreeable and peculiar as it is, is not equal to the demands of grand opera: her conception of acting ends with gracefulness. Signor Debassini, as that truculent husband (always a *baritone*) whose tiresome and tyrannical behavior in modern opera almost replaces the "heavy paternity" of past epochs of musical drama, did his best to be sinister and slow,—his great effort being in the interminable *scena* in the second act, with its symphony

of wondrous length. But he makes no way here: this not so much because he is here too late in his career—as because his career has never been a true one. Signor Badiali (to illustrate) is in every respect his senior, and has only appeared in England since he was a veteran. Till the last, however, he will tell—and be welcome to a London public. The opera went with all desirable ripeness, allowing for the absence of the military band, which had been unexpectedly "commanded" to Aldershot. The players in the orchestra were displayed to great advantage by the number of symphonies *obbligati* with which Signor Mercadante has varied (must we not say retarded?) the interest of his score. The stage appointments and scenery were liberal and picturesque. A word, however, on the latter subject. How is it that in England we can never escape from the patchings of wings—side scenes, sky borders—which totally destroy illusion; and of which the French (far inferior as scene colorists to ourselves) know how to get rid, be the stage ever so small, be the composition ever so complicated? The rich and fanciful architectural night-scene in the second act of 'Il Giuramento' was entirely spoilt by the obtrusive pale blue lines across the stage, cutting off arch and vault in a manner alike arbitrary and impossible.

At Drury Lane the pieces have been *La Figlia*, *Don Giovanni*, *Norma*, and on the 11th *La Zingara* (Bohemian Girl) for the benefit of Mr. Balfie, Miss Balfie being the Arline. The same critic says:

Drury Lane Theatre has been crowded nightly to see the pretty ways of Mlle. Piccolomini, and to hear the grand voice of Mlle. Tietjens,—the other *prime donne*, (among them Miss Balfie) having been laid aside. In one respect the public is wise to take Time by the forelock,—since it is too evident that the German lady's "golden age" is rapidly passing. No voice, were it twice as fine, twice as strong as hers was originally, will bear misuse, consequent on false production of the tone, without losing its quality. This is the case with Mlle. Tietjens; whose intonation, moreover, is no longer unimpeachable. When will singers learn that if they would sing long they must sing properly? Either heard *per se*, or as taken in contrast with Signor Mongini, Signor Giuglini improves; while the third tenor, M. Béart, in 'La Figlia,' carries off the honors, by his singing, from the entertaining behavior of the Siennese lady. This artist has not been "made enough of" by his managers. As a brilliant tenor he is almost the best on the stage.

Now that Mr. Smith's subscription season is virtually over, we may ask how far he has fulfilled the following promise of his advertisement, already extracted in this journal as a curiosity: "During the present season, of the following nine operas, five (at least) will be produced, viz., Verdi's grand opera, 'Macbeth,' for the first time in this country; Mercadante's opera, 'Il Giuramento,' lately performed with such *éclat* at Paris; Rossini's opera, 'Guglielmo Tell'; Flotow's opera, 'Martha'; Rossini's opera, 'La Gazza Ladra,' with a powerful cast; Mozart's opera, 'Nozze di Figaro'; Gluck's opera, 'Armida'; Verdi's opera, 'Les Vepres Siciliennes'; and, should time permit, Petrolia's new and successful opera of 'Ione'; ossia, 'L'Ultimo Giorno di Pompei,' with new and extensive scenery and decorations." The above reminds us of that never-to-be-forgotten programme of an extinct opera-house, in which, besides four or five other novelties—a new work by M. Meyerbeer among the number—there was advertised the cast of Mendelssohn's coming 'Tempest,'—an opera which Mendelssohn had expressly refused to write. When will managers only announce that of which they are secure? A series of twenty performances to come is announced at Drury Lane. Possibly during this some of the new operas promised may be produced.

CONCERTS, of all orders, from the Bach Society and the Philharmonic down to Christy's Minstrels, have continued to abound. Herr Molique, a master violinist and composer, has had his annual concert, at which he produced a Trio (piano, violin and 'cello) and other compositions of his own; and at which Mlle. Anna Molique played Beethoven's *Thirty-two Variations on a theme in C minor*. Mr. George Lake has produced his oratorio, *Daniel*, followed by vocal and instrumental miscellanies. Mr. John Thomas has given a Harp concert; Mr. Howard Glover, a "monster concert" of no less than fifty pieces (!). The Royal Academy of Music has had a benefit concert by the associates (its former and present pupils,) remarkable for the fact that it presented but one

work by an academician, namely Macfarren's overture to *Don Quixote*. Among the other pieces was Beethoven's *Choral Fantasia*, played by Miss Linley, a pupil; a chorus from Meyerbeer's *Pardon de Ploërmel*; vocal pieces from Haydn, Mozart, Mendelssohn and Mercadante; a selection from the Earl of Westmoreland's opera *L'Eroe di Lancastro*; and the finale to the first act of *La Clemenza di Tito*. Since its foundation in 1822 the Academy has had 1,149 pupils, of whom 106 were educated gratuitously, and 256 at reduced terms. The Academy is handled without gloves by the critics; thus the *Athenæum* reads the following lesson from this concert:

The programme, too, illustrated another error of this body so pompously designated, so chary of results. Why must we once again say that the one educational establishment which England possesses has other duties than to minister to the self-occupation of amateur composers? The royalties and nobilities of other countries, who exercise themselves in counterpoint, or melody, or *dilettantism*, maintain, as part of their pleasure, chapels, or quartet-parties, or resident pianists,—or if, as happens sometimes, they write operas, such operas are presented in the theatres which they subsidize. Here, the price paid for aristocratic patronage seems to be that the students—present or former,—associates or foreigners pressed in,—must "do suit and service" by preparing and performing music which no professor can declare as meriting a place in a collegiate concert that includes specimens by Haydn, Beethoven, Mozart, Mendelssohn and Meyerbeer. The *Amateur Society* is the proper arena for such attempts. It is their recurrences and the influences which they symbolize which have reduced the Academy to its present unsatisfactory state.

PHILHARMONIC CONCERTS.—The last concert of the season, though the longest, was also the best. The programme is worth quoting:

Symphony in E flat.....Mozart.
Cavatina, "Sorgete" (Maometto)—Sig. Belletti....Rossini.
Concerto in F minor (No. 4), pianoforte—
Miss Arabella Goddard.....Sterndale Bennett.
Air varié (Les Diamans)—Miss L. Pyne.....Auber.
Overture (Struensee).....Meyerbeer.
Sinfonia in A, No. 7.....Beethoven.
Aria, "En vain j'espère" (Robert le Diable)—
Miss L. Pyne.....Meyerbeer.
Concerto in D minor (No. 9), viola—
Herr Joachim.....Spohr.
Duetto, "La ci darem"—Miss L. Pyne and Sig.
Belletti.....Mozart.
Overture (Jubilee).....Weber.
Conductor—Professor Sterndale Bennett, Mus. D.

THE BACH SOCIETY gave a private performance at St. Martin's Hall, on Tuesday evening, the 21st ult., when the following pieces were performed under the direction of Professor Sterndale Bennett: Choral, "Jesu, meine Freude," from the Fifth Motet; double chorus, from the Fourth Motet, "Come, Jesus come;" a copious selection from the *Passions-Musik*; Concerto in C minor, for two pianofortes, executed by Messrs. W. Dorrell and G. Russell; Chaconne, for the violin, played by Herr Joachim; and solo fugue, for pianoforte, by Mr. George Russell (in D major—*Clavier bien Tempéré*). The performances were received throughout with loud applause, by a densely crowded and thoroughly musical audience. Mr. E. J. Hopkins presided at the organ.—*Mus. World*.

Paris.

The news from Paris is small, this week. M. Rota, the composer of *ballads*, has brought an action against the management of the *Grand Opera*, for breach of engagement. The composer at the *Académie des Beaux-Arts* who has this year carried off the grand prize, is M. Giraud. Honorable mention, too, was made of M. Paladilhe, whom we have named, in former years, as a prodigy from whom much was expected. A young tenor, M. Peschard, has been singing very well at one of the concerts of the *Conservatoire* in 'Le Comte Ory,'—no easy task, the part demanding accomplishment as well as voice. The opera by Prince Poniatowski, for the *Grand Opéra*, seems delayed, because not completed. MM. Méry, and Reyher have been improvising another "Victory" Cantata, which was executed in the state theatre. Complimentary music of the same kind, by M. Cohen, has been produced at the *Théâtre Lyrique*,—and a Cantata, 'Solferino,' at the Vaudeville Theatre. It is said that at or shortly after the re-opening of the *Théâtre Lyrique* in Paris (the management of which is not about to change), Madame Viardot will appear in Gluck's 'Orphée.' We hope that this will prove only the first revival of his five superb operas.—*Athenæum*.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. These at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Darling Sister Kate. Ballad. G. W. Stratton. 25

A sweet and pretty song for the drawing room; a most welcome gift, we should think, to the numerous friends of the Composer.

You may win him back by kindness. Song.

W. T. Wrighton. 25

Fare thee well; we part forever. Song.

J. B. Livingston. 25

The merry maiden. Song. S. Glover. 25

Dear Mary, wake from slumber. So. F. Romer. 25

I am a pretty gipeey maid. Song. Julius Metz. 25

Welcome home. Song. W. T. Wrighton. 25

A sparkling wreath of vocal gems, in which it is difficult to point out the finest. Each song has something which distinguishes it favorably. It is an assortment from which all tastes would be suited.

The Irish Emigrants. Duet. Stephen Glover. 25

Let us gather bright flowers. Duet. " " 25

Over the waves we float. Duet. " " 25

Glover still furnishes the English singing public with new duets, and all find more or less favor. The above three are liked more than ordinary, the last two more so perhaps than the first one, on account of their sparkling, lively melody. All are easy.

The two Nightingales. (Die zwei Nachtigallen.)

A. Hackel. 30

A charming duet from the German, for two female voices. It deserves unqualified recommendation. There is real, genuine poetry in both words and music. Singers of cultivated taste should not neglect to take a look at the score of this duet; it must please them highly.

Instrumental Music.

II Polito Galop. F. R. Helmsmuller. 25

The sensation galop at Newport, appearing without exception on the programme of every hop at the "Ocean" and tumultuously redemanded. Melodies from "II Polito," (The Martyrs), Donizetti's opera, form the groundwork of this spirited piece of dance-music.

The Alarm Clock (Die Wecker) Polka.

Chr. Spinler. 25

This is the original of the favorite polka, so often performed by the German Bands, Gilmore's, and the Brigade Bands under its original German title, "Wecker Polka." The trio of this polka is founded on a melody popular all over Germany, in a similar manner as our "Jordan" and "Few Days" were here some years ago.

March of the absent.

L. Belanger. 10

A sweet miniature Romanza, more tender than heroic.

Books.

THE MAY QUEEN. A Cantata. Words by H. F. Chorley. Composed by Wm. Sterndale Bennett. \$1.00 In Cloth, 1,25

This excellent work by an eminent composer, whose productions are characterized by sterling merit, will prove a valuable acquisition to the collection of individuals and societies. It is published in good time for early fall practice, and will no doubt be produced in good style in public by musical Societies in various localities during the ensuing winter.

MR. BRADBURY'S NEW AND BEST WORK.

THE JUBILEE;

An extensive Collection of CHURCH MUSIC for the Choir, the Congregation, and the Singing School, to which is added the Sacred Cantata, *Esther, the Beautiful Queen*, For Musical Conventions, Societies, etc., etc. By WILLIAM B. BRADBURY, author of *SHAWM*, and many other popular music books.

The belief of the author, as expressed in his Preface, that this book would be found to excel, by far, any of his previous works, is proved to have been well-founded, by the favor with which it is received. Competent judges agree that it is his best book. When the great success attained, and satisfaction given, by the previous works of the same author, are remembered, this is seen to be high praise.

THE JUBILEE contains about

FIFTY PER CENT. MORE MATTER.

Than other collections of Church Music, published this, or last season. Space is thus afforded for the greatest abundance and variety of material, new and old. THE JUBILEE contains

OVER SEVEN HUNDRED PSALM AND HYMN TUNES.

Of all meters. This large number of tunes gives opportunity for a most copious selection of the favorite old tunes already published, and especially such as are adapted

FOR CONGREGATIONAL SINGING.

And at the same time leaves space for a great abundance of

NEW TUNES NOW FIRST PUBLISHED.

Which are drawn from numerous sources. THE JUBILEE also contains

ONE HUNDRED AND TWENTY-FIVE ANTHEMS;

Short pieces for opening and closing Worship; Chants, and other Sacred Pieces, for Public Worship, Concerts, Conventions, Singing Schools, Social Songs, etc., etc.

It includes also,

THE NEW SINGING CLASS.

Being a Manual of Instruction in Vocal Music, very freely illustrated with Examples, Exercises, and Solfeppios, to which is added a considerable amount of Singing School Music, as Glee, Songs, Rounds, etc.

A new feature in such a book is, also, the introduction of

THE STUDY OF SINGING,
BY LABLACHE

Who has long occupied the foremost position in the world as a singer and a trainer of the voice. THE JUBILEE, also contains

VOCALIZING EXERCISES.

From "*Mason's Vocalizing Exercises and Solfeppios*." Another feature is,

PRACTICAL EXERCISES IN ARTICULATION.

From "*Russell's Elements of Musical Articulation*." It will be seen that, as

A BOOK FOR SINGING SCHOOLS.

THE JUBILEE presents extraordinary attractions.

ESTHER; OR THE BEAUTIFUL QUEEN.

Mr. Bradbury's new Sacred Cantata, will be found most appropriate and interesting for Conventions, Sacred Concerts, and Choir and Singing School practice.

ANTHEM EDITION OF THE JUBILEE.

For those who prefer it, an Edition is now issued omitting the cantata *Esther*, and giving in its place an additional number of new and attractive

SHORT PIECES FOR OPENING AND CLOSING WORSHIP.

Those wishing this Edition, will please order "*Anthem Edition*."

The best evidence of the popularity and success of THE JUBILEE is contained in the fact that it has already reached a sale of

OVER FORTY THOUSAND COPIES.

Price, Eight Dollars per dozen, in New York.

PUBLISHED BY

MASON BROTHERS,

108 & 110 DUANE STREET, NEW YORK.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and O. DITSON & CO., Boston. J. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia.

As it will be much more convenient, however, for Teachers, Singing Schools, and Choirs, in the West and South, to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom the JUBILEE may at all times be procured at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, etc.

Albany, N. Y.—S. B. GRAY,

" " J. H. HIDLEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Beloit, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—RICKEY, MALLORY & CO.

" " APPLIGATE & CO.

Chicago, Ill.—S. O. GRIGGS & CO.

" " W. B. KEEN.

" " HIGGINS BROTHERS.

" " D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" " J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCOIS RAYMOND.

" " M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Indianapolis, Ind.—STEWART & BOWEN.

Janesville, Wis.—J. SUTHERLAND & CO.

" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Mansfield, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" " A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOR.

" " H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

St. Louis, Mo.—KEITH & WOOD.

" " L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" " PECK & RUDD.

Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIELBLOCK,
Residence, 236 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
844—1st 8 Temple Place.

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.

EDWIN BRUCE,
Teacher of the Piano-Forte and Singing,
ROOM, BOWDOIN STREET CHURCH.

J. C. D. PARKER,
Instructor of the Pianoforte, Organ and
Harmony.
8 HAYWARD PLACE.

M. R. ZERDAHELYI, THE PIANIST, continues to
give Instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS EICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Bermann Baum,
Residence, No. 47 Hancock Street.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicho-
las Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 357

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,
Music and Musical Instruments,
SPRINGFIELD, MASS.

C. C. CLAPP & CO.
DEALER IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

G. ANDER & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
619 Broadway, Albany, N. Y.

PIANO STOOLS.
ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

TUCKERMAN'S COLLECTION OF ENG-
LISH CATHEDRAL CHANTS. Including
the Gregorian Tones. The whole adapted to the Canticles,
and Occasional Services of the Protestant Episcopal Church;
Services for the Holy Communion, and the Burial of the Dead
with a Morning Service in F, consisting of Te Deum and Bene-
dictus. Price, \$2.50.

Published by Oliver Ditson & Co., Boston.

WESTERN BELL, (THE.) A New Collection of
Glees, Quartets, and Choruses. By F. H. Pease and
E. A. Perkins. This volume will be found of unusual excel-
lence. The great variety and originality of its contents will
fully meet the wants of those who, wearied with the continued
repetitions of old songs in books of this nature, have long de-
manded something new. Price, \$1.

Published by Oliver Ditson & Co., Boston.

MANNING'S FIRST PREMIUM PATENT MELODEONS.
William N. Manning, Manufacturer and Patentee, 118
Essex Street, Salem, Mass. For sale by E. H. Wade, 197
Washington Street, Boston. 378

NEW AND SUPERB COLLECTION

OF

PIANO-FORTE MUSIC.

\$50.00 Worth of Choice Pieces, in One Volume, for \$2.00!

THE HOME CIRCLE;

CONSISTING OF THE MOST FAVORITE

Marches, Waltzes, Polkas, Redowas, Schottisches, Galops, Mazurkas, Quadrilles, Dances, &c.

BEING A REPOSITORY OF MUSIC FOR

PARLOR AND DRAWING-ROOM RECREATIONS.

CONTENTS.

Marches and Quicksteps.

Atlantic Telegraph Grand March.....	Hew's
Quickstep.....	Hew's
Aladdin Quickstep.....	Comer
Annie Laurie Quickstep.....	Rice
Coronation Mch. (Le Prophete).....	Meyerbeer
Dead March in "Saul".....	Handel
Fredonia March.....	Lothrop
Fest March, or Warrior's Joy.....	Gung'l
Home Quickstep.....	Smith
Hall Columbia March.....	Bennett
Iron Boots Quickstep.....	Bennett
Love Not Quickstep.....	Brown
Little More Cider Too Quickstep.....	Burditt
Medley Quickstep.....	Burditt
Marsellaise Grand March.....	H. Herz
President's March.....	H. Herz
Prize Banner Quickstep.....	Haskell
Pop goes the Weasel, Quickstep.....	Burditt
Rataplan March (La Fille).....	Beyer
Requiem March (Lucia).....	Beyer
Spanish Retreat.....	Anguera
Villikins & his Dinah Quickstep.....	Burditt
Wedding March.....	Mendelssohn
Washington's March.....	Beethoven
Webster's Funeral March.....	Beethoven

Waltzes.

Affection.....	Fry
Aurora.....	Labitsky
Bohemian Girl.....	Bellak
Bridal.....	Julien
Bird.....	Panormo
Cinderella.....	Petri
Dawn.....	Louel
Dream.....	Beethoven
Evening Star.....	Lanner
Elfin.....	Labitsky
Fugitives.....	Colnchon
Favorite Hop.....	"Gustave"
Fairy.....	Knight
Farewell my Home.....	Bellak
Favorite Irish.....	Bellak
Five Step.....	Conner
Glenmary.....	Willis
Giraffe.....	Zaleucus
Gertrude's Dream.....	Beethoven
Grand Landler.....	Beethoven
Home Contentment.....	Labitsky
Home, Sweet Home.....	Labitsky
Hope.....	Louis
Helen's Dream.....	Louis
Kate Kearney's.....	Brown
Last Waltzes of a Maniac.....	Burgmuller
Linden.....	Beethoven
La Douleur.....	Labitsky
Miller's Maid.....	Labitsky
Mosart's Favorite.....	Lanner
Morning Star.....	McDonald
Musical Snuff-box Waltzes.....	McDonald
Mollie's Dream.....	Reisiger
Philadelphia Hop.....	Hemmenway
Philomel.....	Zeineth
Plasmion.....	Julien
Prima Donna.....	Julien
Rice's.....	Julien
Swiss.....	Bellak
Silver Lake.....	Crambs
Sliding.....	Sophie
Shells of Ocean.....	Tivolian
Saratoga Lake.....	Von Weber's Last
Sophie.....	Woodland
Tivolian.....	Metcalfe
Von Weber's Last.....	
Woodland.....	

Polkas.

Amalia.....	Beyer
Baden Baden.....	Brigand
Bohemian.....	Offenbach
Banjo.....	Bellak
Coquette.....	D'Albert
Coquette.....	Wallerstein
Concert.....	Hohnstock
Deliciosa.....	Merz
Evergreen.....	Conner
Echo of Mont Blanc.....	Julien
Eclipse.....	Julien
Empress Anne's.....	Conner
Fairy Bell.....	Conner
Galloping Sleigh-Ride.....	Ordway
Jenny Lind's Favorite.....	Ordway
La Colotta.....	Labitsky
Les Clochettes.....	Labitsky
Leonore.....	Merz
Merry Zingara.....	Stasy
Papageno.....	Stasy
Princess Maude.....	Leonard
Rival.....	Leonard
Saratoga.....	D'Albert
Serious Family.....	D'Albert
Sultan's.....	D'Albert
Sontag.....	Fowler
Syracuse.....	Petrak
Sedicanaka.....	Tedesco
Valhalla.....	Aacher

Schottisches.

Flying Cloud.....	D'Albert
La Fete des Gondoliers.....	Burgmuller
Magie Spell.....	Bellak
National.....	D'Albert
Paris Qui Rit.....	Wallerstein
Rochester.....	Bullson

Redowas.

Doppler.....	Doppler
La Redowatschka.....	Burgmuller
Orange Blossom Polka.....	Howard
Un Premier Amour.....	Wallerstein

Mazurkas and Polka Mazurkas.

Etude Mazurka.....	Talery
Lognette, or Musidora Polka Mas.....	Talery
Mazurka des Traireaux.....	Ascher
Wanda Polka Mazurka.....	Talery

Varsoviennes and Gorlitzas.

Celebrated Varsoviana.....	Knight
Original Gorlitz.....	Julien
Silver Lake Varsoviana.....	Montgomery

Galopades.

Champagne.....	Lumbye
Evergreen.....	Labitsky
Ostrich Feather.....	Strauss
Sturm March.....	Bilse

Otillions and Quadrilles.

Basket Cotillon.—Introducing "Campbells are comin'" "Girl I left behind me" "White Cockade," "Kinloch of Kinloch."	
Operatic Cotillon.—Introducing Airts from "Martha," "Fille du Regiment," "Fra Diavolo," "Bohemian Girl," "Crown Diamonds," "Dieu et Bayadere."	
Party Cotillon.—Introducing "Wait for the Wagon," "Be Watchful," "Boatman Dance," "Few days," "Prima Donna Waltz," "Dearest Mae," "Jordan," "Old Dan Tucker."	

Aurora Waltz Quadrille. Labitsky.—Introducing "Sophie Waltz," "Philomel Waltz," "Hope Waltz," "La Carlotta Polka."

Bowdoin Polka Redowa Quad. Knight. Caledonian Quadrille (New).—Introducing "Bonnie Breast Knots," "Annie Laurie," "Comin' thro' the Rye," "Logie o' Buchan," "All the Blue Bonnets."

Children of Halmton Quadrille. Strauss. Gipsy Polka Quadrille. Leutner.—Introducing "Jenny Lind's favorite Polka," "Empress Anne's Polka," "Princess Maude, or Fairy Bell Polka," "Baden Baden Polka."

Il Trovatore Quadrilles. Julien's American Quadrille.—Introducing "Our Flag is There," "Land of Washington," "Hail to the Chief," "Yankee Doodle."

Lancers' Quadrilles. Martha Quadrilles. Operatic Waltz Quadrille.—Introducing Airts from "Il Colonnello," "Rice's Waltz," "Lucresia Borgia," "L'Elisire D'Amore," "Lucia di Lammermoor."

Saratoga Polka Quadrille. Korponay.—Introducing "Saratoga Polka," "Serious Family Polka," "Tedesco Polka," "Merry Zingara Polka," "Eclipse Polka."

Dances, Hornpipes, Etc.

All the Blue Bonnets.....	
Annie Laurie.....	
Be Watchful.....	
Ben Lomond (Scotch).....	
Boatman Dance.....	
Bonnie Breast Knots.....	
Campbells are comin'.....	
Campdown Hornpipe.....	
Comin' thro' the Rye.....	
Come, haste to the Wedding.....	
Chorus Jig.....	
College Hornpipe.....	
Cachucha, or Spanish Dance.....	
Dearest Mae.....	
Devil's Dream.....	
Durand's Hornpipe.....	
Few Days.....	
Fisher's Hornpipe.....	
Girl I left behind me.....	
Herr Cline's Dance.....	
Highland Fling.....	
Irish Washerwoman.....	
Jordan.....	
Kinloch of Kinloch.....	
Life let us cherish.....	
La Cracovienne, or Polish Dance.....	
Land of Sweet Erin.....	
Logie o' Buchan.....	
Merry Dance.....	
Miss McLeod's Reel.....	
Money Musk.....	
Old Dan Tucker.....	
Paddy Carey.....	
Pop goes the Weasel.....	
Rout.....	
Rustle Reel.....	
Rory O'More.....	
Roy's Wife.....	
Spanish Dance, No. 1. No. 2.....	
St. Patrick's Day.....	
Soldier's Joy.....	
Wait for the Wagon.....	
White Cockade.....	

NEW BOOK FOR THE VIOLIN.

THE OPERATIC Violin Instruction Book!

CONTAINING THOROUGH INSTRUCTIONS AND A LARGE VARIETY OF OPERATIC AND OTHER MUSIC, BY D. M. H. MAY.

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system of instruction that will lead them to the acquirement of all necessary information in a very short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work. The Music for general practice and recreation has been compiled with much care, and comprises the following admirable selections:

OPERATIC MELODIES.

Air.....	La Dame Blanche.
Air.....	Elisir D'Amore.
Air.....	Lucresia Borgia.
Air.....	Romeo and Juliet.
Ah! bello a me ritorno.....	Norma.
Ah! che la morte.....	Il Trovatore.
Airs.....	Barber of Seville.
Come, brave the sea.....	I Puritani.
Come o'er the moonlit sea.....	Masaniello.
Dead March.....	La Gama Lutra.
Deh con te.....	Norma.
Di provenza il mar.....	La Traviata.
D'un pensiero.....	La Sonnambula.
Ernani Involami.....	Ernani.
Fairies' Chorus.....	Cinderella.
Fra Diavolo Waltz.....	Fra Diavolo.
Galopade.....	William Tell.
Hence Discontent.....	La Bayadere.
In happy moments.....	Maritana.
In tears I pine.....	I Lombardi.
Libiamo, (Brindisi).....	La Traviata.
March.....	Norma.
On yonder Rock.....	Fra Diavolo.
O haste crimson morning.....	Lucia.
Pariga O Cars.....	La Traviata.
Rondoleto.....	Ernani.
Salut a la France.....	La Fille du Regiment.
Selection.....	Elisir D'Amore.
Si la stanchezza, (Prison Duet).....	Il Trovatore.
Stride la vampa.....	
Then you'll remember me.....	Bohemian Girl.
Tu che a dio.....	Lucia.
Tu vedrai la severturata.....	Il Pirata.
Tyrolenne.....	La Fille du Regiment.
Waltz.....	La Dame Blanche.

POLKAS, WALTZES, AIRS, &c.

Annie Laurie.....	Marselles Hymn.
Ariel Waltz.....	Moorish Waltz.
Blue Bells of Scotland.....	New York Scottish Dance.
Carnival of Venice.....	Saratoga Polka.
Chelsea Galop.....	Seafarer Waltz.
Dahlia Waltz.....	Shamrock Waltz.
Edin Waltz.....	Shells of Ocean.
Far from thee childhood's home.....	Sontag Waltz.
Favorite Waltz.....	Sounds from Home, Waltzes.
Gazelle Waltz.....	Tyrolese Peasant's Song.
Heather Bell Polka.....	Verbena Waltz.
Hope Star Schottisch.....	Venitian Galop.
Last Rose of Summer.....	When the Swallows Homeward
Long, long ago.....	Woodbine Schottisch.
Lightning Galop.....	Zephyr Polka.

AIRS WITH VARIATIONS.

Air, with Brilliant Variations. On Yonder Rock Reclining. With Variations. Tyrolese Air. With Variations.

PRICE ONE DOLLAR!

On receipt of which a copy will be sent by mail, post-paid. Published by Oliver Ditson & Co. . . Boston.

NEW AND ELEGANT VOLUME

OF

SONGS AND CHORUSES,

With Piano Forte Accompaniments.

JUST PUBLISHED.

THE PARLOR GLEE BOOK

CONTAINING ALL THE PRINCIPAL

SONGS AND CHORUSES

PERFORMED BY

"ORDWAY'S EOLIANS,"

Arranged for the Piano-Forte.

The following Popular Songs are comprised in this work:

Charming Little Clay.....	Moss Grown Dell.
Give me your hand, old friend.....	Mother, dear, I'm thinking of
Going Home.....	Silver Moonlight Winds.
Home Again.....	Silvery Midnight Moon.
Home Delights.....	Twinkling Stars are laughing.
Leaving Home.....	Wake, Dinah, Wake.
Lone Starry Hours.....	Witching Love by Moonlight.
Minnie Dill, or Maumee River.....	My home and my ramblings.

Handsomely and durably bound in illuminated covers, tinted edge; a very attractive and desirable addition to every player's stock of Piano Music. Price \$1, at which price it will be sent by mail post-paid.

Published by Oliver Ditson & Co., Boston.

Elegantly Bound in Cloth, Embossed and Lettered. Price only Two Dollars, at which price Copies will be sent by Mail, post-paid.

PUBLISHED BY OLIVER DITSON AND COMPANY,

277 WASHINGTON STREET, BOSTON.

Dwight's Journal of Music,

A Paper of Art and Literature.

Whole No. 385.

BOSTON, SATURDAY, AUGUST 20, 1859.

VOL. XV. No. 21.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.

To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$5. Ten copies, \$10. Twenty copies, \$20.

To ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates: Three Columns, [1 page,] 1 insertion, \$30; One Quarter, \$200; One Year, \$600.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.

One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125.

One-fourth Column, 1 " \$4 50; 1 Quarter, \$28; 1 Year, \$75.

One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year, \$50.

Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$20.

Teachers' Cards, Two lines, Nonpareil, per annum, \$5.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

WANTED.—A Music Teacher, a Lady to teach in a Seminary near Memphis, Tenn. Salary \$400 and Board, for a term of ten months. None but an accomplished Teacher, Singer, and performer on the Piano need apply. Address with city references or apply to OLIVER DITSON & CO., Boston.

MUSICAL NOTICE.—A Lady who has had several years' experience in Teaching, wishes to obtain a situation as Teacher of the Piano, in a Seminary either South or West. Good references given. Apply at this office. 383-1f

WANTED.—A number of Copies of the Oratorio of 'David,' of the old Handel and Haydn Society edition, for which a liberal price will be paid. OLIVER DITSON & CO.

TEACHERS WANTED.—By September 1st, two Gentlemen thoroughly competent to teach Vocal Music, Piano, Guitar, and Violin, either separately or together, in a Female Seminary at the South. A knowledge of Tuning is also requisite. They must be experienced, energetic men, who will work harmoniously together, and promote the interests of the Institution. Salary \$800, with Board, Room, and other privileges. 382 Apply to OLIVER DITSON & CO.

WANTED.—An American Gentleman who has been studying for the last four years with the best Masters in Europe, would like to make an engagement in a Female Seminary, as Teacher of the Piano and Organ. The highest testimonials as to character and ability can be given. Please address "Pianist" at the office of this paper. 1f

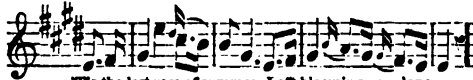
WANTED.—A situation by a young lady as Organist; has had several years' experience. 381 Apply at OLIVER DITSON & CO'S.

WANTED.—By a Lady who has occupied the position of GOVERNESS in families of the first standing, both North and South, a situation in the capacity above specified; she is fully qualified to impart instruction in the English, French and Italian languages, with Music (on the Piano), and Drawing. For references, &c., address TEACHER, Box 479, Post-office, Nashville, Tenn. 380-1f

BEAUTIES OF CALEDONIA; or, Gems of Scotch Song; being a collection of more than fifty of the most beautiful Scotch Ballads. With a portrait of Robert Burns. Cloth, \$1.50; plain, \$1. Published by Oliver Ditson & Co., Boston.

CHEAPEST, BEST —AND— Most Complete Edition

MOORE'S IRISH MELODIES.



"The last rose of summer, left blooming a-lone."

WITH

Symphonies and Accompaniments.

BY SIR JOHN STEVENSON.

* * This copy is an exact re-print of the original as published under the personal supervision of Thomas Moore. Efforts having been made to force other copies into use, by underrating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the eminent success of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as peculiarly suited to catch the spirit of his country's music. In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dimitted, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) gavelled the melody, distributing an equal portion of its sweetness to every part. T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume.—Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest.—Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Ammonian.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE FIGURES THAN THE DUBLIN EDITION, and of some of the songs there are TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country—in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!
ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial. Price, \$1.50
" Cloth, emblematically embossed. " 2.00
" " embossed and full gilt. " 3.00

Published by Oliver Ditson & Co., Boston.
Sold by the Publishers and by all Music Dealers and the principal Booksellers in the United States and Canada.
Persons at a distance can be supplied by mail.

Richardson's New Method

FOR THE

PIANO-FORTE

IS

A DECIDED SUCCESS!

TEACHERS

Pronounce it the Very Best Method.

SCHOLARS

Lay aside other Systems to adopt it.

AND

Throughout the United States and Canadas,

IT IS RAPIDLY BECOMING

The Standard Work of Piano Instruction.

An Examination of it will convince any one of

ITS SUPERIORITY AND GENUINE MERIT,

and its use

CONFIRM THE OPINION THUS FORMED.

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

A NEW CANTATA.

THE

MAY-QUEEN;

A Pastoral Cantata.

WORDS BY

HENRY F. CHORLEY.

COMPOSED BY

William Sterndale Bennett.

OVERTURE.

1. Chorus—Wake with a smile, O month of May.
2. Recit. Soprano—Now that the tree is drest, begone.
Recit. Tenor and Air—Why must I linger here alone.
Tenor—O meadow clad in early green.
3. Chorus—O melancholy plight.
4. Chorus and Solo—With a laugh as we go round.
Soprano—With the carol in the tree.
5. Recit. and Duet—Yet hear me ere the dance begin.
Sop. & Ten.—Can I not find thee a warrant for changing.
6. Recit. Ballad—But enough, my people gay.
Bass—'Tis jolly to hunt in the bright moonlight.
7. Recit. and Trio—Methinks your song is something bold.
Soprano, Tenor, Bass—The hawthorn in the glade.
8. And now the greenwood king shall claim.
I'll fated boy begone!
Pageant Music.
Chorus—Hark! their notes the hautboys swell.
9. Solos: Contralto, Soprano and Chorus—What mean the angry sounds we hear?
10. Finale: Chorus and Solos: Soprano and Tenor.—And the cloud hath passed away.

Price 75 cents. In Cloth, \$1.

Published by OLIVER DITSON & CO.

277 Washington Street, Boston.

NEW SHEET MUSIC.

Songs and Ballads.

Ever of Thee I'm fondly dreaming. (Vignette.) Foley Hall.	25
Come into the garden, Maud. Balz.	35
The Captain with his whiskers. (Comic.) Florence.	30
Johnny was a Shoemaker. (Comic.) " "	30
How so fair. (Tenor Air.) "Martha." "	35
Gentle Millie Gay. Song and Chorus. Bishop.	25
Gentle Hallie. Song and Chorus. St. John.	25
The Moon behind the Hill. Bishop.	30
Annie Lisle. Song and Chorus. Thompson.	25
Trusting in Thee. Wrighton.	25
Darling Sister Kate. Stratton.	25
Who would not love their Mother. Field.	25
When there is love at home. McNaughton.	25

Instrumental.

Papageno Polka. Stasny.	25
Cuckoo Polka. Herzog.	25
Hurrah! Sturm Galop. Helmsmüller.	25
Our American Cousin Polka. Neumann.	30
Sadie Yacht Club Schottisch. Leduo.	25
Piccolomini Polka Masurka. Talery.	40
Les Vèpres Siciliennes. Galop brillant. Berg.	30
Flot Melodique. Waltz. Fradel.	30
Warblings at Eve. Richards.	30
Beauties of Trovatore. Grobe.	50
Darling Nelly Gray. Variations. " "	50
Gentle Nettie Moore. " "	50
Home Memories. Medley. " "	50
Source of Joy. Medley. " "	50
Cheer, boys, cheer. Variations. " "	50
Italian Medley. " "	50
L'Éclair. Nocturne. Ascher.	35

The above sent by mail on receipt of the marked price.
Published by Oliver Ditson & Co., Boston.

NASON'S VOCAL CLASS BOOK;

CONTAINING A
THOROUGH AND SYSTEMATIC COURSE
OF INSTRUCTION IN THE ART
OF SINGING;

TOGETHER WITH A

Choice Coll. of Music, Original and Selected,
ADAPTED TO THE USE OF

High Schools, Common Schools, The Social
Circle, and Juvenile Singing Schools.

BY EDWARD S. NASON.

Price 40 cents.

Published by Oliver Ditson & Co., Boston.

JOHN ZUNDEL'S SCHOOL

— FOR —

ORGANISTS & COMPOSERS.

Second Session commences September 12th for three successive months. Pupils (Ladies or Gentlemen) for one month only, may enter at any time.

TERMS.

Tuition and Board, including use of instruments, for	
three months,	\$150.00
For one month,	50.00
Tuition (without board) and use of instruments, for	
three months,	100.00
For one month,	30.00
Per Quarter, (weekly two lessons),	50.00

For particulars, address

JOHN ZUNDEL, Brooklyn, N. Y.

MASON & HAMLIN'S MELODEONS AND HARMONIUMS.

THE TREBLE FORTÉ STOP.—A New and Admirable Improvement has just been effected in the Melodeons of MASON & HAMLIN. It consists in the "Treble Forté Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of MASON & HAMLIN has received since 1856, for BEST Melodeons and Harmoniums no less than Twenty Gold and Silver Medals and Diplomas from various State Fairs and Societies throughout the country. Pastors, Chorists, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from	\$80 to \$200
Harmoniums from	\$200 to \$500

Descriptive Catalogues sent on application to
MASON & HAMLIN,
Boston, Mass.

Mason & Hamlin's Instruments are also for Sale or to Let by
OLIVER DITSON & CO., 277 Washington St. 375-3m

CHURCH AND HOME, (THE.) A Collection of Anthems, Motets, Extracts from Oratorios and Masses, Canticles, Chants, &c., from the works of Handel, Haydn, Mozart, Beethoven, Weber, Mendelssohn, Spohr, Cherubini, Gibbons, Boyce, Croft, Clark, King, Winter, Himmel, Novello, and others. A choice variety of Short Pieces, for Introduction and Close of Service, and for use in the Social Circle. Selected and adapted by Geo. Leach. Cloth, \$2.50; Plain, \$2.25.
Published by Oliver Ditson & Co., Boston.

New Edition of "HANDEL'S MESSIAH." JUST PUBLISHED.

NOVELLO'S POCKET EDITION

OF

HANDEL'S MESSIAH.

In Vocal Score, with Accompaniment for the Piano-Forte, by
VINCENT NOVELLO. Demy Octavo.

In Paper Cover. 50 cts.
Bound in Full Cloth. \$1.00
Order "Novello's Edition," the cheapest edition extant of this great work. Mailed to address post free on receipt of price as above.

Just Published. Price \$3.25.

Moore's Irish Melodies.

With New Symphonies and Accompaniments for the
Piano-forte, by

M. W. BALFE.

In one volume, 240 pages, full music size, elegantly printed on superfine paper, bound in light green cloth, gilt edges. Containing 78 of the most popular of the Melodies; also, 17 of them arranged as Vocal Duets.
Prospectus, with Preface and Specimen Page, gratis on application.

Each Song or Duet may be had singly, price 15c.
This work will also be issued in Twelve Monthly Parts, each containing 20 pages.

Parts 1, 2 & 3 price 50 each, are now ready.

The unanimous opinion of musical judges having pronounced the Symphonies and Accompaniments of Sir John Stevenson, originally allied to the "Irish Melodies," both technically incorrect and characteristically inappropriate, the publisher has great pleasure in announcing that Mr. M. W. Balfe has re-arranged the whole of them expressly for this edition, which is also supplied with an explanatory and historical preface (which may be had gratis). With these advantages, combined with a careful revision both of the musical notes and the poetical text, and the whole of the words being set to music, the publisher confidently recommends his edition of "Moore's Irish Melodies" to the public, as one that may challenge competition as the most perfect extant.

Just Published, in 1 vol., uniform with the above, price \$4.00,
Fifty of the Most Popular of

MOORE'S IRISH MELODIES,

Harmonized as Vocal Quartets, (S.A.T.B.)

BY M. W. BALFE.

Each Quartet may be had singly, price 15 cents.

Novello's Catalogues may be had gratis on application, or will be mailed (post free) to address on receipt of the postage, six cents.

WEBB & ALLEN,

381 1 Clinton Hall, Astor Place, N. Y.

ZUNDEL'S MELODEON INSTRUCTOR. In 7 parts. Part I. Elements of Music. II. Progressive Finger Exercises. III. Airs, Marches, Dances, Variations, &c. IV. Favorite Movements from Operas. V. Voluntaries and Interludes. VI. Selections from Oratorios. VII. Modulation. Designed as a thorough instruction book for the Melodeon, Seraphine, Kolkon, Melopean, Organ, or any other similar instrument. By John Zundel. In cloth, embossed and lettered, \$2.50. Plain, \$2.00.
Published by Oliver Ditson & Co., Boston.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREROOMS,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York, April 1, 1859.

JOHN CHURCH, Jr. Music Publisher and Dealer,

Wholesale and Retail, in

**AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,**

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374



THE
**BEST
PIANOS,**
ARE MANUFACTURED

BY
CHICKERING & SONS,

WHO HAVE RECEIVED

88 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,

BOSTON.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Stilhan Vespers." A. W. Bang, each, 30

No. 1. Valse d' Hiver.
2. Polka Masurka.
3. Galop brillant.

Sans Concl. Morceau a la Polka. Ed. Rockel, 30

Petite Fantasia on an Air in the "Barber of Seville." René Favarger.
Réné Favarger, 35

Illustrations Operatiques. Charles Fradel, each, 25

1. Martha. 3. Trovatore.
2. Traviata. 4. Lucia.

Showers of Gold. Reverie-Trope on the Air "I dreamt that I dwelt." Krig, 30

Silver Spring. Fritz Spindler, 35

Miniature Fantasia. Henry Schwing, 30

La Nouvelle Italie. Six Fantasia. J. B. Devernoy, each, 25

1. Rigolotto. 4. Il Comaro.
2. Il Trovatore. 5. I due Focari.
3. Lucia Miller. 6. I Masnadieri.

Juvenile Sonata. Henry Schwing, 35

Five Studies in form of Variations on "Over the Summer Sea." Henry Schwing, 35

Ever of Thee. Reverie. C. Fradel, 25

Juvenile Opera Monique. " 40

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREROOMS

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1843.

Prices and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 371

C. BRUNO.

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

["Brass Instruments, Clarinets, Flutes, &c. for Bands, made to order, and warranted. BUSSON'S CELEBRATED FLUTINAS and ACCORDIONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet, Saxhorn, Cornet, Accordion, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 316

Dwight's Journal of Music.

WHOLE No. 385.

BOSTON, SATURDAY, AUGUST 20, 1859.

VOL. XV. No. 21.

For Dwight's Journal of Music.

How the D—* went pleasuring.

Some wise man once remarked, that all things human have an end. That was his opinion and it has obtained extensive currency. Now though my observation shows me that many things human have not come to an end, still I am not disposed to dispute the proposition. Take the human race, for instance; I know that it still exists this side the ocean, and have faith that it holds its own on the other. Yet why should not man die out finally, like the dodo? And after the earth has undergone divers transformations and is again fitted to be the habitation of intellectual beings, why not a new race occupy her surface, slowly developed in the lapse of ages, say, from the bat, — a race like the common notion of angels or Peter Wilkins's flying islanders? I see in fancy, that in those days it shall come to pass, that some future *Whitney*, studying the new strata of the earth's crust, finds a clavicle and possibly a lower jaw — the strong point in so many men — of the extinct animal; his contemporaneous *Hall* describes and classifies the fossil; *Hill* discusses its curves and angles mathematically; and a new *Wyman* folds the drapery of his wings about him and lies down to the pleasant dream of reconstructing the entire animal from the fragments. What a glorious joke it would be, could a feminine specimen of the (human) animal — one of those, whose circumference is such that it takes two omnibuses to hold her — be preserved in some bed of limestone, like fossil shells — nothing but her form, her outer superficies (tautologically speaking)! What a subject for discussion in the new earth's "Association for the Advancement of Science" — what a topic for a volume of the new earth's "Smithsonian" contributions to knowledge! Especially if a male specimen in tightb happened to be fossilized near her; — the disparity between a queen bee and her mate would be nothing to it.

I dare not pursue the topic farther in a paper devoted to "Literature and Art" to the exclusion of science — but hope that these few lines may be admitted. Though to some things human the end is not yet, my visit in Breslau did come to a close; on Monday the 13th of June; but not my visit to my friend the professor, for he took me out for a week among the Silesian mountains — the Riesengebirge — Giant Mountains — the abode of yore of Rübezahl, or, as somebody has anglicized his name, Nummernip, — that is to say, the turnip counter.

"Fängsten war der Fest der Freude,"

*Twas Pentecost, the feast of gladness,

and a little after noon we were in the long train filled to crowding with people of all classes and conditions, bent upon a few days of country air and enjoyment, running southwardly, the towers of Breslau sinking, dim and misty, behind, and that blue mass of mountain, with its chapel on the summit, the Zobten, which for weeks had looked so invitingly to me in the distance, rising,

* *Diarist.*

and exchanging its blue garment for one of green forests and fields as we drew nearer. We left it however upon our left, where it veiled its face with a heavy thunder cloud. Hardly an hour on the way and already in Freiburg? Yes, but this is only a short road of twenty-odd miles to connect the mountain district with the Silesian capital.

Speaking of railroads — I must indulge for a moment in an episode — an indulgence easily justified, if need be. And that too by the principles of musical composition — as thus: One does not always feel in the mood, either auditor or performer, for musical compositions regular in form, of perfect logical construction, in which a theme with counter-subject or subjects is wrought out according to the strict rules of the schools. One does not at all times and places demand a Bach fugue upon the organ, or a strict sonata upon the pianoforte. In this hot weather, with the dog-star raging, the player likes to sit down in the cool of the evening and give his fancy free range, and draw forth from his instrument groups of tones and melodic passages, whose connection has no other logic than the course of feeling in his own breast; and we sitting, or rather stretched upon the sofa or carpet, where the evening breeze has full sweep across our heated brows, just give ourselves up to our friend's inspiration and ask of him no Beethoven, no Mozart, no Bach. We go to the lecture room and hear Emerson discourse of deep things. That is one thing. But on such an evening we sit and enjoy — if talk takes the place of music — the conversation of one whose mind is rich in power, fancy, experience and observation, demanding of him no other sequence of thought and expression than that arising from the mood of the speaker. We follow him without labor as he passes from maxim to anecdote, now touching us with some delicate sentiment, now awaking a smile by some sparkle of wit, now shaking our sides by broad farcical humor. Our talker is not *discoursing*, lecturing, stating an argument; he is giving us a conversational *fantasia*. But this *fantasia* must be rigidly under the control of at least common sense. Mere talk, an everlasting, wishy-washy stream of words will never do; nothing can be more tedious.

So in music, a mere flying of the fingers over the keys, a stringing together of pianoforte passages, runs and trills, with skips and leaps, and whisperings and thunderings — all this is naught. There must be common sense too in music. One of the greatest of jokes to me is to hear one of your finger-gymnasts play his own "Grande Fantasia sur les themes de" — any opera you please. He gives you three or four or any number of melodies out of this and that opera, strung together by the same connecting links, enveloped in the same groups and runs of notes; in short, he has a framework into which this evening he sticks this picture, to-morrow that. *Fantasia* — fudge! Such compositions are like parson Nollicum's sermons. Every Sunday he had two new texts and two different sets of quotations from

Scripture; but all his own talk interspersed was nearly word for word the same.

A real *fantasia* is a piece in which the artist gives his *fantasia* — his fantastic fancy — free range. Hence before the musician can write a *fantasia* he must have a fancy — which a majority of *fantasia* manufacturers do not seem to know.

Now, one of the main "peculiaristics" of a real *fantasia* is its episodes; and as it is too hot weather to write articles, I am trying my hand at an epistolary *fantasia*, wherein episodes are perfectly justifiable.

Quod erat demonstrandum.

The Episode. Speaking of railroads. Within a year, said the D— to himself, I have travelled some 15 to 18 hundred miles on these German roads and have been but once or twice even slightly annoyed by smoke, dust, jarring and jolting, or by thunder of the train such as to interfere with conversation. Whereas at home —! Does my quondam fellow-traveller remember the ride from Detroit, west, when she not only had to bear the horrors of that middle passage in her own person, but very soon had the additional burden of all the whims and caprices of a total stranger — the *frau* *Bishopess* — and that too throughout all the dreary, weary hours of that horrible day? That was American railroad travelling! And does she remember too, how, next day, when the great lady was refreshed and costumed and sat in state, with "great folks" about her, that she could not even cast a common "good morning" to us "little folks"? Certainly it was reward enough for you, that she had condescended the preceding day to allow you to make yourself a living sacrifice to her! When my friend Charles brought home his beautiful and altogether lovely European wife, they landed at Boston, and her first experience of American railroad travelling was from that city to Albany. She had full faith in the superior excellence of everything American, but was obliged in the course of the day to express some slight misgivings in this matter. It was only by firmly keeping before her mind that certain oddities which she observed, were to be viewed merely in the light of proofs of the glorious political and social freedom of her new countrymen, that she was able, during this first day's ride, to be quite pleased with the difference between American and German railroad travelling. Of these "oddities," one was the entrance into the car of a constable with two malefactors, handcuffed, who were placed in the next seat — a glorious example of the equality which reigns among our free and enlightened citizens — for in Europe they would have been shut up in a car by themselves like a pair of oxen; another was her first opportunity of forming a conception through her eyes, nose, stomach, and dress, of the fascinations of "fine cut" and "cavendish"; and a third that in such a land of liberty, no provision is made by which a small party of friends can, if they please, have a small separate room in a car by themselves; but every reasonable person sees, as she did very

soon, that liberty and equality mean that Pat O' Donnegan, having dined on bread, onions and whiskey with a duceen for dessert, has a right to the other half of the seat in the car in which your sister or your wife is sitting, but not that she has any right to be so exclusive as to purchase a separate place where Pat cannot enter. But I am digressing in my digression — which is rather too much. To return to the point, which is that of the smoke and dust and jar and noise of our roads compared with the general absence of them on these.

I am patriotic — as patriotic as Topsy was wicked. I could discourse upon my patriotism by the hour, now and then turning somersets, like that heroine, by way of punctuation. But with all my patriotism, I could not but confess that a railroad ride at home in a hot day of summer is something to make a stout heart quail, while here, even in the third class, it is in general a positive enjoyment — certainly to me. Now as everything at home is better than here — because every thing there is American, but here it is not, — of course there must be good reasons, excellent reasons, reasons as plenty as blackberries for the smoke and dust and all the et ceteras of our roads. I ruminated long on this subject; in fact, nearly half my way from Prague to Brünn, the other day, it was the subject of my thoughts, and not until I was able to cry with Archimedes, "*Eureka!*" was the mind at ease. But the question was solved! *Ecce.*

We are an eminently religious people. We, as a nation, are clad in godliness, as a porcupine in quills — it sticks out all over us. With us the only passport to public honors and the favor of the community is immaculate purity of daily walk and conversation. Not the greatest, perhaps, in all cases, but the best of men become the servants of the commonwealth, so that as we rise in the scale, our public bodies — a New York common council or a Congress at Washington for instances — are indeed assemblies of the saints. Accidents happen sometimes, as in the case of Sumner, but then exceptions only prove rules. This godly spirit, so eminently conspicuous in our legislative halls, pervades all ranks and classes — if such a phrase may be used where in fact exist neither ranks nor classes — and railroad companies are no exceptions. In their case, however, the ruling idea is a sort of missionary spirit — the roads are constructed with a view to impressing divine truth upon such as ride; thus the journey between New York and New Haven, upon a hot summer's day, gives a Catholic no faint idea of purgatory, while that from Albany to New York along the river, gives the Calvinist the most felicitous human imitation of those regions which lie beyond. Since evil communications corrupt good manners, communication is made generally difficult, oftentimes impossible; and care is taken that accidents shall occur often enough to keep the passengers in mind of the truth: "in the midst of life we are in death."

To this point my reflections led me and I felt how much superior our system is to that of Germany — not so comfortable indeed, but so improving!

And so my mind was at ease and the episode ends. The episode serves another good purpose; for, meantime, the Professor has talked with the officials, great and small, at the (Silesian) Freyburg railroad station, and made up his mind as to

routes and plans for to-day and to-morrow, all which particulars are spared the reader, who will, at this moment, find us at Hiller's hotel, at the corner of the Freiburg market place; on "the Ring," as they call the principal market-places, in Silesian towns.

Dame Nature is one of the best of old ladies, pleasant and well-disposed; not merely willing to give us the necessities of life but putting herself out to add to its enjoyments and delights. She has two abhorrences; the one, a vacuum, in which all the children of men agree with her, at least to the extent of pocket and stomach, if not the head; the other, straight lines, wherein mankind in general disagree with her. Here too are exceptions; when she works in the dark darkly, as in the manufacture of crystals or in stratifying rocks, she indulges in straight lines, and now and then a Hogarth discovers the line of beauty and grace. A great while ago, I suppose in the time of the Saurians or a little later — not the Sawins, for they are a modern Massachusetts family, and built the first corn mill for Eliot's Indians at Natick — the old lady heaped up the mountains between the level countries, now Silesia and Bohemia. She in process of time rounded their summits, curved the lines which unite them, and used the surplus earth for various ends; among them that of spreading a noble table land at the foot of the chain on the side opposite the great Silesian plain. She then collected the water which fell upon the mountain tops or which gushed in springs from their sides, and with it cut deep ravines and gorges through the table land, opening out into broader and most beautiful valleys. The mountain sides and the broad fields, the beds of coal, the veins of minerals and the healing springs of this region she gave man for his necessities; but these ravines are for his delight and recreation. One of them, the Fürstensteiner Grund, we are just now, between two and three in the afternoon, leaving Hiller's hotel to see. So the professor leads the way down the street, to the little river, and here we turn up the valley, following it, noting the proofs of enterprise and industry all along, in the neat comfortable cottages, with their gardens, fruit trees, flowers, and singing birds, in the mills, which the little river is dammed to turn, and in the occasional dwelling of some wealthy proprietor.

In Breslau I had seen no beggary, hardly any proofs of poverty; during the ride hither, I have seen the palatial residence of a man who began life with nothing and now has an income of 50 to 60,000 dollars per annum; all along the twenty-odd miles, which we have traversed since noon, nothing but the most smiling picture of prosperity and happiness; and so now in our walk along this little river, on each side, the road is lined with neat, clean (wonderfully so for German peasantry) cottages, many of them, in fact, regular American log houses, only nicer than ours, and many of them having additions in brick equal in extent or even greater than the original dwelling — everything betokening prosperity, nothing anywhere during our walk speaking of poverty. By and by, it began to cloud up and a shower came on, of which we caught a few drops before we could reach a small peasant inn, away up towards the end of the long straggling street, a place of resort, no doubt, for the mechanics and laboring people of Freyburg on a Sunday or other holiday. For on the other side of the

street was a bit of garden with arbors and coffee alcoves, and a covered place for bowling, where a party of young men and maidens were amusing themselves, on this Pentecost holiday.

Was it not Swift, who wrote to this effect?

"How I want thee, humorous Hogarth,
Thou, I hear, a pleasant rogue art."

He wanted the painter to draw for him, so I want some one to give my friends (the seventeen persons who will really read all this — if Dwight prints it), a nice drawing of this little peasant tavern, outside and in. From the broad paved or tiled passage, passing through the house, the rear door opening into a courtyard devoted to horses, cows, pigs, geese, ducks, chicks, and et ceteras, opened to the right the door of the "guest-room" — a quite large apartment. As we entered, on our right, occupying the corner of the room, was a sort of bar, on our left a place for cooking built up precisely like a blacksmith's fireplace with us. Two or three great dressers or beaufats, or whatever you please to call them, held the crockery and glass, and along the window sides of the room unpainted tables with settees to match, clean and neat as sand, soap and water would make them.

A bustling, lively landlady was ready to receive us and to make us the coffee and give us the glass of milk with which we strengthened ourselves to await the return of sunshine. As to landlord, whether there was one? An old granddaddy-ly looking body sat still in a corner and took ten minute looks at us now and then, as if we were a little beyond his experience. But he could not have been the "Wirth."

Two or three boys in Sunday's best — not of very finest quality though — apparently "coming the swell" on a minute scale, drank beer, ate black bread, and that sort of cheese, which sends off a whole laboratory complement of sulphuretted hydrogen — not musk by any means — and, I believe, smoked. They finally "paid up," I noticed, with an air of "darn the expense", just as I have so often seen at home. And at still another table two or three men were playing cards. So we sat by ourselves, sipped our coffee and milk, made our remarks and chatted in English, doing, as to the weather, as they are said to do in Spain, let it rain. Here come a guest or two. One is a woman, whom they all seem to know, and every face brightens up; the landlady kisses her; the card players greet her with brightened faces, old grand-dad looks happy; and even the professor and I feel her influence. A common peasant woman, strong and muscular, but blithe, straight, quick in motion; face, which no delicacy of rearing would have made regularly handsome, no exposure, no hard labor could render ugly; a woman not made of fine porcelain, like the "upper ten," but of common clay, which had been lying absorbing sunbeams, Lord knows how long. And now she radiates them. There is no lack of jokes and repartees. She overlooks the card-players and laughs at their mistakes. They challenge her to a game. She accepts, talking and joking all the time, and wins. Now why is it, that in all this peasant woman does and says, we discern a certain air of refinement and delicacy? How does she avoid crossing that invisible line beyond which lies the common, the vulgar? As well ask how Beethoven, Haydn, Mozart, Handel give us melodies, which the change of two or three notes would deprive at once of their del-

icacy and refinement, and yet they always avoid those notes.

Here are some new comers, a couple of musicians; there was to have been band music somewhere up the "Grund," but the rain which has dashed their coats dashed their hopes too. So they stop here to soothe their disappointment with a scidel of beer.

By and bye the rain was over and we went on our way; but previously the Professor had roguishly told the Wirthin that his companion was a "born American"! That was great news — you should have seen them look!

"Why have I said so much about the peasant woman?"

Simply because I thought her another illustration of the value of sunshine.

At length we turned to the left, crossed the little river, passed by a linen mill or two, and then into the path leading to the Schweitzerei — a little house of entertainment, at the foot of the hill, on the edge of as lovely a bit of meadow as is often to be seen — lying between two ridges and bounded at the farther end by woods. A beautifully kept path led along the valley, and where it struck the woods turned abruptly again to the left, and we were in the "Fürstensteiner Grund."

On either hand an exceedingly steep slope, sometimes rocky precipices, covered with dense forest, a lively, noisy brook dashing along down its stony bed, the best of paths leading the way along its course — all cool, quiet, fragrant and dreamy — birds chirping and piping, trout playing in the pools — dear me, it was so delicious! So we wound along — there being no straight lines — and crossed the brook on a rustic bridge. Then suddenly it grew lighter in the gorge, for on the other side the forest was cut away, and there on a point of land where the Grund makes an angle, on a precipice higher than Bunkerhill monument, stood the grand castle — partly old, it was a strong-hold in the time of the Hussite wars, partly new, in the fine French Chateau style of a century since — of prince or count somebody, the owner of all these meadows, and gorges and forests. I believe the owner is a Count Hochberg — but not having occasion to correspond with him, I was not particular as to name, title and address. Whoever he is, he is a noble nobleman in the best sense, but a most un-American one. Suppose for a moment that I owned this establishment. Being an American, overflowing with patriotism, believing the glittering generality that all men are born free and equal, that one man is just as good as another and a great deal better, my first step would be to enclose all this part of my property with a high fence. At the mouth of the Grund I should put up warnings to all trespassers, that if caught on these grounds they should be prosecuted. For what under heaven is the use of owning such a lovely bit of nature if I can't keep it to myself? If Rag, Tag and Bobtail, and all their brethren of the mob, can have as much benefit from it as I, and yet I be at all the expense?

No, no. We Americans are cute. We know divers things. We charge admission fees into all our caves. We have to pay twenty-five cents to see the falls of Montmorency, or to cross to Goat island at Niagara — of course it is worth it, and that quarter of a dollar saves us democrats from contact with many a poor person to whom 25 cts. is a day's food.

But Hochberg still holds to the antiquated, ridiculous notions of his European ancestors, —

belonging as he does to the aristocracy of a monarchy and not being a free and enlightened citizen of our glorious country. So he has had the most perfect paths possible constructed all along the Grund, both below and above, with tablets directing the stranger to the finest points of view, where the precipices jut out over the gorge; has built the Schweigerei in the meadow below, and fitted up the old castle to which we are coming presently, as places of entertainment, with a tariff of prices, so adjusted as to be within the means of the poor, and near the new chateau a fine hotel for the accommodation of guests of higher rank. It is but natural that he and his family should not wish to be constantly intruded upon by everybody, and so, while the grounds are perfectly free to prince and peasant alike, the peasant is induced by difference in expense to "patronize" the Wirths of the two lesser 'Guest-houses,' rather than him of the hotel. Having enjoyed the view of the Castle long enough we went on now rapidly ascending — until I was brought to by the path ending against a barrier on the brink of a precipice — not high enough to injure one much in falling therefrom, but so lofty as to make alighting on the rocks below a dangerous termination of the fall. After enjoying my surprise a moment the Professor called me back a few feet and took me through a narrow passage cut in the living rock, whence the path rapidly ascended, and brought us in another quarter of an hour to the 'old' castle of Fürstenstein. The old castle, for there are two, on opposite sides of the gorge; this one having been in the good old days of robber dens, a sort of outpost to the other. It was once mostly in ruins, but has been restored, and is now a small but very good specimen of the castle of romance. Of course there are changes.

The moat is a garden. The drawbridge a solid one. The Lord of the castle, the landlord; the high-born lady, the landlady; the maids of honor are maids of all work; the chamberlain, a chambermaid; the cupbearers, bearers of cups. Instead of the donjon, demijohns; the visitor cries not to the Warder, "Blow your winding horn" — but takes a horn himself.

To illustrate.

THEN. — The Lady Guldikunda sat by the open window occasionally casting her glance into the beautiful vale below; but mostly with her eyes fixed upon the altarcloth, which she was embroidering in golden and silver threads, in pursuance of the vow she had made in praying protection for the loved one now far away fighting the infidel in defence of the holy sepulchre. Why does her color heighten, and her gentle heart go pit-a-pat? Lo, she hears the sound of the clatter of hoofs as two horsemen come winding up the steep ascent, and now announce their approach to the castle by sound of trumpet. The highborn dame, her mother, draws near and in gentle but lofty accents accosts her beauteous daughter thus:

"Thou art sad, my daughter. But sadness be-fitteth not the daughter of the Fürstensteins. Lay aside thy embroidery and come with me into the hall of audience, that we may fittingly receive these 'two horsemen,' who perhaps, having wandered in all the lands of Romance, may now, by the grace of James, bring us tidings from the holy Land."

The Lady Guldikunda, &c., (the rest anybody can supply.)

Now. — Gretel stood just outside of the window, now and then looking down into the valley, but mostly with her eyes fixed upon the beer glasses which she was washing, in pursuance of the promise she had made to do all work for a certain stipendium, amounting with christmas gift to about \$30 American money per annum. Why does her color heighten, &c. She hears a party of students coming up the path and announcing their approach by a loud song and still louder laughter, and, as she knows she is pretty, she expects not a few kisses and as many groschen as kisses. The landlady, her mistress, now calls sharply to the pretty maiden: Gretel, let the glasses be, wipe your hands and come in, for a party of students are calling for beer." Wherupon Gretel, &c., —

I like Now best.

The Professor and I crossed the bridge, passed under the arch, where no portcullis now threatens, to the castle, turning into the Grand Saloon — that is, the main public room. Somewhat weary, out of breath and a little wet, I needed something — or, to give the idea in its exact shade of truth, *wanted* something. As my memory on all occasions like this turns homeward with an ardent longing for old friends to share my pleasure with me, so now my thoughts wandered to Cambridge, and the association of ideas brought to mind just the medicine wanted; of which I give a recipe, for happily I found all the materials, save one, in the Castle.

"Fresh sweet milk, 1 pint.
Pure Cogniac, 1-2 gill.
Sac. Alba, quant. suff.
Mix and imbibe slowly."

(The ingredient wanting was a nutmeg for flavor.)

The Lord of the Castle was a disappointed man. The rain had reduced his visitors on this feast of gladness from hundreds to dozens. But he took his misfortune bravely and chatted with us kindly — as landlords do — or ought to. He told us how the Graf v. Hochberg, having had the old buildings thoroughly repaired — whether the present Graf or a predecessor matters not — had made them the receptacle of divers curiosities in the antiquarian and military line. We saw them — for a heavy shower kept us under shelter. A collection of ancient goblets and other glass ware proved very curious indeed, and would be a treasure to the gentleman, who shall finish the history of the Lady Guldikunda begun above; so too a quantity of queer old furniture, tables, chairs and the like, much of which has its history and is good as a novel when it rains; there was a camp bed of Frederick II, Carlyle's hero, a narrow, low, short iron stead, with a hard mattress and tentlike hangings. It reminded me of the remark which Wellington, "they say," made when he overheard the woman say of his: "Lor' — 't isn't wide enough to turn in!" — Madam, when you begin to turn in your bed, it is time to turn out!"

In a sort of tower room above — not the tower of the Castle — were ranged the ancient arms, a small but very choice collection, cross bows, the springs of steel and so stiff that a winch was necessary to bend them; specimens of the earliest firearms, two of which, with the stocks inlaid with exquisite ivory work, are finer than any which I saw either in the Tower of London, the Zwinger at Dresden, or in fact any of the many collections which I have visited. Fine specimens of the weapons of the Turks in the days when they

were the terror of Europe; of the Christian ingenuity of the middle ages in devising horrible instruments for hand to hand slaughter; various styles of defensive armor, of different periods—these form the bulk of this little museum. In another room was a remarkably fine writing-desk, some seven feet in height, of ebony and tortoise-shell—a gift from some royal or princely somebody, to some royal or princely somebody-else—ever so long ago. And so forth, to say nothing of that long, long string of portraits, which hang in the passage way to the little chapel, and which in part are either very queer specimens of painting, or paintings of very queer specimens of men. But then they belong to the very babyhood of Art.

A party of eight or ten peasants, most of them young fellows and girls, went through the rooms with us, and showed much appreciation of the artistic and historic interest of what we saw. There is no established fee, and from the poorer classes a groschen or two apiece from such a party is all that is expected. From others more. "So, after all, your old castle with its curiosities is a mean, money making concern!"

Not so fast, Obadiah. If Count Hochberg wished really to make money out of the concern, he has but to let it to some city hotel keeper to become a place of summer residence for fashionable people. It would be full all the time.

But it is not so. Men of his station are proud to show a noble and princely generosity to the poorer people. The small rent, which such a place pays, hardly covers the interest of the money expended upon it, with the expense of keeping all in order and repair. For a tourist, who is traversing Europe, this little nest would certainly not be worth going out of the way to see. But for the dense population of this region, few of whom have the means or time to travel, especially for children of the poor, the little old castle, with its illustrations of past ages, has a very great value. Suppose it could be transported by some Aladdin's Genie to a hilltop in old Massachusetts; would it not be worth a whole library of chivalrous romances, as a historic picture of an age of which our country can have no monuments? No; the same feeling which causes the Count to throw open his beautiful grounds with all their rare and valuable trees, shrubs and flowers, to the full enjoyment of prince and peasant alike, has led him also to gather the relics of the olden time, collected by his ancestors through ages of chivalrous warfare, into the rooms of the old castle, for the entertainment and instruction of all. It is a glorious feeling, and meets its reward in the respect and affection in which the Count and his family are held by all about them. There is no revolutionary spirit among the people of such parts of Germany—there can be none.

A triangular precipice jutting out into the gorge—the base of the triangle defined by the moat—along the base and up one side, the ranges of buildings—at the apex, the tower, within which is the chapel—the remaining space, forming an irregular quadrangle, a court planted with trees, with a delicious prospect to the West—the West, I guess, for the cardinal points of the compass had become, in spite of the huge 'humps' of locality, which nature, or rather the phrenologists, have given me, as twisted, confused and incomprehensible as those of any Theology with which I am conversant. Not a very lofty tower,

but high enough to give a clear view along over the tree tops—and what a view! To the North and East (guess work again) the range of mountain tops—not Alpine, vast and sublime, but of forms of exceeding beauty and just far enough away to wear the mysterious garment of blue in which mountains delight—hitherward, from their bases the table land, rolling, and undulating, occasionally sinking into valleys, cultivated to the extreme, waving with golden harvest fields, enlivened by villages and towns; at our feet the Fürstensteiner Grund, dark with firs, and so deliciously and invitingly cool and shady; then the grand old Chateau, over on yonder broader point, with its outbuildings and its park; and away in the distance such a glorious reach of country!

I ascended the tower two or three times. The first time I was driven below by a thunderstorm, which came rolling down in huge masses of blackness from the mountains, with the lightnings playing along its front; the last time, the storm was vanishing in the distance, its huge voice but a mighty murmur, its blackness now silvered by the sunbeams and enlivened by the rainbow. I was in the mood for enjoyment after so many months in the weary monotony of the North German plains, and I did enjoy to the full—to the full; and by and bye a sentiment of reverent gratitude came welling up from the fountain of feeling—Ach, der lieber Gott! It is indeed a goodly heritage which He has given his human children for a dwelling place!

Then we went on our way again; looking once more at the 'Lists' on the other side the moat, where the Silesian nobility held the tournament in 1802, after the restoration of the old Castle, the then young King Frederick William III. and his beautiful wife Louise, being present; few of the merry makers of that day, but had more serious battles to fight in the next fifteen years, and with other weapons, than the lances and banners, which still hang in the museum that we saw an hour since; down into the Grund and past those groups of fir-trees—the finest I ever saw and which are among the beautiful things that memory will retain—over the bridge and up the more than 300 stone steps to the other side—broad paths through the groves, where not only indigenous but a great variety of foreign trees grow luxuriantly—turning down to the favorite points of view, "table rocks," jutting out over the edges—and so on to the gardens, with their flower plots, and stretches of green sward, and clumps of flowering shrubs, azaleas, rhododendrons, roses &c., and avenues of noble lindens, to the chateau, where we went into the narrow court of the old part, where in the Hussite wars a siege was successfully resisted, and into the grand gala dining hall adorned with frescos and oil paintings in the French style, which prevailed all over the continent a hundred years ago—into the range of new apartments, one of which is to be the silver, another the gold room, those metals only to be used in the finish—but the war has scattered the workmen and their labors have ceased—out upon the iron balcony where is the exquisite view into and up the Grund, to the old castle and to woods and hills beyond—again through the gardens and down the long, long avenue to the little river where we entered the road again and, in the cool of the evening, returned to Hiller's hotel in Freyburg.

And so ended the D's first day of pleasuring.

"Handel Studies" Reviewed.

(From the London Musical World.)

(Continued.)

We are really obliged, being somewhat out of breath, paradox after paradox, *non sequitur* after *non sequitur*, absurdity after absurdity, crowding and jostling each other in this infinitely strange production, this confused jumble of words, this motley crowd of sentences, which, under the name of *Handel Studies*, Mr. Chorley has put forth to the world, and which, on the three days of the Handel Festival, was exposed for sale in the Crystal Palace, mortifying purchasers, who (like the keen reporter for *The Daily Telegraph*) sought wisdom and information in its pages, and found nothing they could clearly make out, except that Handel was "the son of a substantial surgeon sixty-three years of age at his birth." Take, for instance, a paradox which is neither more nor less than an outrage upon common sense:

"And, leaning for yet a moment longer to the side of speculation, let us consider, whether in the groupings of voices and keys which separate *The Messiah* from other of Handel's works" (1) "any imperfect suggestion of the four Evangelists may have been present to the great master* in arranging his work for its four recitants; and this without gainsaying the fact, that, as a whole, the oratorio may have been (to repeat Zelter's epithet) 'accidental' in its contrivance."

Putting aside the wildness of this "speculation," its reckless audacity is made more evident by the fact that the words of *The Messiah* are chiefly taken from *Isaiah* and the *Prophets*—that the *Psalms*, *Lamentations*, and *Job*; the *Acts*, the *Epistles* to the *Hebrews* and *Corinthians*; even the *Revelations*, are largely borrowed from; and that one of the Evangelists, Mark, is altogether overlooked. Mr. Chorley must have been indulging in what he terms (No. 1, page 46), "a personal dream,"† whatever that may signify? As a paradox-proper, it is "without peer or paragon" (p. 22).

To pass, however, from paradox to plumb, here is a plumb, an antithetical plumb, of the "sublime without whiskers" species (p. 25):

"What was possible after such a close to what may be called the introductory portion‡ of the oratorio? Merely contrast; and contrast without contradiction is attained in the highest possible degree in the Pastoral Symphony."

"Contrast without contradiction" is about as good as the "affectionate snavity" (page 25), which, according to this singular writer, distinguishes the Pastoral Symphony of the *Messiah* from the introduction to the Christmas Anthem of John Sebastian Bach, who, with the sippancy that rarely deserts him when alluding to that incomparable musician, and the incoherency that rarely deserts him under any circumstances, Mr. Chorley declares to be "often pertinent than attractive." With reference to the recitative, "And lo! the angel of the Lord," we are informed that, "the undulation of the *arpeggiato* accompaniment of violins enhances the placidity of the effect by the introduction of a quiet, not a stagnant, radiancy." Had the writer been here in his antithetical humor, "Quiet without stagnancy" might have served his turn. And now, to conclude for the present, "let us, for a moment," once again "lean to the side of the transcendentalists," and extract, for the more profound among our readers, a passage about music, more hopelessly obscure than any thing of the same length in the late Thomas Taylor's translation of Aristotle's *Ethics*:

"There is no fixed alphabet of sounds, forms, keys, rhythms, or phrases in music, imaginatively considered, no inexorable distribution of what is empty and what is full, of what is animate and what is inanimate, such as unmusical, and uninventive and unscientific musicians have, of late years, thought it proper to *NAIL* as a condition, by way of requisition and of self-defence, on the body, on the SOUL, of their art."

"What then?" (What then? indeed!) "Has music no ascertainable purpose? no definite meaning? Is it merely an unknown tongue, without a possible dictionary?" (If the tongue is unknown, it would be hard to make a dictionary). "Not wholly, 'Yes,' not altogether, 'No,' might be the reply; though to trace the limits of affirmative and negative would baffle the power of the most subtle definer."

"By way of requisition and of self-defence," we should like very much to "nail, as a condition, on

* Mr. Yellowplush might suggest that the "suggestion" instead of being "present to the great master," would have presented itself to the great master.

† Yellowplush!—what is a "personal dream"?—and what would be an impersonal dream?

‡ It may be so called, without offence—being neither more nor less.

the soul" of Mr. Chorley a clear statement of what the above sentences may happen to signify; but as to drive a nail into a soul (perhaps a sole, not the fish, but the sole of a boot, is meant) would be a hopeless process, we are compelled to put up with the mystification, and regard the whole passage as an "inexorable distribution of what is empty" of meaning, "and what is full" of conceit, a specimen of jargon only to be compared with the ravings of Ancient Pistol.

"Come we to full points here; and are *et cetera* nothing?"

In falling foul of Zelter, the friend of Goethe and instructor of Mendelssohn, Mr. Chorley is oracular beyond the average. Zelter was for placing the Pastoral Symphony between "The people that walked in darkness," and "For unto us a child is born," instead of where it really stands in the score. This affords the author of *Handel Studies* an opportunity of letting out all he knows about keys, "a subject," he tells us, "which has engaged many fanciful persons." Mr. Chorley, as "fanciful," at least, as the most "fanciful" of his predecessors, lays down the law in a foot-note, which embodies among other pretty things an anecdote:

"This very chorus* reminds me of a session of a musical society at which it seemed agreed by all and sundry sitters, among them competent men who did not talk for the sake of talking, that no grand composition had ever been written in the key of G major; till a speaker from a corner cited this chorus, and 'See the conquering hero comes,' from *Handel alone*."

That the erudite pundit "from a corner," who thus opportunely enlightened the "competent men who did not talk for the sake of talking," was Mr. Chorley himself, may be gathered from the complacency with which the anecdote is narrated. Nevertheless, were the story told by any less "pertinent" authority we should have given it small credit, and have felt inclined to set down the "competent men" as a set of incompetent noodles, and the voice "from a corner" as the voice of one not better informed than themselves. A list of remarkable compositions in the key of G major could readily be furnished to exhaust a page of our smallest type. At the head of it might stand Beethoven's piano-forte concerto No. 4, surely a grander piece, if not a finer in its way, than "See the conquering hero comes," unless the term "grand" have no other signification than what may happen to suit at a given moment any particular "freak" of the author of *Handel Studies*. To the concerto might be added a piano-forte sonata (No. 1, Op. 31), from the same pen, which has every right to be denominated "grand." Then, if Beethoven's quartet (Op. 18) be rejected, that of Mozart, in the set dedicated to Haydn (one of the "grandest" of whose "grand" symphonies, by the way, is in G major), will assuredly not. Spohr's orchestral symphony, No. 6 (*The Historical*), is in the same key, besides very many more instrumental compositions by that master (illustrations in spite of Mr. Chorley), all unexceptionably "grand." Without advancing further, however, or passing on to choral music, enough has been adduced to show that the "all and sundry sitters" (including the gentleman "from the corner"), at the "session," the memory of which Mr. Chorley has immortalized, were by no means overburdened with a store of knowledge on the particular subject they were discussing.

The "anecdote" is followed by one of those platitudes, pompously enunciated, that distinguish the author of *Handel Studies* from his contemporaries:

"Convenience† in keys is another affair; one to be ruled by a master's experience of his materials."

The common-place, however, is sufficient, unless illustrated; and so ("to complete the whimsy") we have the following:

"All tenor songs must now (to suit the fashion of the day) be written in the key of D flat, for the sake of the A flat above the line, which is a charming note on the vocal instrument. One might, again, be struck with the small amount of choral music written in the key of E major, if one did not recollect the height to which its position on the scale must necessarily drive the voices."

The first sentence may be met by a flat denial, supported, if necessary, by a whole catalogue of modern tenor songs not in D flat. This reckless habit of generalizing is as much a peculiarity of Mr. Chorley as the pompous enunciation of platitudes, and leads him at times into egregious blundering. With respect to the "small amount of choral music written in the key of E major," the reason put forth is absurd. The same would apply to E minor, a favorite key with

composers; and still more strongly to F (another favorite key), because the latter is half a tone higher on the scale. By what process of reasoning the author of *Handel Studies* can have reached the conclusion that the key of E major is calculated to "drive the voices" higher than that of E minor, we are puzzled to guess.

After having enlightened the world in the matter of keys, Mr. Chorley administers two or three smart finger-taps on the cheek of "fau" Zelter, whose "ingenious analysis of *The Messiah*, for the instruction of Goethe, is as interesting as it is far-fetched," but, though "ingenious" and "interesting," not at all calculated "for the instruction of" Mr. Chorley. The innovation suggested by Zelter (already mentioned) is thus summarily discussed:

"The people that walked" is in B minor; 'For unto us' is in G major; and the propriety recommended by Zelter is to intrude a movement in C major betwixt the two; a fancy somewhat cacophonous in point of sequence."—"The lengths to which the pedantic desire of exhausting a subject by over-appreciation will lead a superior man, have rarely gone further than in this instance."

Now we have no wish to advocate the cause of Mr. Zelter; but we must enter a very strong protest against mere shows of words, which, having no absolute signification, can be translated into nothing. If Mr. Chorley lived under the Inquisition, and that august tribunal, apprehensive that his words involved some mystic thrust at their true faith, were to place him on the rack until he could explain precisely what "the pedantic desire of exhausting a subject by over-appreciation" is intended to convey, he would probably remain "stretched," until not a joint was left unloosened, not a bone unbroken. This would be a lamentable catastrophe; but really such mock-profundity is intolerable, and makes the act of reading a book a nuisance, instead of an agreeable diversion. Mr. Chorley is up to the eyes in it. He cannot, or will not, state even a plain fact (when, at rare intervals, he has one to state) plainly; but must turn and twist it about, until the meaning becomes completely enveloped in a mesh of words, as a fly in the trammels of the spider, Chorley-fied, in short, so thoroughly, that no one but the octonocular manufacturer himself can get at it. Mr. Chorley may, "without reserve, as without offence" (Chorley) be entitled a word-spider; since he wraps up his meaning in a film of verbosity, as uninviting as it is impenetrable.

(To be Continued.)

Unwarrantable Criticism of a Nobleman.

(From the London Musical World.)

SIR: Have you seen (and if so, why have you not noticed) the abominable onslaught committed by some free pen (morally equivalent to "booster") in the *Daily Telegraph* upon a recently exposed musical tableau of the Earl of Westmoreland? Let your readers judge of its malicious intent, and decide upon the punishment which should be the writer's due:

"ROYAL ACADEMY OF MUSIC."

"A grand concert, for the benefit of the Royal Academy of Music—the one great musical school possessed by England—was given yesterday afternoon, at the Hanover Square Rooms, 'under the immediate patronage of her Majesty, his Royal Highness the Prince Consort, and the Royal Family.' All the vocalists and instrumentalists were associates or pupils of the Academy; but, with the exception of Mr. G. A. Macfarren's overture to 'Don Quixote,' the programme contained no compositions by Academicians, unless the noble patron of the institution be considered one. However that may be, a large portion of the concert consisted of pieces signed by the Earl of Westmoreland; and the audience, which as usual on these occasions comprised a number of well-known musicians, had thus an opportunity of judging how far the works of the composer whom the Academy delighted to honor are calculated to influence the students for good or for evil. If, as has been often publicly stated on good authority, the compositions of the Earl of Westmoreland are constantly executed by the pupils, it is certain that they must either utterly disregard their models, in which case a great deal of time and trouble are evidently thrown away; or they must, to some extent, imitate them; and, to tell the plain truth, the music of Lord Westmoreland is something not to imitate, but to avoid. Yesterday, after pieces by Haydn, Mendelssohn, Mozart, &c., had been sung by various pupils and associates, a selection from Lord Westmoreland's opera of *L'Eros di Lancaster* was performed, the principal parts being taken by Miss Laura Baxter, Miss Bankes, Miss Palmer, Mr. Wilbye Cooper, and Mr. Allan Irving.

The execution was sufficiently good, to say the least, and, as the noble earl, who from his seat in the stalls directed the singers by means of manual gesticulations, applauded the performance on several occasions, we may conclude that the music of the *Hero of Lancaster* was rendered in accordance with the intentions of the noble diplomatist who wrote it. To say that the ex-minister at the Court of Vienna is incapable of writing an opera, that he does not possess the gift of melody, nor the science of harmonic combinations; that his *Hero of Lancaster* is as dull as it is noisy, and as noisy as it is dull, is to state what every one who heard the selection from that work, already knows. There is nothing really offensive in saying so. Composition is not Lord Westmoreland's 'career.' Probably Dr. Sterndale Bennett would make no very creditable figure at Schönbrunn, and in the same way the ex-ambassador cannot shine at the Hanover Square Rooms. But there is a difference; Dr. Bennett never attempted diplomacy; and it would have been well for Lord Westmoreland, and better still for the Academy of Music, if he had never attempted composition. Or, if the noble earl's taste lies in that direction, why does he not have his works performed privately, or for the benefit of a small circle of acquaintances? There are liberties which a man is allowed to take with his friends, but which by common consent are forbidden in connection with the public. Thus, amateur quartet parties and amateur glee-clubs are suffered in private life, either because the various members have some remarkable moral qualities, or because they give good suppers, or for some other valid reason. But their performances would not be tolerated by the public; and if Lord Westmoreland would give his *Hero of Lancaster* at Covent Garden or Drury Lane, or any where but at a concert of the Academy, he would find that that too would not be tolerated. The mere production of a few pieces of weak operative music would not have elicited from us such violent expressions of disapprobation as we feel called upon to put forth when those pieces are known to be stock performances at an institution where it is supposed that our future composers are to be formed. A 'Battle Symphony,' a chorus with soli, and a quartet with harps, were the specimens given yesterday of this terrible *Hero of Lancaster*. The quartet, though thoroughly common-place, was, perhaps, a little better than the other pieces. The 'Battle Symphony' was a fight between the various instruments, in which the drums generally get the best of it; indeed, drums and harps seem to have peculiar charms for Lord Westmoreland, though it is fair to add that he does not forget the trombones, and the brass family in general. There is one instrument, however, which has been unaccountably omitted in the orchestration of the *Hero of Lancaster*, we mean the Lancaster gun. A little heavy artillery is all the 'Battle Symphony' required to make it perfect.

"After the Lancasterian affair, Misses Van Noorden, Baxter, and Palmer sang some popular songs."

Now, Sir, let every honest and independent man speak out. ANTI-PLEBS.

Church's Heart of the Andes.

The London *Times* of July 27 says that it is fortunate that the British public have the opportunity, in Mr. Church's picture, of judging of American Art under more favorable circumstances than if the painting were exhibited in a crowded gallery, like that of the Royal Academy. Of the painting itself it is said that in equal power is shown with that displayed in the "Niagara." As an example of the literal and minute style of landscape painting, which some critics call "representative," others "historical," and others "topographical," it has never been approached for scale and elaborateness by any work of art yet shown in England. The *Times* goes on thus:

"The study and labor that must have been expended on Mr. Church's picture deserves to be called 'colossal.' Few men, indeed, would have ventured to grapple with a subject which announces itself as the representation of one of those vast table lands of Southern America out of which rise the majestic masses of the Andes. The picture is, in a certain sense, a generalization. The painter has ventured to bring into the compass of his large canvas objects which in strict topographical truth it could not have embraced. In order to present at once to the eye one of the enormous mountain spurs which shoot out across the valley that lies between the ranges of the Chimborazo on the west and Cotopaxi on the east, together with the snow-crowned summits of one of their giant peaks, the breadth of the space that separates the central pile from either of these mighty mountains has been diminished. We are thus enabled to embrace at a glance, in the middle distance, the table land intersected with its river, falling from level to level by a succession of cataracts; in the

§ The sole way of eluding the dilemma.—"YELLOWFLOWER."

* "For unto us a child is born."

† The italics are Mr. Chorley's.

further distance the central mountain, made of up-piled hill on hill till the receding uplands are lost in bars of fleecy cloud; and far away on the extreme right of the composition, the eye reaches the topmost height crowned with a half-formed rainbow; and on the left the snow-capped domes and pinnacles of Chimborazo himself, glittering in sunlight under a canopy of cloudless blue.

The spectator is supposed to be standing at a considerable elevation, looking down on the river, which after cutting its way between banks of rock, thickly clothed with such tropical vegetation as is found at the height of the tableland between Quito and Guayaquil, plunges into an abyss immediately under his height of observation. Before its plunge it forms a broad and glassy pool. Along its left bank runs the high road from Guarando to Hambato, which brings the produce of Quito to the port of Guayaquil, and conveys the foreign goods from the latter place of shipment to the interior of northern Ecuador. The scale of objects is given by a couple of figures, resting at the foot of a cross on the bank of the river. The whole foreground is a marvel of elaborate study. The banks of the river are clothed with forest trees, bright with parasitic orchids, their limbs matted with the green cordage of the lianas and wild vines, and rising from a dense undergrowth of ferns and lichens. Among this luxuriant greenery glow the gorgeous blossoms of the equatorial flora, and the iridescent splendors of tropical birds and insects. Wandering sunbeams strike here and there, on tree trunk and lichen, pierce the fern-clad hollows of the cliff, or kindle into foam-bows in the spray of the waterfalls.

Perhaps it is in the representation of these sun freaks, and of all the incidents of the river's course, that the great pictorial skill of the painter is most strikingly manifested. But he has not sacrificed for any such details, however brilliant or tempting, the grandeur of his great whole. In so far as this is susceptible of representation by the 'minute' or 'topographical' method which Mr. Church follows, he seems to us to have done well-nigh all that can be done by the combination of close study, a keen eye and a most patient hand.

But many will be of opinion that no possible combination of these can re-produce the impression of a scene combining so many incidents in so colossal a whole, and that the 'suggestive' or 'imaginative' method can alone re-create for the spectator what the painter saw and felt under the shadow of Chimborazo. Be this as it may, Mr. Church's picture is not less a grand and a unique work. No landscape painter of our old world has ventured to grapple with such a range of nature as Mr. Church has boldly addressed himself to.

Music Abroad.

Paris.

At the Grand-Opéra Madame Caroline Barbot continues her appearances in the *Vêpres Siciliennes* and the *Uguenno's*. Madame Borghi-Mamo and M. Roger have taken leave for the season in *Le Prophète*; there is a report that M. Roger's engagement will not be renewed. Bellini's *Montecchi e Capuletti*, translated by M. Nutter, into *Romeo et Juliette*, is in rehearsal for the *début* of Madame Vestvali, and will, it is expected, be produced in a fortnight or three weeks. Gluck's *Alceste*, also, it is said, will be revived. M. Calzado is busy making arrangements for the opening of the Italiens. Mesdames Alboni, Penco, and Borghi-Mamo are already secured, and Tamberlik is engaged for at least twenty representations. The great tenor has been offered tempting conditions to go to Rio Janeiro for four months next summer, but has not yet decided. *L'Ambassadrice* was announced this week at the Opéra-Coraique, for the *début* of Mdlle. Cordier, but has been postponed. Auber is writing a new opera with M. Scribe for this theatre—good news for the musical public. The Théâtre-Lyrique is treading fast upon the heels of the elder houses in the Rue Lepelletier and the Rue Favart in point of energy and determination. The current bills announce the production of Gluck's *Orphée*, with Madame Viardot as Orphée, and Madame Carvalho as Eurydice; and *Don Giovanni* with Madame Viardot as Donna Anna, Madame Miolan-Carvalho as Zerlina, and Madame Ugalde as Elvira. Who is to personify the hero has not transpired.

His Excellency M. de Sabouloff, director of the Imperial Theatre of St. Petersburg, has refused to accede to Mario's demand of 120,000 francs for the season, although that included the services of Madame Grisi.

As appendix to the news that Auber is composing an opera, I may inform your readers that Rossini continues writing for the pianoforte. Whether he in-

tends publishing what he writes, or composes merely with a view to keep his mind occupied, I cannot say. I have heard some of the pieces spoken of in the highest terms.

The Sisters Marchisio, who have been creating so great a sensation at Florence and elsewhere, are engaged at the Grand-Opéra, and are coming out, it is said, in Rossini's *Semiramide*, which is about to be produced on the French stage for the first time.—*Corr. London Musical World*.

The Paris correspondent of the New Orleans *Picayune*, writes (July 14):

Prince Poniatowski has his new grand opera nearly ready; he has gone to Saint Germain, where he has a country seat, to complete it; four acts are already composed and copied; he is at work on the fifth. Mons. and Mme. Gueymard-Lauters have been re-engaged at the Grand Opéra for four years, at 140,000f. for eleven months, one month of the twelve for which they receive this enormous sum of money being leave of absence. I believe the Opéra has refused to renew M. Roger's engagement. His voice is completely gone. He will be obliged to follow M. Duprez's example, and open a singing school—not for the sake of the lessons at 20f. each, for he has saved quite a decent fortune out of his emoluments, but to kill time, and to maintain a court of flatterers around him. Your old friend Vestvali is to make her appearance at the Grand Opéra next winter in "I Capuletti," by Bellini, patched by Vaccai, and done into French by the Lord knows who.

Mme. Rosati has quarreled with the Opéra; she found Mlle Livry too powerfully "protected;" she has gone to Russia, where the Italian Opéra will have Mmes Charton, Didiée, Bernardi, Fabrica and Lagrue, with Messrs. Tamberlik, Mongini, Calzolari, Ronconi, Debassini, Marini and N. Rossi. Your old acquaintance, Montabry, is even increasing in favor; he is the tenor of the Opéra Comique, and finds hearers even in the heat, which is more than most theatres can say. At the Vandeville, last Sunday week, they had not, beside the *claque*, a single spectator—not one single one; and at the Varieties they had but one. Musard has an open air concert-yard in the Champs Elysées, which is always full. No lady is admitted unless accompanied by a gentleman—quite a novel rule in Paris, and deeply resented by the frequenters of Mabilie. The "Pardon de Ploermel" has been played at the Opéra Comique thirty-two times; it made 195,200f. Mons. George Kastner has been elected a free member of the Academy of Fine Arts.

They say a fine tenor has been discovered among the Austrian prisoners in France, and they tell the story of one of the Paris managers trying to find out where the man is, saying: "Now do, my dear fellow, please tell me where the fellow is to be found. Never mind if the man be gloomy—I'll order pieces appropriate to his situation; and if he desire it, I will insert an article in his engagement providing that he shall be called upon to sing nothing gay. Come, my dear fellow, give me his address." Is it not a good joke to think of guaranteeing a *super flumen Babylonis* to artists? The Grand Opéra talks of giving us the Duke of Cobourg's new opera, "Diane de Solanges," this winter. Why in the deuce cannot Dukes and Princes amuse themselves without tiring the public?

Dwight's Journal of Music.

BOSTON, AUGUST 20, 1859.

MUSIC IN THIS NUMBER. — Continuation of the Opera, "Don Giovanni."

Musical Chit-Chat.

There is no music to be heard—at least none worth discussing, or which has not had all the discussion it deserved to have over and over again; the artists and the habitués of opera and concert are all finding themselves happier without their art by seashore and among mountains; all, except a few restless Italian troupes of gold-hunters who go *Trovato* operating about in the Western States, and some groups of singers or of players who contrive to do a little business with their recreation at some watering place or mountain house; and except, of course, those who never rest or let us rest from the everlasting auricular purgatory of brass, and drums, and barrel organs. Yes, and except again a few useless sentinels who may

not leave their posts, but who must grind and grind, whether there be anything to grind or not: for such is the melancholy lot of those called musical editors and critics; being "nothing if not critical," how can such live and cease from criticizing, in season and out of season, the year round? Who edits a musical paper must keep the mill a-going; but it does not follow that he must always turn out flour, at least when nothing has been put in. He may be permitted then to grind perfunctorily, mechanically, in the most cool and tranquil manner, while his thoughts wander free among the mountains and the pleasant summer haunts, or realms of Fairy Land, taking vacation like the rest of the world. Speaking of musical critics, HECTOR BERLIOZ has written a new book, a very light and sometimes silly book, full of musical gossip and anecdote, which he calls *Les Grotesques de la Musique*, offered, as he says, in answer to a petition from the poor Paris opera chorus singers that he would give them something to amuse and console them amid their wearing labors. In it he has a chapter of "Lamentations of Jeremiah," setting forth the miseries of the poor musical critic in Paris, who always has something to criticize, and who is sure, wherever he may go, to be summoned back by the announcement of a brand new opera. It is indeed a doleful chapter, and this strain recurs at intervals:

"Too miserable critics! for them the winter has no fires, the summer no cool places. Always on the go, and always in a glow. All the time listening, all the time enduring. All the time in fact executing the egg dance, trembling lest one break a few, whether it be by praise, or whether it be by blame, when all the time one would so like to come down with both feet upon the whole mass of owls' and turkeys' eggs, with very little danger to the eggs of nightingales, so rare are such in these days. . . . And, after all, not to be able to hang up one's weary pen upon the willows by the river of Babylon, and sit down on the bank and weep at leisure!"

Of the travelling *trouvatores* above referred to we find three troupes noticed: one recently in Rochester, N. Y., "PARODI's celebrated Italian Company, of forty performers," including, besides herself, Signora Alaimo, Signora Sbriglia, Gnone, Barilli, &c., who have been Verdi-fying the verdant ones with *Traviata* and *Ernani*; besides giving (in Buffalo) *Norma* and *La Favorita*; and two in San Francisco, Cal.; an English troupe, singing *Trovatore* and "Bohemian Girl" (Misses Durand, Hodson, and King, and Messrs. Lyster, Trevor, and Boudinot), and an Italian troupe (Signor and Signora Bianchi, Miss Kammerer, and others), singing *Norma*, and what else is easily imagined.

These reports come like hot South winds; a breath of fresher, purer air, and more soul-strengthening salutes us from North Conway, where our Mendelssohn Quintette friends are quartered amongst the happy hundreds of seekers for the beautiful in nature. They gave a *matinée* on Monday, which was crowded; the programme including the Quintet with clarinet, by Mozart; songs without words, from Mendelssohn; the Adagio from Beethoven's Septet, and another from Mendelssohn's second Quintet; "Il mio tesoro," arranged; and a song, Cherubini's *Ave Maria*, sung by a young lady of musical voice and feeling. The music was keenly enjoyed; and such concerts must add much to the attraction of the mountains. The Club have also performed at the Glen and Alpine Houses, and we hear they are highly appreciated wherever they go, both for the music which they bring and for themselves.

One bit of news the papers give us; one little glimpse of music in the immediate future for ourselves. Manager Ullman has flitted through town, leaving the impression that the Boston Theatre will be opened in the latter part of September for a few performances of opera, namely, *Saffo* and *Polinto*

(the Martyrs), with CORTESI and BRIGNOLI as principals. . . . The *Evening Post* tells us:

Susini, the basso, who sang here with Grisi and Mario, has received from the King of Piedmont a medal for his valor during the late war. It appears that he left the stage when the war broke out, and joined the famous corps of the *Cacciatori delle Alpi*, where he performed such feats of bravery that he was promoted to the rank of Major. Strakosch is after him, as an offset to Carl Formes, who will find a worthy rival—

Digno nemico d'Attila—

In the valiant Major Susini. The *Eco d'Italia* of August 12th has the following item:

"It has been rumored in lyrical circles in this city that the editor of the *Eco d'Italia* and the borbisone Assoni will be managers of a new Italian opera company, to perform in this city in opposition to the troupe at the Academy of Music. *Nihil violenti difficile*."

Some sad news withal! One piece that is very sad—the sudden death (and it is feared by his own hand) of Signor CORELLI, our well-known singing teacher, the master who has done more than all others in Boston to train voices after the true Italian method. He was a man of much intelligence and very earnest in his work; one of the most artistic of tenor singers in his day; a man of a most excitable and nervous temperament. He had been suffering from a complication of diseases for more than a year past, and much of the time his mind wandered. He went to New York, in company with his friend Signor Monti, intending to embark for Italy; but ere the day of sailing came his friend lost sight of him, and, after some days of anxious suspense, the news came of his death, which took place on Long Island, on the 9th instant. Signor Corelli had many friends here, who will greatly mourn his loss.

ROGER, the famous French tenor, having just retired from the stage, has met with a sad injury. The accidental discharge of his gun, while he was out shooting in a park, has rendered the amputation of an arm necessary. . . . It is rumored that Mme. RISTORI has "nearly or quite" made up her mind to visit the United States, for the purpose of giving a series of dramatic matinees. . . . Mons. JULIEN, who has been a prisoner in Clichy (Paris) since the beginning of May, has been set at liberty by a decree of the Imperial Court, reversing a judgment of the Tribunal of Commerce. A correspondent of the *New York Express* thus amusingly alludes to the great Mons. and his misfortune:

"Julien, the unapproachable, the quondam rival of the original Musard, the prince of the polka, the king of the mazurka, the emperor of the waltz, and the god of the quadrille—Julien languishes this hour in durance vile. You who remember the spotless brilliancy of his vest, the matchless smoothness of his cravat, the irreproachable curl of his shining brown locks, the bounteous profusion of his shirt-ruffle, the gilt studs covered with devices dear to every patriotic American heart, the faithful representation of Broadway meandering down one side of his pantaloons, and an equally exact bird's-eye view of Wall street adorning the stripe of the other; you who remember the graceful bend of his body as he hushed his hundred serfs into the pianissimo passages, and the terrible rush of his baton through the air, as he spurred them to the final crash—you will drop a tear of commiseration over the fall of the mighty, especially when you consider that Clichy is never remarkable for airiness or luxury, and here we are in the middle of the dog-days."

In Dr. Leone's *Memoirs of Artists*, the late Prince METTERNICH is mentioned as an amateur musician. We are informed that he caused the composition of Donizetti's "Linda di Chamounie," and that at his suggestion Rossini made use of the song "Life let us cherish," in "Semiramide." Metternich considered as the best of the three operas "Don Juan," "Il Barber," and "Linda." Rather a wide interval between the first and the last of these three! A London weekly paper alludes to the same subject:

To the world at large the late Prince Metternich is known only in his character of the greatest diplomatist of the age; but those who enjoyed the honor of his acquaintance are aware that his intellectual powers were by no means absorbed in diplomacy. He was a man of singularly versatile talent, and remarkable alike for his elegant tastes and varied attainments. In several branches of science the extent of his knowledge frequently occasioned surprise in those whose studies had been specially directed to such pursuits. Mechanics, architecture, botany, and horticulture formed the favorite amusements of his leisure hours. Prince Metternich loved to assemble around him men eminent for their talents and attainments, and his social intercourse with such persons helped

him to store his mind with the vast fund of knowledge he possessed. Metternich was a lover of all the fine arts, and to music he was passionately devoted. He was fond of conversing with musical composers, and of discussing questions in connection with what the Germans term "Tondichtung."

Rossini visited Vienna in 1822, and remained there about three years. The brilliant operatic company then assembled in the Austrian capital, comprised Mesdames James Fodor, Colbran, Mombelli, Signore Rubini, David, Lablache, Tamburini, &c., and "Zelmire," "Tancredi," "Otello," and "La Gazza Ladra," were performed in admirable style. The "Gran Maestro" was the frequent guest of Prince Metternich, and, as the latter himself declared, "he was an ornament of his salon." One evening, during a conversation on music and operatic composition, the Prince expressed to Rossini his ideas in reference to the characteristic difference between German and Italian music; he remarked that German character and feeling are forcibly reflected in some of the old national songs and popular melodies, as, for example, in the song "Life let us cherish":

Freut Euch des Lebens,
So lange noch ein Fünkchen glüht;
Pflücket die Rose,
Eh' sie verblüht.

The Prince then hummed the air of the song, and asked Rossini whether he did not think it might be possible to interweave such a pure German melody into an Italian opera? Rossini smiled, took a very long pinch of snuff, and then asked the Prince to hum the air again.

The next opera which Rossini composed was "Semiramide," and who that has ever heard the air, "Freut Euch des Lebens," can fail to recognize it in the four first bars of the introduction?

A musical critic in a German journal thus expresses his disapproval of the recent Monster Concerts at the Sydenham Crystal Palace: "No musician can listen with anything like satisfaction to a concert in which the performers are numbered by thousands. In oratorios and symphonies the number of the performers has its limit; but seven thousand persons cannot be said to form either an orchestra or a chorus. They are merely a disconnected mass. The sounds they produce, whether vocal or instrumental, have no musical meaning, and the result is nothing but mere deafening noise. One may imagine a mob singing a song or hymn in *unisono*, and one may imagine the effect to be grand and imposing; but when a mob attempts to sing a chorus in parts, and, above all, a fugued chorus, certainly their efforts must produce anything but music."

The success which has attended the production of the Duke of Saxe-Coburg's opera of "Diane de Solange," has, it is rumored, induced the director of the opera at Paris to enter into arrangements for its performance, and it is said that the principal part will be filled by Madame Stoltz. The plot of the opera is not very new, much the same idea belonging to the play of "Plot and Passion," and the younger Dumas's novel of "Un roman d'une femme." The heroine is one of those beautiful female spies who are employed to coquette with and betray their admirers. She, of course, falls in love with one of them, and betrays her employers instead.

Between the 1st December, 1858, and Easter, 1859, six new operas were performed in Germany—"Diane de Solange," by the Duke of Saxe-Coburg; "The Barber of Bagdad," by Cornelius; "Anna of Landskron," by Albert; "Alfred of England," by Chemin-Petit; "The Forest of Hermandstadt," by Westmayer; and "Carlo Rosa," by Schultz.

Musical Correspondence.

LOCKPORT, N. Y., Aug. 15.—On my journey from the East to this place, a few days since, I was detained over one night in Pittsfield, Mass., among the Berkshire hills, where by chance I accompanied an acquaintance to a "closing soirée of the Mendelssohn Musical Institute," which has been established there, I understand, for some few years.

The performances seemed not to be intended for show or exhibition, but the pieces were all refined and classical in their nature, and given with an exactness and purity of execution that quite delighted me. Some little gems by Spindler, (Mai-glückchen), were played with a charming sweetness of expression and delicacy of touch. Two beautiful songs were given from Mendelssohn, the one with, the other without words: "Auf Wiedersehn," with its sad yet delightful melody, and "Gondoline," also sad, yet

with a strange fascination in its harmonies. A vocal duet by Carschmann, "Welcome thou fair light of Heaven," and a vocal trio, "Hope," by Rossini, seemed to charm the audience as well as myself, and were richly deserving of the eloquent, though silent applause they received. I would like to speak of each piece separately, but my time is too short. "L'Esperance," by Fesca, for 4 hands, and Sonatas by Beethoven, Mozart and Clementi, were not the least attractive among them. The last piece, a Grand Fugue for 4 hands upon a theme from *Don Juan*, afforded opportunity for the exhibition of much skill in its execution, and also displayed to advantage the rich tones of the fine Grand Piano upon which it was performed.

After the completion of the programme, perfect silence reigned, and all seemed to desire something farther. Not knowing what they expected, I was delighted to see Prof. OLIVER, the Principal of the Institute, seat himself at the instrument. A breathless stillness reigned in the room during some fifteen or twenty minutes, while he improvised a most delightful Fantasia upon a favorite melody, by which every ear was charmed. Beauty of expression, roundness and purity of touch, a perfect and flowing smoothness of Adagio passages, together with brilliancy of inventive genius, and originality of thought, distinguished his performance, as I am told is always the case, when he consents to favor his friends in this way, though it is seldom. Before leaving, some beautifully executed drawings in black and colored crayons, by the pupils of the Institute, were pointed out to the audience, which proved not only greatly worthy of examination, but whose artistic merit was such as need not fear the closest scrutiny. I was told also that some prizes were distributed to those who excelled in the study of musical theory, at the close of a strict examination on the previous day. Having heard, in reply to my inquiries, of the faithful and thorough instructions given to pupils at this Institute, and also on account of circumstances that have come under my notice since reaching this part of the country, (which in some future letter I hope to communicate,) I am led to desire earnestly that its patronage may be widely extended, and that many of its enlightened pupils may be sent abroad as teachers, to shed light upon the more than musical twilight and ignorance which reigns outside of our large towns, in country and village. VOYAGER.

NEW YORK, AUGUST 16. Nothing at all yet stirring in music. In about a month, however, affairs will be much changed, and we shall probably have two opera companies in full blast. They say that CARL FORMES has engaged Niblo's Theatre and will open with a first-rate company, including himself as basso, his brother THEODORE as tenor, BADIALI as baritone, and one JENNY PAUR as prima donna. They will branch out of the usual Italian repertoire and give us the operas of Flotow and other modern German composers. In the meantime the preparations at the Academy of Music promise us CORTESI, COLSON, PATTI, BRIGNOLI, AMADIO and other old favorites; but as yet the novelties Mr. STRAKOSCH may receive abroad, are not known. It is quite certain that PICCOLOMINI will return with him, as she is found to draw better than many superior artists. Perhaps another effort would be made to engage GRISI and MARIO, who would now be better appreciated than on their former visit. Mario is as good as ever, and Grisi can still electrify her listeners by occasional bursts of lyric grandeur that no other living artist can attain.

It is noticeable that a great number of the artists who came to New York, like the place so well that they stay here. The German troupe imported here a few years ago, failed to do well, but on disbanding the members all settled here, and one of the *primas donne*, Mme. Von BERKEL is now singing at the Palace Gardens. The Italians like it here too—LA GRANGE was delighted with the place, and PARODI and GAZZANIGA appear as much pleased. Why should Frezzolini and Formes and Piccolomini return if they did not understand the great advantages of New York as a money-giving, and music-loving place?

It is, of course, too early to learn anything about the concert prospects of the next season. The Philharmonic will continue as usual, and it is probable that Mr. EISENBERG will resume his delightful classical soirées. There can be no doubt, however, that the opera will be the great musical feature of the season, for opera is constantly becoming more popular here. Verdi's *Sicilian Vespers*, it is expected, will be a success second only to Verdi's other favorite operas, *Trovatore* and *Traviata*. Halévy's *La Juive* is a rather heavy affair, and I fear it will not be popular here. However, both of these operas will be next season presented to a New York public.

Trovatore.

LONDON, JULY 12.—I have already given you an account of the performance on the first day of the Festival. Profiting by my experience on that day, I took care to procure good seats for the remaining concerts, and consequently, when the second day arrived I quite luxuriated in going out to Sydenham very deliberately indeed, and was in just the right frame of mind to enjoy the rush which took place at the depot among the anxious individuals who did not have secured seats. Having been once over the ground, I made my way with ease and strolled into the Palace in quite a different direction from the one leading to my seat. I had some time to spend and wished to see all that was possible. During my wanderings through the building, I saw a very battered old anvil, which bore an inscription which declared it to be the veritable anvil used by the "Harmonious Blacksmith," and as such it received much attention. In due time I made my way to my seat, and again beheld the vast array of the chorus and orchestra spread out before me.

The selection for this day was the "Dettingen Te Deum," to be followed by choruses selected from different oratorios of Handel. But the "Te Deum" was the great attraction. This work, which is almost unknown in our country, is the last and greatest of five hymns set to the "Te Deum Laudamus" by the great composer. It was produced for the first time in 1743, on the occasion of the rejoicings for the victory gained at Dettingen that year, over the French army. It is nearly all chorus, the only exceptions bass solos, which are three in number. Throughout the hymn the sopranos are divided into two parts. The effect may hardly be imagined and can certainly not be described. The appointed time for commencing arrived and the vast multitude rolled forth the magnificent opening chorus: "We praise thee, O God." It is nearly all solid chorus, with but little fuguing, and the effect was wonderful. I had never heard the music before, except by getting what effect I could on the piano, but had expected something very grand. The first hearing more than fulfilled my expectations. The praise of God seemed to roll forth in tones of thunder. I did not now listen as on the first day, to see what were the capabilities of such a chorus. Having already experienced its strength I felt confident that all would go smoothly, and resigned myself to the spirit of the music. The chorus ceased, but almost at once, after a short prelude, the magnificent body of altos opened the next chorus in majestic style: "All the earth doth worship thee." In this chorus is introduced one of Handel's masterly specimens of word-repetition. As in "Israel in Egypt" he dwells, in the chorus: "But the waters overwhelmed their enemies," on the passage: "Not one, not one, there was not one of them left," thereby giving great force to the passage, so in this chorus the word "all" is often repeated for great emphasis. The great chorus "To thee cherubim and seraphim" was rendered grandly. But this might be said of all the choruses, so why should I particularize? The bass solos: "Thou art the King of Glory, O Christ," "When thou tookest upon thee to deliver man," and "Vouchsafe, O Lord," were rendered finely by Sig-

nor BELLETTI, who is a remarkable instance of an Italian being a truly appreciative oratorio singer. But this gentleman is a thorough artist and never attempts anything which he cannot do satisfactorily. If one chorus could be said to have been better sung than any other, I think that one would be the last, "O Lord, in thee have I trusted," which was sung to perfection, if such a thing can be.

But now the concert came to a stop for about an hour, to allow the hungry visitors to descend from the heights above, to more terrestrial pursuits. Remaining in my seat, to hear what my neighbors might say about the past glories, I was horrified at the criticisms I heard. The remarks I then heard confirmed the impression which had been gradually making its way into my mind, that the Londoners are not really so well capable of appreciating great works as Bostonians, but they certainly patronize them more.

The recess was finally at an end and the second part commenced with two recitatives and the air: "Thus saith the Lord to Cyrus his anointed," from "Belshazzar," sung by SIMS REEVES. This was followed by the chorus "Ring, oh ye Heavens," from the same. Then came the glorious chorus from "Saul," "Envy, eldest born of Hell." Right splendidly was this sung, and deservedly was it encored. Then came the immortal "Dead March." Would it not be folly for me to say that it was played finely? I shall only say that the number in the orchestra was 459, and all fine musicians; surely that will convince you better than I could do, that it was never so performed before. This was followed by the double chorus from "Samson": "Fixed in his everlasting seat," and the eight parts of the chorus came out distinctly. Madame CLARA NOVELLO sang the air "Let the bright seraphim," very finely, and set the dotting Londoners into ecstasies of delight. The fine chorus from "Judas Maccabaeus": "Oh Father, whose almighty power," which was given with effect, was followed by the air "Sound an alarm," which rang out like the notes of a clarion from the magnificent voice of Sims Reeves. This was his greatest triumph during the Festival, and the greatest triumph of so great a singer is something of note—of course it was encored. To appreciate his power of lungs you must understand that I was three hundred feet distant from him, yet heard his voice ring out as clear as a trumpet.

The song: "From mighty Kings he took the spoil," was finely rendered by that true artist, Miss DOLBY. This lady is one of the few singers who try to render the composer's meaning without making themselves too prominent. Her voice is somewhat worn, but it is a real source of satisfaction to listen to her. The duet: "Oh never, never bow we down," was sung by CLARA NOVELLO and Madame RUDERSDORFF. The latter lady has a voice of most beautiful quality and sings with far more taste than Madame Novello—and I have wondered much that she was not more thought of. Finally came the chorus: "See the conquering hero comes," right splendidly sung by the ponderous body of voices. The Queen had announced her intention of being present on this day, but was prevented, owing to the sickness of her mother, so that the National Anthem was not sung as laid down on the programme. The concert of the second day was at an end and had proved thoroughly satisfactory in all respects. I speak of its apparent effect on the majority of the audience. For myself the word *satisfied* seems tame. I was more than satisfied. Had I not heard the glorious "Dettingen," the one work of Handel's for a hearing of which I had longed for years! Had I not heard Sims Reeves when he surpassed himself? Had I not heard what could never be forgotten to my dying day? Satisfied! Indeed I was fully, deeply satisfied. It was with a heart full that I turned towards London, where with the multitude I arrived in safety, and so ended the second day of the Festival. W. H. D.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC.
Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

The Funeral of a child. Three-part Chorus for female voices. Arranged by Concone. 30

One of the well-known series of "Les Harmoniennes." The original French words have been added.

She was fairer than the blossom. J. Schlesinger. 25

What the cricket sang. Ballad. " 25

Two clever songs. The author betrays his predilection for the German style of Song writing. They are carefully written, and provided with good, solid accompaniment.

Stolen kisses are the sweetest. H. Walker. 25

Semi-comic. Poetry and music are well done.

Sad was the hour. Ballad. H. Smart 25

They are gone, all gone. Song. Anton Slide. 25

Both of a sentimental character, to express which the language of music is so eminently adapted.

The Sea-fight. (Who ever saw a noble sight.) Henry Philipps. 40

Description of a naval engagement during the reign of Charles the Second. The composer, who is a successful imitator of the elder Russell, has been singing this Ballad with considerable success in his entertainments through England. It is written for a Baritone voice, but has a number of fine points for effect.

Instrumental Music.

Concert des anges. (Angel's concert.) E. Moniot. 40

An elegant "morceau de salon" in the Reverie or Tremolo style. The melody is well invented and set with a sparkle of diamonds which it is by no means difficult to produce.

The Circassian Polka. (D'Albert's.) Rimbaud. 15

The Soldier's Polka. " " 15

Peri Waltz. " " 15

The merry Zingara. Air by Balfe. " 15

Juanita. (Air by Mrs. Norton.) " 15

The above five pieces form part of the "Garland," one of those useful sets, which bring the best dances and melodies of the day within the reach of very young players, satisfy the young ambition, and at the same time impart much useful knowledge.

La Fuite. Galop brillante. R. Favargen. 25

Flashing, sparkling, flighty, as its name announces it. Written for delicate and nimble fingers, as is everything from the pen of this very fashionable composer.

Drinking Song in "Lucretia Borgia." (Il segreto.) Arranged by Robert Heller. 30

A fine and compact arrangement of this beautiful air, containing nothing but just the air, set brilliantly and not very difficult.

Ernani. Fantaisie de Salon. Th. Oesten. 50

Of the same set with Oesten's much played Huguenots Fantasia. Although the piece looks rather difficult, any player, who has got but a little ways into his or her "Richardson", will readily go through it.

Books.

LIRRETTOS OF "NORMA," "LUCIA DI LAMMERMOOR," AND "DON GIOVANNI." With Italian and English Words, and the Music of the principal Airs. Each 25

Three new numbers—making six in all now published—of "Ditson & Co.'s Standard Opera Librettos," a series of Handbooks for the Opera which is obtaining a remarkable popularity and will become indispensable to all admirers of operatic performance.

J. C. D. PARKER,
Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

M. R. ZERDAHELYI, THE PIANIST, continues to
give instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 840

JULIUS EICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Hermann Daum,

Residence, No. 47 Hancock Street.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,

ALBANY, N. Y.

ADOLPH KIELBLOCK,

Residence, 235 Tremont Street.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
844—st 8 Temple Place.

O. B. BROWN,

TEACHER OF PIANO & ORGAN,
Address, 277 or 281 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing-
ROOM, BOWDOIN STREET CHURCH.

O. O. OLAPP & CO.

DEALER IN

SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas
Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 857

HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)

KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,

DEALER IN

Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,
SPRINGFIELD, MASS.

G. ANDRÉ & CO.

IMPORTERS OF FOREIGN MUSIC,

(Agents of J. André, Offenbach.)

1104 CHESTNUT STREET. PHILADELPHIA.

J. H. HIDLEY,

MUSIC PUBLISHER,

And Wholesale and Retail Dealer in

Pianos, Melodeons, and Musical Instruments,

519 Broadway, Albany, N. Y.

PIANO STOOLS.

ELEGANTLY FINISHED. MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

TUCKERMAN'S COLLECTION OF ENGLISH CATHEDRAL CHANTS. Including
the Gregorian Tones. The whole adapted to the Canticles,
and Occasional Services of the Protestant Episcopal Church;
Services for the Holy Communion, and the Burial of the Dead
with a Morning Service in F, consisting of Te Deum and Benedi-
ctus. Price, \$2.50.

Published by Oliver Ditson & Co., Boston.

WESTERN BELL, (THE.) A New Collection of
Glees, Quartets, and Choruses. By F. H. Pease and
E. A. Perkins. This volume will be found of unusual excel-
lence. The great variety and originality of its contents will
fully meet the wants of those who, wearied with the continued
repetitions of old songs in books of this nature, have long de-
manded something new. Price, \$1.

Published by Oliver Ditson & Co., Boston.

MANNING'S FIRST PREMIUM PATENT MELODEONS.
William M. Manning, Manufacturer and Patentee, 118
Essex Street, Salem, Mass. For sale by E. H. Wade, 197
Washington Street, Boston. 878

COLLECTIONS OF CHURCH MUSIC

PUBLISHED BY

MASON BROTHERS

NEW-YORK.

A Complete Catalogue of our Publications sent free to any address, on application.

THE JUBILEE. A new collection of Church Music,
containing Hymn Tunes adapted to every variety of meter,
and arranged with reference both to choir and congregational
singing; Chants, Anthems, and set-pieces for every occa-
sion; a short sacred Cantata; and a new arrangement of the
Elements of Music, interspersed with secular pieces progres-
sively arranged for class practice. By William B. Bradbury,
author of "The Shawm," etc. Large music octavo. \$1.

THE JUBILEE; Anthem Edition. Same as the
above, but with additional Anthems in the place of the
Cantata of "Esther, or the Beautiful Queen." \$1.

THE SABBATH-BELL. A collection of Music for
Choirs, Musical Associations, Singing Schools, and the Home
Circle, arranged in three divisions, namely: Part 1. THE
SINGING-SCHOOL. Part 2. CHURCH MUSIC. Part 3.
OCCASIONAL AND CONCERT MUSIC. By Geo. F. Root.
384 pages, large music octavo. \$1.

THE HALLELUJAH. A Book for the Service of Song
in the House of the Lord, containing Tunes, Chants, and
Anthems, both for the Choir and Congregation; to which is
prefixed the "Singing-School," a manual for classes in vocal
music, with exercises, rounds, and part-songs, for choir
practice; also, "Musical Notation in a Nut-Shell," a brief
course for singing-schools, intended for skillful teachers and
apt pupils. By Dr. Lowell Mason. \$1.

THE SHAWM. A Library of Church Music, embracing
about one thousand pieces, consisting of psalm and hymn
tunes, adapted to every meter in use; anthems, chants, and

set-pieces; to which is added an original Cantata, entitled,
"Daniel, or the Captivity and Restoration;" including also
the "Singing-Class," an entirely new and practical arrange-
ment of the elements of music, interspersed with social part
songs for practice. By Wm. B. Bradbury and Geo. F. Root,
assisted by Thos. Hastings and T. B. Mason. \$1.

CANTICA LAUDIS; or, the American Book
of Church Music. By Dr. Lowell Mason and George
James Webb. \$1.

THE CARMINA SACRA; or, Boston Collec-
tion of Church Music. By Dr. Lowell Mason. \$1.

NEW CARMINA SACRA; or, Boston Collec-
tion of Sacred Music. This book is a careful and
thorough revision of the favorite work heretofore published
under the same title. The object has been to retain the most
valuable and universally pleasing part of the former work
as the basis of the new, omitting such portions as experience
had proved to be the least serviceable and popular, and sub-
stituting choice tunes and pieces selected from the whole
range of the author's other works. \$1.

THE BOSTON ACADEMY'S COLLECTION
OF CHURCH MUSIC. By Dr. Lowell Mason. Pub-
lished under the direction of the Boston Academy of Music.
\$1.

THE PSALTERY. A new collection of Church Music.
By Dr. Lowell Mason and George J. Webb. \$1.

THE NATIONAL PSALMIST. By Dr. Lowell
Mason and George J. Webb. \$1.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE,

RUSSELL & TOLMAN, and OLIVER DITSON & CO., Boston. J. B.

LIPPINCOTT & CO., and E. H. BUTLER & CO.,

Philadelphia. ROOT & CADY, Chicago.

The price of our Church Music Books in New York, Philadelphia and Boston, is EIGHT DOL-
LARS per dozen; but as it will be much more convenient for Teachers, Singing-Schools, and Choirs
in the West and South to procure their books from local dealers, we subjoin a list of Booksellers and
Music dealers from whom our Church Music Books may at all times be procured, at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, &c.

Albany, N. Y.—S. R. GRAY,

" " J. H. HIDLEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Beloit, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—RICKEY, MALLORY & CO.

" " APPLEGATE & CO.

Chicago, Ill.—S. C. GRIGGS & CO.

" " ROOT & CADY.

" " W. B. KEEN.

" " HIGGINS BROTHERS.

" " D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" " J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCIS RAYMOND.

" " M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Janesville, Wis.—J. SUTHERLAND & CO.

" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,

Indianapolis, Ind.—STEWART & BOWEN.

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Mansfield, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" " A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOR.

" " H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

" " E. DARROW & BROTHER.

St. Louis, Mo.—KEITH & WOOD.

" " L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" " PECK & RUDD.

Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 387.

BOSTON, SATURDAY, SEPTEMBER 3, 1859.

VOL. XV. No. 23.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.

To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$8. Ten copies, \$15. Twenty copies, \$25.

To **ADVERTISERS.**—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates. Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200; One Year, \$400.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.

One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125.

One-Fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75.

One-Eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.

Less space, 1st insertion, per line, 20 cents. Each subsequent

insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion

per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$20.

Teachers' Cards, Two lines, Nonpareil, per annum, \$8.

Advertisers, whose yearly bills amount to \$20 or upwards, will

receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

A Lady wishes a Situation as Teacher of the Piano-forte, either in a family or Young Lady's Seminary. She would not object to going West or South. First-class Boston reference given as to capacity to instruct. Please address Teacher, at the office of this paper. 387-St

SITUATION WANTED.—Professor William Keppler, (an unmarried young gentleman,) of acknowledged talent and capacity, wishes to obtain a situation as Teacher of the Art of Music, (Vocal and Instrumental,) in a Southern Female Institute. Prof. Keppler not only enjoys, among those who know his capacities, the reputation of being a Superior Musician, but has, during Five Years' practice as Teacher in the South, proved satisfactorily to be possessed of an inestimable method of instructing his pupils, enabling them to stand foremost in the ranks of performers.

Even for those already advanced in the knowledge of practical music, Mr. Keppler would be a useful instructor. He is enabled to cultivate the higher branches of Music, such as Harmony, Musical Distinction, and Taste, to perfection. In fact, we cannot doubt that an artist, like the above-named gentleman, who can produce references of high merit, must be desirable as an ornament to any institution, boasting to be the nursery of Arts and Sciences.

Further information by addressing

HENRY LORD'S Music Emporium,

Canton, Madison Co., Mississippi,

For References.—Hon. Judge Handy; Gen. Richard Winter; Rev. Mr. Sanson; Maj. I. M. Roberts; O. van Vactor, Esq., Canton, Ms. Rev. Mr. Granberry, Grenada, Ms. Rev. Mr. Chambliss, Gainesville, Alabama, and others. 387-St

RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE can be obtained at any Music Store in the United States or Canada.

PIANO TUNER WANTED.—A first rate Tuner and Repairer, one who can Tune and Repair all kinds of Musical Instruments preferred—but he must be a first-class Piano Tuner. No other need apply.

TRIPP & BRAGG,

Dealers in Pianos and Musical Merchandise,

387-St

Louisville, Ky.

WANTED.—An American Gentleman who has been studying for the last four years with the best Masters in Europe, would like to make an engagement in a Female Seminary, as Teacher of the Piano and Organ. The highest testimonials as to character and ability can be given. Please address "Pianist" at the office of this paper. 11

WANTED.—A number of Copies of the Oratorio of 'David,' of the old Handel and Haydn Society edition, for which a liberal price will be paid. OLIVER DITSON & CO.

AN IMMENSE SUCCESS! Demand Unprecedented!

SUPERIORITY UNQUESTIONED.
'A System of Piano Instruction

IS PRESENTED IN

"Richardson's New Method,"

THAT

SECURES THE ATTENTION

AND WITH

ITS NUMEROUS ATTRACTIONS

Renders Study a Pleasing Pastime.

Read the following opinion of the

"PHILADELPHIA EVENING BULLETIN."

"Mr. Nathan Richardson is known as the author of a Piano Instruction Book that has for some years been regarded by many professors as the best ever written. That work was his 'Modern School,' which was without an equal or superior, until he undertook conscientiously to revise it, and correct the faults which his own criticism and that of others had detected. In the present volume we have the perfected work, and we have no hesitation in recommending it as the soundest, the clearest, and altogether the best book for teaching the piano that has ever appeared."

The work opens with a treatise on the rudiments of music; the names, the length and the value of the notes in the staff, and above and below it; an explanation of the clefs, the bars, the rests and the various marks of musical punctuation, with illustrations of the different varieties of time. Then follows an account of the scale, with explanations of all the major and minor keys. To this succeed explanations of various marks in written music, all of which are made thoroughly clear to the careful student, before bringing him or her to the practical application of the knowledge thus acquired, on the key-board of the piano. We cannot here do justice to the extreme excellence of this part of the work, which sets out with directions for position at the piano, and then leads to a series of progressive exercises, going on from the simplest scale of five notes for one hand, through many pages, up to the most elaborate and difficult studies. In all of these the fingering is marked, and Mr. Richardson's method of fingering deserves to be commended for its naturalness and the ease and grace of position that it allows. Each exercise is accompanied with explanations, which will make the student comprehend the harmony, and not merely play it off parrot-like, or as a mechanical task. At the conclusion is a brief but admirable treatise on the Rudiments of Harmony and Thorough Bass, rendering the science perfectly intelligible and practicable to any student who has gone thoroughly through the preceding parts of the work. A Dictionary of Musical Terms concludes this admirable Instruction Book, which seems destined to supersede all others that have yet appeared."

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

☞ Sold by all Music Dealers.

STEINER & SCHWING'S "CHURCH MUSIC."

IN PRESS, and shortly to be published, a Collection of

Chant Music and Hymn Tunes,

prepared by Prof. HENRY SCHWING, of Baltimore.

An effort has been made, in the publication of this book, to meet the special requirements of the new Liturgy of the German Reformed Church, as well as the needs of the Choirs of Protestant Churches generally. The Hymn Tunes are mostly either derived from, or based on, the best German Chorals.

In addition to the Music, the book will contain a Collection of Favorite Standard English Hymns, with Translations from German and Latin Hymnology, for which the Hymn Tunes are specially adapted. This collection and the literary portion of the book have been under the superintendence of Dr. Lewis H. Steiner, aided by numerous literary friends.

Price, handsomely and durably bound, \$1.25; — \$13.50 per dozen.

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

A NEW CANTATA.

THE

MAY-QUEEN;

A Pastoral Cantata.

WORDS BY

HENRY F. CHORLEY.

COMPOSED BY

William Sterndale Bennett.

OVERTURE.

1. Chorus—Wake with a smile, O month of May.
2. Recit. Soprano—Now that the tree is drest, begone.
Recit. Tenor and Alto—Why must I linger here alone.
Tenor—O meadow clad in early green.
3. Chorus—O melancholy plight.
4. Chorus and Solo—With a laugh as we go round.
Soprano—With the carol in the tree.
5. Recit. and Duet—Yet hear me ere the dance begin.
Sop. & Ten.—Can I not find thee a warrant for changing.
6. Recit. Ballad—But enough, my people gay.
Bass—'Tis jolly to hunt in the bright moonlight.
7. Recit. and Trio—Methinks your song is something bold.
Soprano, Tenor, Bass—The hawthorn in the glade.
And now the Greenwood king shall claim.
Ill fated boy begone!
8. Pageant Music.
Chorus—Hark! their notes the hantboys swell.
9. Solos: Contralto, Soprano and Chorus—What mean the angry sounds we hear?
10. Finale: Chorus and Solos: Soprano and Tenor.—And the cloud hath passed away.

Price 75 cents. In Cloth, \$1.

Published by OLIVER DITSON & CO.

THE PARLOR GLEE BOOK

CONTAINING ALL THE PRINCIPAL

SONGS AND CHORUSES

PERFORMED BY

"ORDWAY'S AOLIANS,"

Arranged for the Piano-Forte.

The following Popular Songs are comprised in this work:

- | | |
|--------------------------------|-------------------------------|
| Charming Lizzie Clay. | Moss Grown Dell. |
| Give me your hand, old friend. | Mother, dear, I'm thinking of |
| Going Home. | Silver Moonlight Winds. |
| Home Again. | Silvery Midnight Moon. |
| Home Delights. | Twinkling Stars are laughing. |
| Leaving Home. | Wake, Dinah, Wake. |
| Lone Starry Hours. | Witching Love by Moonlight. |
| Minnie Dill, or Maumee River. | I'm home and my ramblings. |
- ☞ Handsomely and durably bound in illuminated covers, tinted edge; a very attractive and desirable addition to every player's stock of Piano Music. Price \$1, at which price it will be sent by mail post-paid.

Published by Oliver Ditson & Co., Boston.

NEW SHEET MUSIC.

Songs and Ballads.

Ever of Thee I'm fondly dreaming. (Vignette.) Foley Hall.	25
Come into the garden, Maud. Balch.	35
The Captain with his whippers. (Comie.) Florence.	30
Johnny was a Shoemaker. (Comie.) " "	30
How so fair. (Tenor Air.) "Martha." "	25
Gentle Millie Gay. Song and Chorus. Bbhop.	25
Gentle Hallie. Song and Chorus. St. John.	25
The Moon behind the Hill. Bbhop.	30
Annie Lisle. Song and Chorus. Thompson.	25
Trusting in Thee. Wrighton.	25
Darling Sister Kate. Stratton.	25
Who would not love their Mother. Field.	25
When there is love at home. McNaughton.	25

Instrumental.

Papageno Polka. Stanny.	25
Cuckoo Polka. Herzog.	25
Hurrah! Sturm Galop. Helmsmuller.	25
Our American Oomah Polka. Neumann.	30
Sadie Yacht Club Schottisch. Leduc.	25
Piccolomini Polka Masurka. Taley.	40
Les Vèpres Siciliennes. Galop brilliant. Berg.	30
Flot Melodique. Walts. Fradel.	30
Warblings at Eve. Richards.	30
Beauties of Trovatore. Grobe.	50
Darling Nelly Gray. Variations. " "	50
Gentle Nettie Moore. " " " " " " " "	50
Home Memories. Medley. " " " " " " " "	50
Source of Joy. Medley. " " " " " " " "	50
Cheer, boys, cheer. Variations. " " " " " " " "	50
Italian Medley. " " " " " " " "	50
L' Belair. Nocturne. Ascher.	35

The above sent by mail on receipt of the marked price.

Published by Oliver Ditson & Co., Boston.

JOHN ZUNDEL'S SCHOOL

FOR

ORGANISTS & COMPOSERS.

Second Session commences September 12th for three successive months. Pupils (Ladies or Gentlemen) for one month only, may enter at any time.

TERMS.

Tuition and Board, including use of instruments, for three months,	\$150.00
For one month,	55.00
Tuition (without board) and use of instruments, for three months,	100.00
For one month,	30.00
Per Quarter, (weekly two lessons),	50.00

For particulars, address

JOHN ZUNDEL, Brooklyn, N. Y.

MASON & HAMLIN'S

MELODEONS AND HARMONIUMS.

THE TREBLE FORTÉ STOP.—A New and Admirable Improvement has just been effected in the Melodeons of MASON & HAMLIN. It consists in the "Treble Forté Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of MASON & HAMLIN has received since 1856, for BEST Melodeons and Harmoniums, no less than Twenty Gold and Silver Medals and Diplomas from various State Fairs and Societies throughout the country. Pastors, Choristers, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from	\$200 to \$200
Harmoniums from	\$300 to \$600

Descriptive Catalogues sent on application to
MASON & HAMLIN,
Boston, Mass.

Mason & Hamlin's Instruments are also for Sale or to Let by
OLIVER DITSON & CO., 277 Washington St. 375-3m

FIVE THOUSAND MUSICAL TERMS. A

Complete Dictionary of Latin, Greek, Hebrew, Italian, French, German, Spanish, English, and such other Words, Abbreviations and Signs as are to be found in the works of eminent Musical Composers. By J. S. Adams, 50 cts.

Published by Oliver Ditson & Co., Boston.

PHIL. RICE'S METHOD FOR THE BANJO; with or without a Master, containing the most popular Banjo Solos, Duets, Trios and Songs, performed by Buckley's, Christy's, Bryant's, White's, Campbell's, and other celebrated Bands of which the Author was a member, including many pieces here first given to the public. Price, \$1.00.

Published by Oliver Ditson & Co., Boston.

THE PSALMS OF LIFE. A Compilation of Psalms, Hymns, Anthems, Chants, &c., embodying the Spiritual, Progressive, and Reformatory Sentiment of the Present Age By John S. Adams. 222 pages, 12 mo. Morocco, \$1. Cloth, 75 c.

Published by Oliver Ditson & Co., Boston.

CURTIS' METHOD FOR GUITAR. Containing the Elementary Principles of Music, with Examples and Lessons necessary to facilitate the acquirement of a perfect knowledge of the instrument. To which is added a choice Collection of admired Songs and Popular Pieces. Price, \$2.00.

Published by Oliver Ditson & Co., Boston.

Richardson's New Method for the Piano. JUST ISSUED in elegant style, is being used by teachers and scholars, in families and schools, private and public classes, and universally pronounced THE VERY BEST SYSTEM OF INSTRUCTION EXTANT. Price, \$3.

Published by Oliver Ditson & Co., Boston.

New Edition of "HANDEL'S MESSIAH."

JUST PUBLISHED.

NOVELLO'S POCKET EDITION

OF

HANDEL'S MESSIAH.

In Vocal Score, with Accompaniment for the Piano-Forte, by VINCENT NOVELLO. Demy Octavo.

In Paper Cover. 50 cts.
Bound in Full Cloth. \$1 00
Order "Novello's Edition," the cheapest edition extant of this great work. Mailed to address post free on receipt of price as above.

Just Published. Price \$6.25.

Moore's Irish Melodies.

With New Symphonies and Accompaniments for the Piano-Forte, by

M. W. BALFE.

In one volume, 240 pages, full music size, elegantly printed on superfine paper, bound in light green cloth, gilt edges. Containing 78 of the most popular of the Melodies; also, 17 of them arranged as Vocal Duets.

Prospectus, with Preface and Specimen Page, gratis on application.
Each Song or Duet may be had singly, price 15c.
This work will also be issued in Twelve Monthly Parts, each containing 20 pages.

Parts 1, 2 & 3 price 50 each, are now ready.

The unanimous opinion of musical judges having pronounced the Symphonies and Accompaniments of Sir John Stevenson, originally allied to the "Irish Melodies," both technically incorrect and characteristically inappropriate, the publisher has great pleasure in announcing that Mr. M. W. Balfe has re-arranged the whole of them expressly for this edition, which is also supplied with an explanatory and historical preface (which may be had gratis). With these advantages, combined with a careful revision both of the musical notes and the poetical text, and the whole of the words being set to music, the publisher confidently recommends his edition of "Moore's Irish Melodies" to the public, as one that may challenge competition as the most perfect extant.

Just Published, in 1 vol., uniform with the above, price \$4.00,

Fifty of the Most Popular of

MOORE'S IRISH MELODIES,

Harmonized as Vocal Quartets, (S.A.T.B.)

BY M. W. BALFE.

Each Quartet may be had singly, price 15 cents.

Novello's Catalogues may be had gratis on application, or will be mailed (post free) to address on receipt of the postage, six cents.

WEBB & ALLEN,

261 1 Clinton Hall, Astor Place, N. Y.

JOHNSON'S HARMONY. Practical Instructions in Harmony, upon the Pseudo-System, or Inductive System; teaching Musical Composition and the Art of extemporizing Interludes and Voluntaries. By A. N. Johnson. Price, \$1. Published by Oliver Ditson & Co., Boston.

MASONIC HARP. Containing over 400 Odes, Hymns, Songs, &c., with music, adapted to all the Public and Private Ceremonies of the Masonic Fraternity. By G. W. Chase. Price, 80 cents.

Published by Oliver Ditson & Co., Boston.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York, April 1, 1859.

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374



THE
BEST
PIANOS,
ARE MANUFACTURED

CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,

BOSTON.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Stilian Vespers." A. W. Berg, each, 30

No. 1. Valse d'Elver.
2. Polka Masurka.
3. Galop brilliant.

Sans Cœur. Morceau a la Polka. Ed. Roedel, 30

Petite Fantasia on an Air in the "Barber of Seville." René Favarger.

Illustrations Operatiques. Charles Fradel, each, 25

1. Martha. 2. Travolta. 3. Trovatore. 4. Lucinda.

Showers of Gold. Reverie-Tremolo on the Air "I dreamt that I dwelt." Krug, 30

Silver Spring. Fries Spindler, 30

Miniature Fantasia. Henry Schwing, 30

La Nouvelle Italie. Six Fantasiae. J. B. Duvernoy, each, 25

1. Rigoletto. 4. Il Comare. 5. I due Foscari. 6. I Masnadieri.

Juvenile Sonatina. Henry Schwing, 25

Five Studies in form of Variations on "Over the Summer Sea." Henry Schwing, 35

Ever of Thee. Reverie. C. Fradel, 25

Juvenile Opera Mosaic. " 40

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 371

C. BRUNO.

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarionets, Flutes, &c. for Bands, made to order, and warranted. BUSSON'S CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet-Saxhorn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 316

Dwight's Journal of Music.

WHOLE No. 387.

BOSTON, SATURDAY, SEPTEMBER 3, 1859.

VOL. XV. No. 23.

Translated for this Journal.

Extracts from "Les Grotesques de la Musique," by Hector Berlioz.

II. PETTY MISERIES OF GRAND CONCERTS.

It is at the annual festival of Baden that these little miseries make themselves cruelly felt. And yet everything is arranged in favor of the *chef d'orchestre* who has to organize the concert; no mean economy is imposed on him, no manner of restriction. M. Bénazet, persuaded that the best course is to leave him to act freely, meddles with nothing . . . except paying. "Do things royally," says he, "I give you *carte blanche*." Exactly so! it is only thus that one can produce anything grand or beautiful in music. You laugh, do you not, and you think of Jean Bart's reply to Louis XIV:

"Jean Bart, I have appointed you chief of a squadron!

—Sire, you have done well!"

Laugh, laugh, as much as you please. Jean Paul was right though. Yes, sire, you have done well, and it were much to be desired that, to command squadrons, none but marines were ever taken. It were much to be desired, too, that, Jean Bart once appointed, Louis XIV. would never come to control his manœuvres, to suggest ideas to him, to trouble him by his fears and play with him the first scene of Shakspeare's *Tempest*.

In spite of such means placed at his disposal, and of this precious liberty of using them at will, it is still a rude task for the *chef d'orchestre* to bring to successful execution such a festival as that of Baden, so numerous are the little obstacles, and the influence of the minutest may be so subversive of the *ensemble* in all enterprises of this nature. The first torment which he has to undergo comes almost always from the singers, and above all from the *cantatrice*, with regard to the arrangement of the programme. Aware beforehand of this difficulty, he takes two months in advance to obviate it:

"What will you sing, Madame?"

—I do not know. . . . I will reflect upon it. . . . I will write you."

A month passes, the *cantatrice* has not reflected and has not written. Fifteen days more are uselessly employed in soliciting from her a decision. Then we set out from Paris; we make a provisional programme in which the title of the piece to be sung by *la diva* is left blank. Finally the designation of this much desired *morceau* arrives. It is an air by Mozart. Well. But the *diva* has not the music of this air, there is not time enough left to have the orchestral parts copied, and she will not, must not sing it with a piano accompaniment. An obliging theatre will lend us the orchestral parts. All is in order; the programme is published. This programme comes to the eyes of the *cantatrice*, who suddenly is frightened at the choice she has made. "The concert is immense," she writes to the conductor; "the various grandiose parts of this rich programme

make my poor *morceau* of Mozart appear small enough, meagre enough. Decidedly I will sing another aria, that from *Semiramide*: 'Bel raggio.' You will easily find the orchestral parts of this air in Germany, and if you do not find them, please to write to the director of the *Théâtre Italien* in Paris; he will no doubt make haste to send them." On the receipt of this letter, we immediately get new programmes printed, and a strip pasted on the show-bill to announce the scena from *Semiramide*. But we have not been able to find the orchestral parts of the air in Germany, and we have not thought it our duty to beg M. le directeur of the *Théâtre Italien* in Paris to send across the Rhine the entire opera of *Semiramide*, from which it would not be possible to abstract the aria to be accompanied. The *cantatrice* arrives; we meet at a general rehearsal:

"*Eh bien!* we have not the music of *Semiramide*; you will be obliged to sing with a piano for accompaniment.

—Ah! *mon Dieu!* but that will be like ice.

—No doubt.

—What is to be done?

—I do not know.

—What if I return to my air from Mozart?

—You will do wisely.

—In that case let us rehearse it.

—With what? We no longer have the music; by your orders, it has been returned to the theatre at Carlsruhe. We must have music for the orchestra, if you wish the orchestra to play. You inspired singers always forget these vulgar details. It is very material, very prosaic, I admit; but so it is."

At the following rehearsal, the orchestral parts of Mozart's opera have been brought; all is arranged anew. The programmes are re-made, the show-bill re-corrected. The conductor announces to the musicians that they are about to rehearse the air of Mozart; all are ready. The *cantatrice* then advances and says with that irresistible grace of hers:

"I have an idea, I will sing the air from the *Domino noir*.

—Oh! ah! ha! ha! psch! krrrr! . . . Monsieur le Kapellmeister, have you in your theatre the opera which Madame mentions?

—No, monsieur.

—*Eh bien*, what then?

—Then I must resign myself to the air by Mozart?

—Resign yourself, believe me."

At length we commence; the *cantatrice* has resigned herself to the *chef d'œuvre*. She covers it with embroidery, as one might have foreseen. The *chef d'orchestre* hears resounding within him stronger than before, that eloquent exclamation, Krrrr! and, inclining towards the *diva*, he says to her in his sweetest voice and with a smile that seems to have nothing of constraint:

"If you sing this *morceau* so, you will have enemies in the hall, I warn you.

—Do you believe so?

—I am sure of it.

—Oh! *mon Dieu!* but . . . pray advise me . . . it is perhaps necessary to sing Mozart simply, just as he is. True, we are in Germany; I did not think of that. . . . I am ready for anything, Monsieur.

—Yes, yes, courage; risk this *coup de tête*; sing Mozart simply. There were in those times airs, you see, designed to be embroidered, embellished by the singers; but those were generally written by the valets of the *cantatrice*, and Mozart is a master: he even passes for a great master, one not wanting in taste."

The air is recommenced. The *cantatrice*, determined to drain the cup to the dregs, sings this miracle of expression, of sentiment, of passion, of beautiful style, simply; she changes nothing in it but two measures, for the honor of the *corps*. Scarcely has she finished when five or six persons, who arrived in the hall at the moment when the piece was recommenced, advance toward the singer, full of enthusiasm, and exclaim: "Madame, a thousand compliments; how purely and simply you do sing indeed! That is the way in which the masters ought to be interpreted; it is delicious, admirable! Ah! you comprehend Mozart!"

Chef d'orchestre aside: "Krrrr!!"

III. CAN'T DANCE IN MI.

A dancer who, in Italy, had risen to the very clouds, came to make his début in Paris. He demands the introduction, in the ballet in which he is to appear, of a *pas* which was worth avalanches of flowers to him at Milan and at Naples. They comply. The general rehearsal comes; but this dance tune, for one reason or another, had been copied a tone higher than in the original score.

They commence; the dancer bounds up to the sky, pitches about an instant, then, redescending to the earth: "In what key are you playing, gentlemen?" says he, suspending for a while his flight. "It seems to me that my *morceau* fatigues me more than usual.

—We are playing in *mi*.

—My astonishment is gone. Please to transpose this Allegro and make it one tone lower; I can only dance it in *re*."

IV. A KISS FROM ROSSINI.

An amateur violoncellist had the honor of playing before Rossini.

"The great maestro," said our man, some ten years after, 'was so enchanted with my playing, that, interrupting me in the middle of a *cantabile*, he gave me a kiss upon the forehead. From that time, in order to preserve the illustrious imprint, I have never washed the spot."

V. A MODEL CRITICISM.

One of our *confrères* of the *feuilleton* made it a principle that a critic, who would jealously preserve his impartiality, should never see the pieces which it is his business to criticize, in order, said he, to withdraw himself from the influence of the

actors. This influence in fact exerts itself in three ways: first, in making a flat and ugly thing appear beautiful, or at least agreeable; then in producing the contrary impression, that is to say, in so destroying the physiognomy of a work as to render it repulsive, when it is noble and graceful in reality; and finally in letting us see nothing of the ensemble nor the details of the work, in effacing all, in rendering the whole incomprehensible or unintelligible. But what gave much originality to the doctrine of our *confrère*, was that he did not read the works of which he had to speak; in the first place because in general new pieces are not printed, and still more because he wished to escape the influence of the good or bad style of the author. This perfect incorruptibility obliged him to *compose* incredible accounts of pieces which he had neither seen nor read, or caused him to emit very piquant opinions about music which he had not heard.

I have frequently regretted that I had not the courage to put so fine a theory in practice; for the disdainful reader who, after a glance at the first lines of a feuilleton, lets the journal fall and thinks of something else, cannot imagine the pain which one experiences in listening to so great a number of new operas, and the pleasure it would be to the writer who has to give an account of them to be let off from witnessing them. Moreover there would be a chance for him, in criticizing what he does not know, to be original; he even might without misgiving, and consequently without partiality, be useful to authors in producing some invention capable of inspiring readers with a desire of seeing the new work. Whereas in using, as one generally does, the old method, in hearing, in studying to his best ability the pieces brought out for the entertainment of the public, one is forced to say always very nearly the same thing, since in fact it is always very nearly the same thing with which he has to do. And thus one does, unwittingly, a considerable wrong to a great number of new works; for what will induce the public to go and see them, after they have once been told really and clearly what they are!

The Last of Vauxhall.

On the 7th of June, 1732, Vauxhall Gardens were opened with a *ridotto al fresco*. The ceremonial was honored by the presence of Frederick Prince of Wales, and the distinguished company were masked and wore dominoes and lawyers' gowns. The admission fee was fixed at one guinea, and 400 persons assembled in the gardens. Order was kept by 100 Foot Guards, who were posted round the grounds and gave an imposing air to the scene. On the 25th of July, 1859, Vauxhall Gardens were closed for ever, with an *al fresco fête*. Albert Edward Prince of Wales was not present, and the company assembled wore the costumes of every-day life. The admission fee was on a humble scale, being fixed at 1s., and 15,000 persons assembled in the gardens. A rather successful attempt to keep order was made by numerous police-men posted in various parts of the grounds, and if their presence did not add to the brilliancy of the scene, it at least imparted a feeling of security to the more decently behaved amongst the spectators. The alpha and the omega of Vauxhall may be likened to France just before and during the first revolution. Its opening was marked by royal dignity; exclusiveness was its characteristic; there was no vulgar herd admitted, and the Foot Guards formed, as it were, a barrier which kept off the crowd from the aristocratic few who walked through the grounds, danced stately minuets, and listened to the music provided for their delectation. The close, on the other hand, was as if royalty had been upset by a fierce revolutionary mob; the people swarmed the grounds, jostling and elbowing their way, dancing in the maddest manner, shouting at the tops of their voices, revelling in strong

drinks, defying the authorities, and creating a saturnalia of the veritable mobocracy type.

Vauxhall was the one existing link amongst the places of amusement in the metropolis which connected the 19th century with the 17th and 18th, for, although the gardens proper opened in 1732, they had been in existence since about 1660, and the garrulous Pepys and the dignified Evelyn alike wrote of the sights and sounds to be seen and heard at the New Spring Gardens at Lambeth. But in 1732 they really commenced their reign of splendor, and from that year until 1840 they were opened every summer, without a single intermission. During that period Vauxhall experienced its rise and its fall. For years it was the resort of fashion; poets sang its praises, dramatists laid the scenes of their plays within its precincts. Goldsmith, Steele, and Addison described its attractions; Johnson praised it; Miss Burney, in her two popular novels, "Evelina" and "Cecilia," took her characters to Vauxhall; and Mr. Harrell, in the latter, is made to shoot himself there. Hogarth and Hayman adorned the alcoves and pavilions with their paintings. Handel, Arne, Boyce, and Carter composed for it. The first statue that Roubilliac ever chiselled was set up in the gardens; and Handel's celebrated "Firework Music," composed to celebrate the Peace of Aix-la-Chapelle, was rehearsed in the grounds and attracted 12,000 persons. In 1798 fireworks were established as an institution at Vauxhall, and four years after the first balloon ascent took place. For a long time Vauxhall proudly held up its head. Stately coaches-and-six, with their insolent lacqueys, drew up at its doors; the water stairs were besieged by boats; the walks were gay with beaux and belles, and lovers sighed in the sentimental shades of the Italian Walk. My Lord and Sir Harry quarrelled over their cups at the supper table, and drew their swords, friends interfered, high words ensued, weapons flashed in the air, and a general *mêlée* commenced which needed the guards to quell it. Veritably Vauxhall may have opened decorously, but its career was often a troublous one. The royal property outlived its rivals; Ranelagh succumbed, Bagnigge Wells disappeared, the Folly was broken up, and at last Vauxhall outlived itself! Taste changed, and the fashionable world deserted the place; the prices were lowered. Handel gave way to comic songs, rope-dancers were introduced, and intrepid horse-riders took possession of the ball-room; but no attempt was made to render the gardens more picturesque. The campo Strawberry-hill Gothic orchestra was still filled with musicians in cocked hats, which, when worn with modern costumes, were simply pieces of unmeaning absurdity. The Italian Walk still remained, dimly lit with glow-worm lamps; the old cracked plaster figures and groups were still there; the uncomfortable ugly boxes lined the walks; the immortal Simpson rose, had his day, and left as a legacy the recollection of his simpering politeness. The refreshments, too, were the same: there was the stereotyped chicken, the thinly-sliced ham, the bad champagne, and, above all, the terrible punch, all charged for at exorbitant prices, and all more or less indigestible and unsatisfactory. The gag of "ten thousand additional lamps" was freely resorted to in order to ward off the impending decay, but to no purpose. Once only within the past 20 years did Vauxhall hold up its head, and that was when Grisi and the opera company were engaged there; but this was a mere spasmodic flicker, and about that period the fatal step was taken that hastened its downfall—Vauxhall was opened by daylight, and the firework ground was converted into a hippodrome. This destroyed the enchantment; the public saw the gardens in all their naked deformity; their damp mouldiness was at once apparent, their decay, their battered condition, were plainly perceptible, in spite of paint and whitewash. The sharp pen of Charles Dickens at once seized upon the wretched place, and Vauxhall by Daylight is crucified in one of the sketches by Boz. In 1840 the gardens were closed, and in the following year they were offered for sale, but found no purchaser. From that period until the present time they have led a miserable existence, sometimes opened, but oftener closed. Lion-tamers, the "veteran aéronaut," Green, tight-rope dancers, ballet-girls, horse-riders, comic vocalists, have at times been in the ascendant. Speculators without money and speculators with money have in turn assumed the direction of the royal property, but they have met with no success. Blind to the fact that Vauxhall had had its day, they endeavored to force the poor old place upon the notice of the public. The presence of a few of a certain class kept respectable persons away, while the superior management and attractions of Cremorne kept away the bulk of that class itself. Of late the working orders resorted to the place, and beer on draught was dispensed from beneath the famed Gothic orchestra. When the saying arose

that it was sure to rain because Vauxhall was open, we know not; but certain it is that last year a good use was made of it by the manager, who advertised the gardens by means of men carrying umbrellas, on which was inscribed, "Vauxhall, open wet or dry." Last year the gardens were opened for some three months, but this season its career only ran to seven nights, the last of which was witnessed by Monday week last, and it is to be hoped that the pathetic words, "Farewell for ever!" which were exhibited amongst the illuminations and in fireworks, may be verified. It is high time that Vauxhall bid adieu to a public, which has long since taken its farewell of the royal property.

From whatever cause (says *The Standard*) the public were drawn together, it is certain that 15,000 persons crowded the gardens on Monday, the 25th ult., and the bills put forth the attractions of extra illuminations, extra concerts, extra horsemanship, and extra fireworks, all of which promises were faithfully kept. The last dancing was also highly appreciated, as the public not only danced on the platform, but indiscriminately over the grounds, and often entirely out of sound of the music. It is, however, to be doubted, whether the announcement of the last suppers and the last punch were looked upon as attractions, or whether the public were not extremely glad to have so suspicious a temptation (?) put out of their way. The director, Mr. G. Stevens, determined to outdo all who had gone before him, quadrupled the usual number of extra lamps, and put up 40,000 additional, a fact which it is impossible to dispute, as the gardens were much better lighted than usual, and the smell of oil was certainly 40,000 times stronger than on ordinary occasions. The fireworks were especially well received, and the audience indulged for the last time in the ejaculation of a superabundant number of genuine Vauxhall "oh's" and "ah's." The crowd assembled included many of the "people," and a tolerably strong sprinkling of those young "gentlemen," who consider it the greatest fun in the world to yell, about, and walk six abreast, knocking up against any one that happens to come in their way. Up to the time of the last dance everything was tolerably orderly. It is true that an occasional fight, got up by the "gentlemen" alluded to, did take place, tumblers were also once or twice playfully launched at the heads of friends, and one or two pickpockets were ejected, but on the whole the crowd was quiet and well-behaved. At last came the *finale galop*, madly played and wildly danced; then there was a pause, the band rose from their seats, and amidst hisses of disappointment at the dancing being over, and cheers and laughter, the National Anthem was played. "Rule Britannia" followed; then "God save the Queen" again, and then rose the most tremendous cheers, amidst which the conductor bowed himself from the orchestra. But the band at the other end of the platform would not give in, but continued to pour forth a volume of sounds. Finding that such was the case, the conductor returned to the orchestra, and set to work again with the National Anthem, the audience roaring out the words and indulging in yells and cat-calls. At length the two bands came to an understanding, and amidst more cheering they brought their "labour of love" to an end. No sooner had the band finished than a rush was made to one of the trees on the platform, and the British public broke off twigs as souvenirs of Vauxhall, but with the small branches lamps were also pulled down. At first by ones and twos, and then by dozens, oil and glass fell on the platform amidst the yells and cheers of the audience, until at length the police interfered and were received with loud hisses. A row ensued, and was assisted by the persons standing on the tables in the supper rooms throwing a few empty bottles on to the platform. The constituted authorities, however, at length got the best of it, and the crowd, finding nothing better to do, indulged in a monster game of kiss-in-the-ring, which was carried on for some time with great spirit. While it was going forward the lamps were gradually expiring, and day was breaking. The old orchestra looked ghastly white in the early morning light; the "Ever" in the illumination "Farewell for ever" had disappeared; baskets filled with empty beer bottles dotted the walk by the refreshment boxes, and were guarded by sleepy waiters; the hats and coats of the audience were covered with dust, muslin dresses were soiled and crumpled, and even the young "gentlemen" seemed tired of hooting and shouting; but some couples still persisted in dancing to their own accompaniments, and the last spectacle that met our eyes as we bade farewell for ever to Vauxhall, was a couple of men with women's bonnets on their heads and parasols in their hands, wildly dancing a polka amidst the hysterical laughter of their "jolly companions."

The Vision of Vauxhall.

(From Punch.)

Comrades, you may leave me sitting in the mouldy arbor here,
With the chicken-bones before me and the empty punch-bowl
near.

"Rack" they called the Punch that in it fiercely fumed, and
freely flowed;
By the pains that rack my temples, sure the name was well
bestowed.

Leave me, comrades, to my musings, 'mid the mildewed timber
damps,
While from scoty branches round me splutter out the stinking
lamps.

While through rent and rotten canvas sighs the bone-mill la-
den breeze:
And the drip-damp statues glimmer through the gaunt and
ghostly trees.

And the seedy stucco crumbles from the orchestra hard by;
And the fire-work frames like gibbets rear their arms athwart
the sky.

And the monster platform stretches blank and bare beneath the
moon:
And the night-wind through the boxes wanders with an eery
croon.

Let me sit and sadly ponder o'er the glories of Vauxhall:
Sink this mouldy mildewed Present; from its grave the Past
recall.

Is't the Punch that stirs my fancy—or the gooseberry Cham-
pagne,
Sets phantasmal shapes careering through the chambers of my
brain?

Dimly, as through clouds a-steaming from a thousand fragrant
bowls,
Periwigged, pulvilo-scented, Charles the Second's revel rolls.

In gay doublet, trimmed and brodered, ribboned shoulder,
ribboned knee,
Broucker rants, and Newport roysters, while Sam Pepys
stands by to see—

Sounds the nightingale's sweet twitter from the green trees
overhead;
Shrieks below the City Madam with Court gallants sore be-
stead.

Hark, 'tis pretty Mrs. Mercer, troling out Tom D'Urfey's song:
Hark, to Cardemaine's loud laughter—brass'n't of the brazen
throng.

Saucy Jennings with Count Grammont bandying the *mot pour
rire*;
Nell Gwynne fondling handsome Sidney, spite of Buckhurst
frowning near.

Charles himself, his black face hidden in a visor blacker still,
Laughing, ogling, and oddsfishing, light of wit, and loose of
will.

See the cheesecake blithely broken, and the syllabubs afoam;
Hark at Thames, alive with boat-loads, for Spring Gardens, or
for home.

Drugged-aproned drawers bearing Claret and Canary-pottles,
For wild wits and bone-robos to refresh their thirsty throattles:
And through all, sly, smug Sam Pepys, with a twinkle in his
eye,

Taking careful note for entry in his Diary, by-and-by.

Thicker rise the fumes, and faster, but less furious streams
the rout,
As Queen Anne's decorous following bows the Merry Monarch's
out.

See the long, thin-faced Spectator, elbowing his silent way
For Sir Roger, close behind him, open-mouthed, and eyes
astay,

Rapt in wonder at the music, and the movement, and the
sights;
Elbowed by the visored Madams, dazed by the thousand
lights.

This way swaggers Steel, half tipsy, but still kindly in his
drink;
There good-humored little Gay to loose Mat Prior tips the
wink.

Swift stalks, rolling indignation in his blazing deep blue eye;
St. John laughs off state blue-devils with Lord Oxford smooth
and sly.

They have passed and now the Georges usher in a duller race.
Blank the scene, till sudden lighted by the look of Walpole's
face.

There he sits—the wizened watcher—cynical and calm and cool,
Ready to note others' follies, or himself to play the fool.

There the Petersham sits blazing with her rouge and saucy
stare;
There the crowd applauds the Gunnings—fairest sister of the
fair.

Here trots Boxy all in triumph with the Doctor on his arm;
While, not less triumphant, Goldy guards the "the Jessamy
bride" from harm.

Pass, familiar shadows, trooping, to the Land of Long-ago;
Let the Regency's hot orgies set more brimming bowls aflow.

Room for rampant Colonel Hanger! Bloods and Bucks of
Carlton House,
Box the watch, and smash the tables, shiver glass, and wax-
lights down.

Room for Prince Hal *redoubtless*—petticoats and pimps and all—
Down before that wig so curly and that coat so creaseless, fall!
Room for Almack's macaronis—room for Brooks's playmen
true,
March and Selwyn, Fox and Carlyle,—set the punch-bowls
blazing blue!

Masquerade and gay Ridotto blend the cream and scum of
town;
Statesman's toils, and senate's glories, with Boho's endearments
crown.

While o'erhead the ghost of Simpson lifts the ceremonial hat,
In deportment but inferior unto George the Great (by fat).

With such phantoms for evoking, shall I summon sorrier
shades?
Ghosts of gentish generations,—stray of shops and walf of
trades?

Shadows of cheap shilling gallas, flickerings of a dying flame;
Straws by desperate speculation clutched at, in its drowning
game?

No—amid these wretched ruins, trees all black and walks all
green—

Be the ghosts of my evoking such as graced the ancient scene.
Be they ghosts girt with a glory, somewhat sulphurous though
it be;

Ghosts of the Vauxhall that hath been—not of the Vauxhall
we see.

Cost of Eliza Cook's "Old Arm Chair."

Many of our readers are aware, no doubt, that there is a song called "The Old Arm Chair," written by a middle-aged young verse-spinner, called Eliza Cook. Several years ago Miss Cook was a celebrity in England. She wrote several lyrics which are popular to this day—partly owing to their simple beauty, earnestness and natural expression; partly owing to the "immortal music" to which they were wedded by Henry Russell, a gentleman who supplied the music to Mr. G. P. Morris's "Woodman, spare that tree," and thus gave it popularity.

Miss Cook, as we have said, was a celebrity. Many of her ballads have been sung wherever the English language is known; but they are not often heard now, for there is a fashion in songs, as there is in other things. The best proof of the oblivion into which Eliza Cook has fallen is that, desiring to refresh our memory about her, we successively looked into the "Men of the Time," (which has a supplement of eminent living women,) and did not find her there; into Knight's Cyclopædia, with like result; into Vapereau's Dictionnaire des Contemporaines, with equal ill-success. In Appleton's New American Cyclopædia is a brief notice. In Alibone's Dictionary of English Literature, however, we found the particulars which we required. Whoever else may be incorrect or careless, Alibone never is.

One of the ballads by which Miss Cook is best known, is "The Old Arm Chair," the sale of which has brought heaps of money to its publisher. We have heard that nearly half a million copies of this song, each at half a dollar, (the cost being about three cents,) have been disposed of. The following is a copy of the assignment of this lyric to its publisher:

"Received, May 14, 1841, of Mr. Charles Jeffreys, the sum of two pounds two shillings for copyright of words of a song written by me, entitled 'The Old Arm Chair,' music by Mr. Hine.
ELIZA COOK."

There is a low-priced publication in London called the *Musical Bouquet*, the proprietors of which transferred to it, without leave asked or obtained from Mr. Jeffreys, the words and music of "The Old Arm Chair." Numerous copies of this publication were sold, each for six cents, by a Scottish bookseller named Kyle. Against him did Mr. Jeffreys commence a lawsuit in the Court of Sessions in Scotland, the object being to prevent any future sale of pirated copies of the song. In the words of the application, "to restrain the appellant (Kyle) from printing and selling, or having in his possession for sale or hire, without the consent of the respondent, the words of the song or poem known by the name of 'The Old Arm Chair,' alleged to have been unlawfully printed, without the consent of the respondent, the proprietor of the copyright, in No. 382 of the *Musical Bouquet*."

Mr. Jeffreys rested his title on two documents:

Miss Cook's receipt, as above, and the copy of the certificate of registration of ownership entered at Stationers' Hall, in conformity with the 5th and 6th of Victoria, cap. 45. It is declared by that statute, which contains very stringent provisions for the accuracy of the register, that such certified copies "shall be *prima facie* evidence of the proprietorship or assignment of copyright." He also called Mr. George Henry Davidson, music publisher in London, whose evidence was to the effect that Miss Cook had refused to deal with him in reference to "The Old Arm Chair," on the ground that she had assigned it to Mr. Jeffreys. Mr. Davidson subsequently obtained, for £10, the right to print and publish the song from Mr. Jeffreys. Miss Cook, on being told of the transaction, agreed at Mr. Davidson's request, to sit to Mr. Cruikshank for her portrait, to be prefixed to the proposed cheap edition.

On the other hand, Mr. Kyle contended that Mr. Jeffreys had shown no title to the song except the receipt of Miss E. Cook, which he submitted was not sufficient to transfer a copyright, and that Mr. Jeffreys, not having a sufficient title to the song, had no right to register it as his at Stationers' Hall.

This case, which has passed through various Courts of Law in Scotland, was finally decided, by the Court of Session in Edinburgh, in favor of Mr. Jeffreys. Against this decision Mr. Kyle appealed to the House of Lords, (which, as an ultimate Court of Appeal, is the most powerful tribunal in Great Britain,) and after hearing the argument the Law-Lords dismissed the appeal with costs. This judgment was given on June 27th, on which day Lord Campbell first took his seat on the woolsack as Lord Chancellor, and indeed, this "Old Arm Chair" case will be memorable not only on its own merits, but as literally being the first heard by Lord Campbell in his new capacity.

"With costs"—two very small words, with very great signification. What may have been the amount of costs, incurred by both parties, during this battle in the law-courts? About \$10,000, all of which Mr. Kyle must disburse. Franklin spoke of paying dearly for his whistle. But here is a man who pays yet more dearly for his song. From this time forth, in all probability, Mr. Kyle will not allow such an article of furniture as an "arm-chair," new or "old," within the four walls of his house. Indeed, when he puts his spectacles on to examine the items of the bill of costs, for which he has to pay about \$10,000, we should not wonder if he sit—on the stool of repentance.—*Philadelphia Press*, August 13.

Songs of the Blacks.

The only musical population of this country are the negroes of the South. Here at the North we have teachers in great number, who try to graft the love of music upon the tastes of our colder race. But their success is only limited. A few good singers are produced, and some fine instrumental performers; but the thing never becomes general. Music may, perchance, be the fashion for a winter; but it does not grow to a popular enthusiasm. It never becomes a habit or a passion of the people. We are still dependent on foreigners for our music. Italian singers fill our concert-rooms, and German bands parade our streets.

Throughout the country, the same holds true. Singing-masters itinerate from village to village, to give instructions in the tuneless art; but the most they can muster is a score or two of men and maidens to sing in church on Sunday. Brother Jonathan is awkward at the business, and sings only on set occasions. Let him be enrolled in the ranks of the choir, and placed in the front of the gallery, and he will stand up like a grenadier, and roll out lustily the strains of a psalm. But all his singing is done in public. He makes little music at home, or at most only on the Sabbath day. During the week his melodies are unheard. He does not go to his labor singing to himself along the road. No song of home or country, of love or war, escapes his lips, as he goes to his shop or follows the plough. Our mechanics work in silence, like convicts in a penitentiary. They go to their tasks, not with a free and joyous spirit that bursts into song, but with a stern, resolute, determined air, as if they had a battle to fight, or great difficulties to overcome.

Even the gentler sex, who ought to have most of poetry and music, seem strangely indifferent to it. Young ladies who have spent years in learning to play on the piano and sing Italian airs, drop both as soon as they are married. Enter their houses a few months later, and they tell you that they are out of practice; they have forgotten their music, their pianos are unopened, and their harps are unstrung.

Compared with our taciturn race, the African nature is full of poetry and song. The negro is a

natural musician. He will learn to play on an instrument more quickly than a white man. They have magnificent voices, and sing without instruction. They may not know one note from another, yet their ears catch the strains of any floating air, and they repeat it by imitation. The native melody of their voices falls without art into the channel of song. They go singing to their daily labor. The maid sings about the house, and the laborer sings in the field.

Besides their splendid organs of voices, the African nature is full of poetry. Inferior to the white race in reason and intellect, they have more imagination, more lively feelings, and a more expressive manner. In this they resemble the Southern nations of Europe. Their joy and grief are not pent up in the heart, but find instant expression in their eyes and voices. With their imagination, they clothe in rude poetry the incidents of their lowly life, and set them to simple melodies. Thus they sing their humble loves in strains full of tenderness. We at the North hear these songs only as burlesqued by our negro minstrels, with faces blackened with charcoal. Yet even thus all feel that they have a rare sweetness and melody.

Mingled with these love songs are many plaintive airs, which seem to have caught a tone of sadness and pathos from the hardships and frequent separations of their slave life. They are the songs of their captivity, and are sung with a touching effect. No song of a concert-room ever thrilled us like one of these simple African airs, heard afar off, in the stillness of a summer night. Sailing down the Mississippi, the voyager on the deck of the steamer may often hear these strains, wild, sad, and tender, floating from the shore.

But it is in religion that the African pours out his whole voice and soul. A child in intellect, he is a child in faith. All the revelations of the Bible have to him a startling vividness, and he will sing of the Judgment and the Resurrection with a terror or a triumph which cannot be concealed. In religion he finds, also, an element of freedom which he does not find in his hard life; and in these wild bursts of melody he seems to give utterance to that exultant liberty of soul which no chain can bind, and no oppression subdue. As hundreds assemble at a camp-meeting in the woods, and join in the chorus of such a hymn as

"When I can read my title clear
To mansions in the skies,"

the unimpassioned hearer is almost lifted from his feet by the volume and majesty of the sound. No voices of well-trained choir in church or cathedral, no pealing organ nor mighty anthem, ever moved us like these voices of a multitude going up to God under the open canopy of heaven. Blessed power of music! that can raise the poor and despised above their care and poverty. It is a beautiful gift of God to this oppressed race, to lighten their sorrows in the house of their bondage.

Might not our countrymen all learn a lesson from these simple children of Africa? We are a silent and reserved people. Foreigners think us taciturn and gloomy. So we are, compared with the European nations. The Germans sing along the banks of the Rhine; the Swiss shepherd sings on the highest passes of the Alps, and the peasant of the Tyrol fills his valleys with strains wild as the peaks and the torrents around him. But Americans, though surrounded with everything to make a people happy, do not show outward signs of uncommon cheerfulness and content. We are an anxious, care-worn race. Our brows are sad and gloomy. Songless and joyless, the laborer goes to his task. This dumb silence is ungrateful in those who have such cause for thankfulness. Americans are the most favored people on earth, and yet they are the least expressive in their joy; so that we almost deserve the severe comment of a foreigner, who, on seeing the great outward prosperity, and yet the anxious look of the people, said that "in America there was less misery, and less happiness, than in any other country on the earth."

Let us not be ashamed to learn the art of happiness from the poor bondmen of the South. If slaves can pour out their hearts in melody, how ought freemen to sing? If that love of music which is inborn in them, could be inbred in us, it would do much to lighten the anxiety and care which brood on every face, and weigh on every heart. The spirit of music would beguile the toilsome hours, and make us cheerful and happy in our labor.

Nor would this light and joyous heart make us too gay, and so lead to folly and frivolity. On the contrary, it would prove a friend to virtue and purity. The sour and morose spirit, when it recoils from its oppressive gloom, is apt to plunge into the worst excesses. The absence of a cheerful buoyancy is one of the causes which drive men into vice and sin. If

every family sung together at early morn, that lingering melody would render their spirits more light and elastic. With his children's voices in his ear, the hard-working man would go more cheerfully to his labor, and those melodies would make his spirit sunny and joyous through the day.

If common domestic joys, home, health, and fire-side love, can thus fill the heart with happiness, and cause it to break forth into singing, surely, when that heart is bounding with immortal hope, it may rise to the highest strains of exultation and ecstasy.

"Let those refuse to sing
Who never knew our God.
But children of the Heavenly King
May speak their joys abroad."

Evangelist.

Words Adapted to a Spanish Melody.

BY GEORGE P. MORRIS.

I.

My lady hath as soft a hand
As any queen in fairy land;
And, hidden in her tiny boot,
As dainty and as light a foot.

Her foot!

Her little hand and foot!

II.

No star that kindles in the sky
Burns brighter than my lady's eye;
And ne'er before did beauty grace
So fair a form, so sweet a face!

Her face!

Her gentle form and face!

III.

My lady hath a golden heart,
Free from the dross of worldly art;
Which, in the sight of heaven above,
Is mine with all its hoarded love!

Her love!

Her boundless wealth of love!

New York Ledger.

Teasing to Sing.

(From Willis's Musical World.)

No music is worth the teasing for. We have long since ceased to act upon any other rule in social intercourse than this, and we commend the same to our friends generally. We don't know why it is, indeed, that the birds that can sing are always expected, as a matter of course, not to want to sing, on a first asking. And yet we do know—the fact being that they generally wont and don't. True, we have one salient exception in our mind of a person, whose eccentric habit, on being asked, is to reply—"Certainly, if you wish it!" but this invariably calls up the blankest possible expression in the face of the petitioner, as though he had not heard rightly, or could not believe his own ears:—he was prepared with a whole battery of assailing arguments for the usual excuses, and subterfuges, and evasions, and lo!—the enemy struck without firing a gun!

Now, if singers did but know it, it is a much easier matter in society to sing, than not to sing. Just as the damsel married the teasing youth to get rid of him, we may sing to get rid of our friends. For, of all teasing, the most importunate, the most persistent, the most never-taking-no-for-an-answer is that for music. And then, the utter incredulosity and skepticism of people, as to the sincerity of any excuse! However credible and reliable our word may be under any and all other circumstances of life, under musical circumstances our best friend, our own brothers and sisters will scarcely believe us under oath. You have a bad cold: you sing only for yourself: you are frightened at the people: you never sing without notes—these are all regarded as egregious fictions, and you stand there, virtually, as an arrant fibster!

For this reason, if for no other, sing by all means—and save your character. Astonish your friends by singing at once—disarm them by giving an immediate assent to their wishes. No matter if your cold is such that you croak like a frog; no matter if you literally spoke truth, and cannot sing to please them; no matter if with the third measure they wish you had never commenced—with the eighth they are ready to implore you to stop—with the fourteenth

they grind their teeth in speechless agony:—serves them right: they would have it so.

And then, if you chance to sing well, having sung directly on the asking, fancy what a character you gain as the most amiable, obliging, and kind-hearted creature possible—there being nothing to justify this, perhaps, in any previous intention, or action of your life!

If you sing ill, you still have the credit for, at least, obligingness, and people will be particularly careful how they ever ask you to sing again—having punished themselves sufficiently.

With playing as with singing—the same arguments may apply. Play by all means, if you be asked, and play at once. It is your policy (not to say your duty), if you play well—it is your charming little revenge if you play ill.

But, after all, it is really formidable business for amateur performers to make an exhibition of their private little talents before a promiscuous audience. Particularly is this the case with ladies. People generally make no distinction between singing to two or three indulgent friends in a quiet, sub-rosa kind of way, and singing to a room-full of company. If you sing, you sing. The case seems a plain one. What difference how many listen to you?

It would be a wholesome thing to suggest back, in such a case, that your friend should recite a short poem to the assembled company. Doubtless he knows one or more charming little rhymes. Who has not learnt some little poems in his day? Let him allow you to conduct him to a chair in the middle of the room for this purpose. "Hst! Hst!"—you cry out—"listen to the poem!"

Supposing, however, that it be all right with your ability to sing and to please your friends, the chief difficulty with singers is the choice of a song. Here are all sorts of people—sentimental, unsentimental, prosaic, morose perhaps. How are you to hit the taste of each, or even a portion of these? Moreover, a singular difficulty, which we suppose many a musical person has experienced in his day, is to remember his songs when suddenly asked to sing. We have sometimes entirely lost all memory of even very familiar songs, not only for an evening, but sometimes for a year or two. A chance perfume, or some such delicate link of association, has sometimes brought back a song to the mind, which had entirely dropped out of memory, and been ever since lost to us.

Not a bad plan, by the way, for song-singers, would be, to have inscribed in very fine hand, on a card, a list of the songs they sing, and, when asked, quietly to produce the same, with the remark: "Ladies and gentlemen, here is the programme,—select for yourself." In this way the responsibility of choice would rest with your friends—not with you.

We have often felt inclined to volunteer a little private advice to amateur singers, and have half a mind to do it now. Perhaps, indeed, we may never have a better opportunity. So—here it is.

Hint first. Never sing a single song. Sing several, and of varied styles. Let people have enough of you—if they will have you at all. With the first song you rarely do yourself justice. At the close of it you are just gaining your self-possession, and getting your voice. Sing several well-contrasted songs, to suit all tastes—the merry songs last.

Hint second. Never sing till your host or hostess have secured silence, and gained the ear of people for you. The usual manner of poking you at a piano, with the expectation that you will sing, or play down the noise, is a great imposition, and rude and unkind. Let your friend first gain silence by clapping the hands together (or by the European sibilant *Hst!*) and then keep it, by looking astonished, or savage, at any one who ventures to break it. Tom Moore used to leave the piano forthwith, the moment a person said a word. Why should Art be interrupted any more than talk? If you are addressing people, you naturally expect them to listen to you.

Hint third. Never sing up against a wall. A piano should not stand in the way. If it cannot be moved out, do not sing at all. How would an orator feel with his audience behind him. True, the poet Percival, that shy man of genius, used to instruct young ladies somewhat in this fashion (they sitting with their backs to him)—but this was an idiosyncrasy of his.

Hint fourth. Have the candles removed from the piano. The glare is embarrassing and the people have you at an unfair advantage with the light all on your face. If additional light be necessary when singing from the notes, let some gallant and favored youth hold a candle behind you. Light shed from above being, withal, becoming to fair features!

Hint fifth. If possible, have some good friend at hand, to engage you in conversation when you have finished your performance. The close of a piece is a

very awkward moment. People always think they must say something, and, even if the music have pleased them, they rarely know what to say! A dead silence, moreover, (which even in the "best-regulated families" will sometimes intervene,) is appalling!

Above all, never ruin the eloquence of your music, the instant you close, by dashing your fingers over the key-board (after the fashion of many) to relieve that short, embarrassed moment with a noise on the piano. There is no silence so eloquent as that which ensues after beautiful music. The "appalling-ness" of this (if there be any) you should stand, if you can. If not, as we have just remarked, let your friend address to you a remark or two.

Hint sixth. If you be singing or playing from notes and there be leaves to turn over, turn down every other leaf, only. The intervening leaf will be raised by the turned leaf below it, and the separation be much clearer to the eye and to the touch.

Hint seventh. (For gentleman performers only.) Never sit on a piano stool. Always on a chair with a back. There is nothing more ridiculous than a man on a piano stool, with his coat tails hanging down behind.

Hint eighth. (For the benefit of embarrassed auditors, who don't know what to say after execrable singing.) Inquire eagerly who composed that song: who wrote the words: who published it: where you can get it: offer the performer a fan—by which time you can lead the same to a chair, and change the subject to the weather.

"HANDEL STUDIES." Having treated our readers, by way of amusement mainly, to copious extracts from a London critic's saucy review of this work, we cannot do less than copy also a sober notice of it from the author's own side of the house, the *London Athenæum*.

Handel Studies. By Henry F. Chorley. Parts I. and II. (Augener & Co.)—Prefacing these studies by a succinct biographical notice, Mr. Chorley undertakes to treat separately the principal works of Handel. In the two Parts already published, his criticisms are on "The Messiah," "The Dettingen Te Deum," and "Israel in Egypt." Having long been familiar with the productions of Handel's genius—which he compares, from one point of view, with that of Shakespeare—he has interpreted them, analyzed them, thought over, treated them in the philosophical, in the poetical, and in the antiquarian sense; and the notes now put together are designed, he explains, for amateurs. "The Messiah" he points to as a masterpiece of sacred art, a vast religious cartoon, if so we may speak, painted in music, as though parallel with the glories of Raphael and Michael Angelo. Amateurs studying this oratorio, or listening to it, will probably derive instruction and pleasure in following Mr. Chorley as he discusses the overture, the choruses, the recitatives, airs, and bravuras, until he winds off suddenly with "It is no criticism on 'The Messiah' that those who hear it retire exhausted. Impression is not depression." On the "Israel in Egypt" his closing remark is, "I can never return to 'Israel' without a new impression that it is something apart from, alone, above, all other works existing in descriptive choral music, without new emotion as I hear, without new admiration (however impotent to expression) as I write." Studies such as these, no doubt, will aid, not only towards an appreciation of Handel's works in particular, but the progress of general musical taste and science.

The New Music Hall in Montreal.

We have already referred to the erection of a new music hall in Montreal by the Messrs. NORDHEIMER, the well-known piano-forte and music-sellers, and its inauguration by M. Strakosch and company. At that time we had seen no mention of the size of the hall; but an elaborate description of it has since appeared in the *Montreal Transcript*, from which we learn as follows:

The hall itself is 80 feet by 75 feet, and 28 feet from floor to ceiling. The platform is 25 feet by 14 feet, with circular front, panelled and heavily moulded, and elevated about 4 feet from the floor. The side walls are divided by pilasters into four compartments of three panels each, the centre one of which is frescoed in rich crimson damask, and surmounted by a medallion portrait of one or the other of the Muses, gracefully set in richly ornamented fresco-frames. The panels on each side of the centre ones are circular headed, tinted in a delicate light green, and surrounded by heavy fresco mouldings. The pilasters are panelled, with raised mouldings and ornamented

centres. They reach from the floor to the under part of the cornice, from which the cove of the ceiling springs. The capitals are fretted and variously ornamented, and the bold projections of the cornice which they support, forms as it were, corbels for the spring of the heavy moulded bands which form the panelled frame-work of the ceiling.

The rear wall, which abuts on Fortification Street, is divided by pilasters into four compartments, each of which contains two handsome circular-headed windows, glazed with stained glass in appropriate musical devices. Each compartment is finished with narrow pilasters, surmounted by a frieze and pedimented cornice, with a lyre on the summit. The principal pilasters are similar in width and design to those on the side walls.

The ceiling is divided into 16 compartments by moulded bands. Each compartment is again divided by fresco work into a handsome centre-piece, with four panels surrounding it. In the centre of the ceiling there is a very tastefully executed stucco ornament representing shells, lyres, and other appropriate symbols. From this is suspended a massive and magnificent gasolier, with two rows of lights, sixteen in all, which have a very fine effect when lighted up. The outer corners of the panels in the central compartments are cut off in small triangular sections, each of which contains a very chastely frescoed head of one of the great musical composers, who are represented as looking down upon the scene below with a pleased and gracious expression. We have thus the heads of Mozart and Beethoven—Mendelssohn and Haydn. Along the walls there are 16 double light brackets, the light from which, blending with that which streams from the gasolier, sustains the uniform brilliancy of the Hall. The Hall is admirably seated, so as to give the spectators at the remotest corners equal facility for seeing the performers with those in the front or centre. It is surrounded on the sides and rear with three rows of ascending seats, each row as it recedes being about six inches higher than the preceding. The seats are moveable, and are all uniform, being oak settees capable each of holding four persons. The backs and cushions are covered with red leather, which adds considerably to the graceful effect of the Hall. It is seated to hold 1170 persons comfortably; and, from its happy construction, the most dulcet tone is distinctly heard at the furthest corner.

The platform is in the centre, between what may be termed the two entrance doors, for they are uniform in design and finish, and are both used for exit. The back of the platform extends within an arched recess through which the performers enter and retire. On each side of the recess there are two pilasters, richly ornamented to correspond with those already referred to. Above these several handsome light iron brackets project, carrying a tastefully designed iron-railed balcony or orchestra, where a Quadrille Band could be very commodiously ensconced if occasion so required. The orchestra is lighted by four upright lights, for the greater facility of reading the music in that elevated region.

It is impossible to suppress the feeling of pleasurable astonishment on entering this magnificent Hall for the first time when it is fully lighted up. The richness and variety of the decorations—the finely proportioned, appropriately designed, and graceful gasolier, suspended from the massive and boldly executed centre ornament; the luxuriance of the frescoed ceiling, so finely diversified by its heavily moulded rectangular bands; the crimson damask panels on the walls, with the florid decorations of the muses in their ornate frames; the delicate light green tinting of the outer panels; the subdued tone of the stained glass windows in the rear, with the chaste gilding of the pilasters; the massive folds of the deep damask frescoed curtains in the recess of the stage, enclosed in their gilded bands and finished at the top with fretted valance, relieved by gilded tassels; the extensive stretch of lively red-cushioned seats,—all combine to superinduce a kind of magic spell. It is said to be the handsomest Music Hall on the Continent of America.

MADAME STOLTS.—Those who remember the criticisms of M. Berlioz in former years—those who have heard Madame Stoltz sing during later ones, will read with surprise, that in speaking of the probability of the Duke of Saxe-Coburg's "Diane de Solange" being given at the *Grand Opéra*, the journalist goes out of his way to recommend the lady as the best artist attainable. Such vagaries are of small consequence to those who have some knowledge of the world behind the scenes; but they are to be deprecated for the erroneous impressions produced in those who still put a lingering trust in journalism. When Madame Stoltz last appeared at the *Grand Opéra*, some three years ago, her voice was so entirely destroyed, that it sank a tone during the final cadence of the complete of *Fides*, in "Le Prophète." This was habitual, and led to the conclusion of her engagement. Why will M. Berlioz oblige us to recall truths so little agreeable?—*London Athenæum*.

WHAT SOME PEOPLE WILL CALL A DIATRIBE.—And so our Season is commenced, with Verdi. Will it end with Verdi too? Shall there not be, before the Season closes, something musical higher and nobler than Verdi? Must there be put off upon us *Trovatore*, and *Ernani*, and *Traviata* continually? Verdi is a great Composer—of a poor style of music. The melo-dramatist among composers is he. And though melo-drama is very good in itself, though we like "Black-Eyed Susan" when it is well performed, who shall for a moment think of comparing that drama of nautical life with the "Tempest"? What though "Blue Eyed Susan" makes us shed tears, and the "Tempest" rarely does? Tears are no test of greatness. A certain pungent vegetable is in this regard more potent than genius. Genius shows itself in works that do not merely lodge in the outer gates of the eyes, but take deep hold of our innermost nature, stirring up depths in us, of whose existence, it may be, we were ignorant. Your melo-dramatist storms the outer wall. Your tragedian goes into the secret chamber, and there finds the lord of the manor.

Verdi, though in no opera that we have heard of, is there wanting something memorable, is too fond of blatant orchestration and musical commonplaces, too superficial to satisfy the really musical. Study lessons his charm. The chain he binds us with looks golden, but it does not stand the test. Not so with the music of Mozart, Handel, Beethoven, Haydn, or Mendelssohn. Diligent study is needed to unfold their beauty, to realise the difference of their genius. And the more we study the more do we wonder. The chain they threw around us "knows no seams," it is gold, gold unalloyed and pure.

We have often said what we now repeat, for the we-know-how-many-the-time, that art, musical, plastic or pictorial, fails to accomplish its end, that does not instruct and edify, as well as amuse and please. And our main complaint against what Dwight's Journal felicitiously calls "Trovatore," is, that it fails to instruct. It doesn't make men and women think. Heard, comprehended at once, whistled over a few times, it passes away, leaving the soul unaffected, the intellect unenobled. No person can hear and study Beethoven, or any of the masters we have named, and say that.

The Italian music, as a rule, goes not far below the surface. Yet, there is Italian music incomparably superior to Verdi's. Let us have some of that, Messieurs and Mesdames, who "manage." Shall Rossini be forgotten? Donizetti and Bellini have written what has never, or seldom, been heard in America. Nay, give us Meyerbeer, and we will be thankful.

We apprehend that one reason we do not have the operas of Mozart, Beethoven, Von Weber, Gluck, on the stage, and the oratorios, cantatas, &c., of Handel and Haydn off the stage and in the concert-room, is, that many of the "artists" who give us our music are not artists at all, but pretenders. "Such" music "is too wonderful for them." They are not actuated by any desire to educate the public taste and direct it in the proper channel, but by a desire to make money and distinguish themselves. They are not conscientious. That's the difficulty. They palm off on us "easy" operas, transposing even their music, to accommodate their illy trained voices; and then, by a liberal use of printer's ink, they make the public believe that they have heard the masterpieces of the musical giants of all time "rendered with singular power and fidelity, by the very distinguished artists," &c., &c., ad nauseam. Who that has read programmes and special notices but remembers the rest of these stereotyped and fulsome falsehoods?

Another reason is, that such operas don't pay. That's the fault of a public calling itself musical, but not really music loving. Both the "artists" and the public should reform.—*Cincinnati Gazette*, August 25.

Fine Arts.

Athenæum Exhibition.

The second Exhibition of the Athenæum Gallery has now been open for some time, attracting many visitors. It is unusually interesting from the large number of new pictures and, from the sort of pictures, it is especially pleasing to the promiscuous crowd of strangers, who, at this season, form the great bulk of the visitors, and who go, not so much as critics of Art, as to pass a pleasant hour, and see one of our city lions. So, on no higher grounds than the claims presented by a most pleasing collection of pictures, of popular subjects, we would earnestly recommend the stranger guests of our city at this season, not to neglect the attractions offered them at the Athenæum Gallery.

Among others, that most attract attention, is the large picture of "Hamlet and Ophelia," by C. SCHUESSLE; also "The Kentucky Home," a most characteristic picture of the domestic life of the Kentucky plantation, which delights all, not only by the life and various character shown in all the multitude of figures introduced, but also by the minute and careful finish of the details and accessories of the scene. An excellent photograph from this picture is for sale at the door, which has doubtless already become familiar to many of our readers in the windows of the print shops.

Several pictures by W. J. STILLMAN deservedly attract much notice, particularly one which attempts to give that finest of all the distant views of Boston, from Wellington Hill. Others show the result of his studies in the picturesque region of the Adirondac, and the Saranac Lakes.

Others of our artists show us the fruit of their summer studies in the mountains of New Hampshire and along our Massachusetts sea-coast. CHAMPNEY, GERRY, GAY, WILLIAMS, and others, offer many beautiful sketches and more elaborately finished pictures drawn from these sources of inspiration.

The readers of Carlyle's *Frederic* will gladly look upon the admirable picture by LEUTZE, which introduces all the personages of the Prussian Court, in a brilliantly lighted gallery, at the moment when the young prince, afterwards the great Frederic, on his return from imprisonment, throws himself at the feet of his Royal Mother. This picture attracts and well repays the attention of all, and is one of the most noticeable of the whole collection, from its size, from the number of figures embraced in it, and from the elaborate perfection of its execution.

There are many exquisite landscapes by W. S. HASELTINE, of German and Italian scenery showing the culture of the Düsseldorf school; while WILD, of a different school, gives glowing pictures of Venetian life not less attractive or excellent.

KENSSETT contributes some fine landscapes, of which we would especially notice "No. 257, The Wadsworth Oak," which the Autocrat of the Breakfast Table ought to own.

W. P. W. DANA has many landscapes of French scenery, and a charming picture "No. 310, Violets, two sous a bunch."

CHAMPNEY's picture of old "Chocorus," the most picturesque and bold of all our New England mountains is worthy of its subject, and numerous landscapes by BIERSTADT are worthy of study and attention.

The portraits are of unusual excellence. WIGHT has several fine pictures beside the portrait of the Hon. Charles Sumner; WALTER BRACKETT contributes several of much merit; ORDWAY has several; and one, of the children of Longfellow, is such a picture of youthful beauty as we should expect from the poet painter, T. BUCHANAN READ. Some beautiful crayon heads by CHENEY, ROWSE, JOHNSTON, and others, together with spirited water color pictures by M. G. WHELOCK and E. C. CANOT, detain the visitor long in the first room of the Gallery. Indeed, a single visit shows one but little of the varied beauties of the exhibition of this season, and all who truly wish to appreciate and study it should take a ticket for the whole season, which ends in December.

The permanent pictures of the Athenæum are all there as usual, with many belonging to private citizens, many of which are of greater intrinsic worth than those that we have mentioned, it having been our purpose to name such only as are new, and of a popular character, and likely to interest the miscellaneous company that, at this time of the year, visits the gallery.

In the room devoted to sculpture also, are many interesting works, numerous casts from the antique having been added within the past year to the collection.

Many admirable pictures are marked "for sale," and are well worthy the attention of those who wish to adorn their mansion with the most beautiful and lasting of household treasures.

The number of new pictures shows the wisdom of placing the exhibition under the superintendence of an artist, and the arrangements of the exhibition reflect much credit on Mr. ALFRED ORDWAY, who has been selected by the Trustees of the Athenæum to take charge of the Exhibition.

Shakspeare's *Winter's Tale* is to be produced at Weimar, under the title of *Le Conte d'Hiver*, adapted by M. Dengelstedt, the Intendant of the Court Theatre, and set to music by FLOTOW. Shakspeare *Martha*-rized! . . . MARIO has undertaken the directorship of the Theatre Royal in Madrid for the approaching season, and has engaged for singers: Mmes. Gristi, Sarolta, Tritelli and Calderon; Signors Oliva-Pavani, Ronconi, Butti, Rovers, and Bouché.

Dwight's Journal of Music.

BOSTON, SEPT. 8, 1859.

MUSIC IN THIS NUMBER. — Cantata: "Morning," by RUS, Continued.

German Musical Periodicals.

The following list, for which we are indebted to a friend travelling in Germany, includes all, or nearly all the papers in that country, which are devoted principally to information and discussion about Music. It will be seen that not one of them has a circulation at all comparable to that of either of the musical journals in this country. Most of them contain much less matter, by the superficial measure of pages, than our own or the New York journals; while on the other hand, being intended for and read by musicians and cultivated amateurs more exclusively, some of them, at least, furnish far more matter for thought and for permanent interest, as would be expected in a country so much more profoundly musical. None of these papers (so far as we have seen) furnishes weekly pages of music; they are strictly confined to essays, news and criticism.

1. The most interesting and suggestive on the whole, although it sails under the flag of "Music of the Future," not exclusively to be sure, is the "*Neue Zeitschrift für Musik*" (New Journal for Music), published weekly, at Leipzig, originally established by ROBERT SCHUMANN and his friends, now edited by FRANZ BRENDL, author of a History of Music. LISZT writes often noble articles in it, and it is indeed the organ of many of the most thinking, independent and original musical minds in Germany. Its circulation is set down at only 500.

2. The "*Neue Berliner Musikalische Zeitung*" (New Musical Journal of Berlin), takes the place, we suppose, of the old *Allgemeine Musik-Zeitung*, whose fifty volumes represent so well the musical history of just the first half of this century. It is a sheet of eight pages, published weekly. Circulation 700.

3. "*Niederrheinische Musik Zeitung*" (Music Journal of the Lower Rhine), published in Cologne; 8 pages, large quarto. Circulation 750.

4. "*Signale für die Musikalische Welt*" (Signal for the Musical World). Leipzig. Small octavo. Circulation 1,000. A very industrious gatherer of all the little items of musical news; — full of "mere mentions," as the *Home Journal* has it — a line or two about everything and everybody; and for that reason exceedingly valuable to those who wish to know what all the subjects are, and who and what is telegraphed; one can look them up more fully if he sees fit.

5. "*Blätter für Musik, Theater und Kunst*" (Leaves for Music, Theatre and Art). Twice a week. Folio. Vienna.

6. "*Echo*." Weekly. Small quarto. Berlin. Circulation 750 copies.

7. "*Euterpe*." Monthly. Octavo. Leipzig.

8. "*Musikalische literarische Monatsschrift*" (Musical literary Monthly). Vienna.

9. "*Monatsschrift für Theater und Musik*" (Monthly Transcript of Theatres and Music). Vienna.

10. "*Süd-Deutsche Musik Zeitung*," (Music Journal of Southern Germany). Four pages folio. Mayence. Circulation 500.

11. "*Neue Wiener Musik Zeitung*," (New Music Journal of Vienna). Quarto. Circulation 600.

12. "*Organ für Kirchliche Tonkunst*," (Organ for Church Music). Eight numbers in a year. Quarto. Leipzig.

13. "*Urania: Das unentbehrliche Buch der Orgel, &c.*" (Urania: The indispensable book of the Organ, &c.) Octavo. Erfurt. Circulation 700. (Possibly these two last contain music pages; we have never seen a copy of either of them).

14. "*Zeitung für Gesangsvereine und Liedertafeln*," (Journal for Part-Song Societies, Maenner-Chöre, &c.) Quarto. Hamburg.

A SUPERB ORGAN. — Messrs. Simmons and Willcox have just completed, and have now standing in their Manufactory in Charles Street, the great Organ which they have been for a long time engaged in building for St. Joseph's (Roman Catholic) Cathedral in Albany, N. Y. Measured by cubic contents of pipes, it is the largest Organ yet built in this country; and it needs the ample space of the Cathedral for the fair appreciation of the magnificent power and volume of the full instrument. It has some fifty speaking stops, all of full range; the great pyramid of sounds being built up upon a sub-bass (of a chromatic octave, or more) of thirty-two feet pipes, which yield most palpable thunder at the pressure of the pedals. The diapasons are remarkably rich and round in quality, and the full organ, with the reeds and trumpets out, peals forth with startling and inspiring grandeur. Very beautiful clarinets, flutes, gambas, violoncellos, &c., enrich its three compartments of Grand, Choir, Swell, and Pedal Organ. The great 16-foot lead pipes are displayed in front, and their proper wind-chests placed immediately beneath them to ensure prompt utterance. The system of pneumatic pressure transfers physical labor from the organist to the bellows blowers. The internal packing of the contents is beautifully simple and effective: In front, in many serried ranks, the pipes of the Great Organ; behind these, separated by a passage way, those of the choir; behind these the Swell, a sliding box of vast dimensions; and in the rear of all (back in the tower of the church) a large portion of the more vociferous Pedal registers, while the thirty-two-footers (reminding one of old Friedrich Wilhelm's regiment of giants) are drawn up in line on one side from the front. The organist's desk fronts outward from the Organ.

Musical Chit-Chat.

THE MENDELSSOHN QUINTETTE CLUB returned last Monday from their musical tour of the White Mountains, having made the beautiful, and now indeed almost "classical" town of North Conway their head quarters for four weeks. During that time they have given concerts at the Alpine House, in Gorham; at the Glen House, at the very foot of Mt. Washington and Mt. Adams; and five concerts in North Conway, four of which were composed principally of classical music. These artistic entertainments found enthusiastic welcome among the hosts of summer visitors to our New England Switzerland, and were really successful in a pecuniary view; so much so that the Club will undoubtedly repeat the visit next year, and such music will be henceforth an expected feature in the summer programme of the Mountains. The Francoria and the Craw-

ford Notches, too, will claim their share of it. In the absence of Mr. SCHUTZE, who was pre-engaged at Newport with several of his brother ex-Germans, the leading violin part was acceptably supplied, we understand, by Mr. COENEN, who made his Boston debut as a solo-player in Mr. Zerrahn's Concerts last winter.

The short preliminary season of Italian Opera, under the joint managership of ULLMAN and STRAKOSCH, and with MARETZKE for leader, opens at the New York Academy on the 7th inst. Mmes. CORTESI and GASSIER will be the first ladies, and BRIGNOLI, AMODIO, GASSIER and JUNCA, the first gentlemen of the troupe. By their New York advertisement it appears that the same parties will play at the Boston Theatre (or Academy) on the 19th. Cortesi and the Gassiers will be new to us; and of the pieces promised, two, *Sappho* and *Poliuto* (The Martyrs) will be as good as new. Our New York correspondent tells us of another Italian Opera enterprise which threatens formidable rivalry to the Ullman-Strakosch league. Meanwhile the New Orleans *Picayune* commiserates us all here in the East on our hard lot of dependence on the chance speculations, combinations and humors of uncertain managers, while there (in New Orleans) they have two well-appointed Opera establishments *en permanence*.

The "Encore Swindle" came to a trial of strength with common sense and reason, represented in the person of a resisting artist, recently in London; with what result, let the following, from a London paper, show. "A concert given at the Surrey Garden, in London, in aid of the Choral Society, was rendered noticeable by an uproar which is seldom the consequence of a singer making an audience too much pleased with his exertions. Among the vocalists were Madame Anna Bishop, Miss Dolby, Mr. Montem Smith, Mr. Thomas and Mr. Sims Reeves, and some eight thousand persons had assembled to enjoy the privilege of hearing such *artistes* in the Music Hall for the moderate sum of one shilling. The great effect given by Mr. Sims Reeves to the "Fra Poco," from *Lucia di Lammermoor*, which was the first piece set down for him on the programme, elicited a burst of vehement applause, afterwards prolonged into a furious demand for an encore, which at last became more noisy than complimentary. In vain did the conductor, Mr. H. Schallehn, try to allay the storm by proceeding with some equally captivating air; in vain did another gentleman come forward and explain that Mr. Sims Reeves having two pieces more to sing, he could not do justice to himself or them by repeating an air requiring such a strain upon his vocal powers. Nothing but a repetition would satisfy the malcontents, and for half an hour they persevered in this disgraceful attempt to extort an extra song from the favorite tenor, until in the course of the second part, Mr. Sims Reeves again made his appearance before them. The tumult now grew faster and more furious than ever, and the hall was split up into two opposing factions, the sensible, who were content to let Mr. Sims Reeves sing the songs which they had paid to hear, and the stupid, who deprived themselves and those around them of that very gratification which they sought. Cnt-calls, yells, and insolent and derisive remarks followed unceasingly, until Mr. Sims Reeves coolly took a chair, finding it impossible to obtain silence for his song, and calmly confronted the more noisy of the offenders. This produced the desired effect, and the most conspicuous of the rioters having been expelled, the programme proceeded without further interruption, Mr. Sims Reeves making a noble use of his victory by generously treating his enthusiastic admirers to a voluntary repetition, and throwing 'My Pretty Jane' as a bargain into the 'Bay of Biscay.'"

The London *Musical World* copies from our columns the entire Annual Report of the Boston "Handel and Haydn Society," together with our remarks upon "Our Concert Societies." This is all well, and we are glad to see musical efforts on this side of the water, humble as they may be in comparison with Birmingham and Sydenham Festivals, attracting no

tice in the mother country. But why does the *World* call it the report of the "New York Handel and Haydn Society," when everything in it, and in the editorial comments that follow it, has distinct reference to Boston?

The following paragraph has been going the round of the English press:

"Mr. OTTO GOLDSCHMIDT, the husband of JENNY LIND, has volunteered to conduct the musical services and preside at the organ of the newly-consecrated church of St. John, Putney, for one year, in order that the funds of the church shall not be diminished by the salary of an organist."

The *Musical World* cannot share the exultation with which this act of liberality is hailed, and suggests that, "the laborer being worthy of his hire, the organist should be rewarded, if less magnificently, with just the same punctilio as the parson;" that "gratuitous labor has invariably a demoralizing effect;" and that such liberality is at the best shortsighted, since "what Herr Otto Goldschmidt declines to receive might be the means of providing bread and cheese for some very worthy individual who depends for his livelihood on some occupation of the kind." And: "How much more generous would it be to contribute a sum of money, out of the annual interest of which the services of an organist might be remunerated! In this instance the distinguished foreigner would be entitled at once to the consideration of the church and the gratitude of needy organists. It would be pay without play, instead of play without pay; that is all." . . . It is stated that Madame GOLDSCHMIDT is about to make a concert tour in Ireland, with JOACHIM, in aid of certain benevolent objects.

Pike's Opera House in Cincinnati was opened, and gratuitously, last week, for the "encouragement of native talent," namely for the concert of Mrs. JAMES which was attended by 800 or 900 persons, the most appreciative and critical in the place, and appears to have been a decided success. The *Gazette* characterizes her voice as possessing unusual richness and power, and adds that "her execution is also fine; that the quality of her voice is sympathetic and warm—and that she shows the cultivated artist in every note. You have no fear for her, but feel that whatever she undertakes she will accomplish. And to her execution and the other elements of success as a vocalist, she adds expression. She sings with feeling, and evident study and appreciation of the sentiment which the music conveys. There was some hesitation and tremulousness in her first pieces. It was natural that there should be on this her first appearance before friends, who hoped so much from her. But she grew assured, and sang better and better as the Concert progressed, till in the last selection (from *Traviata*), she surpassed her previous efforts."

At Wood's Theatre, in the same city, Mme. PARODI, with Signors SERGIOLA and GNONE, had been performing *Lucrezia Borgia*; to be followed, the next night, by *Trovatore*, with ALAIMO for the Azucena.

PORPORA, the father of vocal art, and Haydn's master, has been represented as a man of wit and repartee. Passing one day through an abbey in Germany, the monks requested him to assist at the office in order to hear their organist, whose talents they greatly extolled. The office finished, "Well, what think you of our organist?" said the prior. "Why," replied Porpora, "he is a clever man." "And likewise," interrupted the prior, "a good and charitable man." "O," as for his charity," replied Porpora, "I perceive that; for his left hand knoweth not what his right hand doeth."

One of the greatest among female vocalists was Gertrude Schmalzing, afterwards Madame MARA, who attributed her wonderful skill to the almost incessant practice of the scale in long notes. On one occasion when an individual was being recommended to her on account of her great power and agility, she in-

quired, true to the lesson of her experience, "Can she sing six plain notes?"

Strakosch, it is said, has failed to secure the PICCOLINI, who is engaged for the coming winter for Russia, at a high figure. The plump little prima donna has laid in a good stock of fuel wherewith to resist the cold. Strakosch, instead, will bring the tenor, FRASCHATI, and a new prima donna. . . . Let not the curious reader fail to read the card of Professor KEPPLER (not the astronomer) in our advertising columns (said to be the most interesting columns in all newspapers).

The French Minister of State has just officially appointed TAGLIONI to be inspectress of all the dancing classes at the opera, and to perfect such pupils as she may consider likely to become first-rate performers.

The singers, Mme. GUEYMARD and her husband, have re-engaged at the Imperial Opera, in Paris, for the further term of four years at a salary of about \$30,000 for eleven months. . . . A new tenor, who has been educated at the Paris Conservatory at the expense of Mad. JENNY LIND, is said to possess a million in his throat. The name of the fortunate man is SCHONGAARD.

In Paris, a new operetta by OFFENBACH, "The Husband at the Door," has been found charming.

Capellmeister TSCHIRCH is engaged on a new opera—entitled "Master Martin and his Associates." The Tyrolean composer NAGLER has delivered a new opera to the Theatre Royal at Munich. The performance is looked for.

Music Abroad.

Paris.

A French composer of the second order, five years older than the century—M. Panseon—has died within the last few days. He had been carefully "grounded" in his art; but the taste and humor and fancy given him by Nature did not get beyond the bounds of the *Romance* and the *Nocturne*, that graceful but limited domain of *Watteau*-music, which is a distinct and specific province of France. His operas did not come to a brilliant end; but his minor vocal compositions should prevent his name from being forgotten. Perhaps that best known in England is "Le Songe de Tartini," that romance founded on the legend of the "Devil's Sonata," for violin and voice, with which Malibran and M. de Beriot used to work wonders many years ago. M. Panseon, too, was esteemed as a professor of vocal science; and was the author of some useful works on the subject. There are no new romance-writers now in France, save, perhaps, M. Membree.

The Italian journals have, even now, time to mention a new lady, a Signora Virginia Conti, who, they say, is to be a great singer. Madame Pasta is, secondly, said to take a peculiar interest in her training; thirdly, love of Art (in opposition to the wishes of a noble family), not love of money, is described as the *primus mobile* of her entering opera-land. But since Madame Pasta and "love of Art" have more than once been brought in to serve the purpose of ladies anxious to propitiate the public, without either real love of art or nobility, it may be wise to wait, ere hope becomes too eager in the case of Signora Conti.

Foreign journals now state that the production of Herr Wagner's new opera, "Tristan and Isolde," which was to have taken place at Carlsruhe very soon, may possibly be deferred, owing to Continental discomforts.

The theatre at Cologne has gone the way of most theatres; and was burnt to its walls the other evening; having, it is surmised, been struck with fire by lightning. The wife of the manager was burnt to death.—*Athenaeum*.

London.

ROYAL ITALIAN OPERA. — We have already given one report of the first performance in England of Meyerbeer's new opera, *Le Pardon de Ploërmel*. Here is a part of what the *Athenaeum* says of it:

This opera was executed in the highest Covent Garden style. The extremely long and difficult overture (the opening of which is particularly to our taste from its quaint originality) went so well, and so picturesque was found the effect of the unseen chant of Pilgrimage behind the curtain, that it must needs be repeated. Nothing better could be desired than

the heroine of the evening. That Madame Miolan-Carvalho is one of the most remarkable artists before the public our readers have not to learn. With the exception of Madame Persiani, we have never heard so brilliant a singer so alive to the expressive niceties of accent. She has that charm and feeling, too, which study can work out, but which Nature gives. These it was which made us look out and listen for her, from the moment when a few bars sung in 'Le Pré aux Clercs' characterized her as distinctly as the dropped feather which says, "I belonged to a bird." About such things first and last impressions are one. There is no mistaking real intelligence; none, true expression. With a voice of very small body,—one which, like all acute *soprano* voices, has a tendency to rise in pitch,—it is excellent to hear how this admirable singer contrives to penetrate, to satisfy,—to interpret every bar she undertakes; still giving, as every singer (not slave) should do, some color of her own to what she sings. The size of the stage, the strangeness of the language, the responsibility of a new part, were all against Madame Miolan-Carvalho on Tuesday,—and with them the well-known propensity of certain Italian opera-goers to make light of French singing as "clever" (one of the most damaging epithets of faint praise). For a moment or two the new comer was nervous, but the nervousness passed,—and in a few moments more the lady had got her audience fast by her brilliancy or pathos, the charm of skill and of heart making want of volume of voice forgotten; and herself improving in composure and success till the last bar of her arduous task. Madame Miolan-Carvalho's powers as an actress prove greater than we had expected. Every one knows the old receipts by which love-crazed heroines on the stage recover their senses, when the proper moment for felicity sets in. There is novelty in the intensity and truth of Madame Miolan's treatment of emotions so difficult, because so hackneyed,—impression without grimace, impulsiveness without rant. She must watch her voice,—she must avoid, like the temptations of the Evil One, all excitements to attempt passions beyond her physical strength; but such watching and selection granted, she has a place in the opera-houses of Europe among the first rank of first-class singers, with which no light *soprano*, even let her mount up to the altitudes of *La Bastardella*, can interfere. In short, as another great artist in these scanty days of ours, no welcome can be too warm for her. Her success was complete.

Every good word, and good thought too, are due to Signor Gardoni—whose *Corentino*, the cowardly piper, written to be sung by M. Saint-Foy, who has not a note to sing with, we may frankly say, surprised us. It was lively, easy, perfectly self-forgetting—perfectly on the stage, that is,—and this under circumstances through which "the lover," or "the walking gentleman" (as the stage goes), would, in nine cases out of ten, sulk or walk stupidly. The man or woman who can lay by grace, or good looks, or dignity, to personate a character demanding none of the three,—and will not "stand by his order" or talk of "his line," is the artist. Such a man was Lablache. The others are merely good particular notes, or shapely legs, or attractive profiles, as may be. Tried by this strict standard, Signor Gardoni has risen by his excellent and self-respectful appearance in M. Meyerbeer's newest opera.

Not so Signor Graziani, who sang throughout like a disguised Prince,—and who behaved like an 'Il balen' that could not come to the foot-lights and set forth its lovely r. So far as *Hoel* in 'Le Pardon' is concerned, the Italian manager of the opera has still to seek him. To be just, Signor Graziani has learnt his notes, but—the romance in the third act excepted—resigned himself to his part with that sort of solemn dolefulness which was so curiously evidenced in the Italian presentment of M. Meyerbeer's 'L'Etoile' by the *vivandières*, who drummed like eclipsed *sultanas*. No one will ever again have the rashness of wishing to see Signor Graziani in a new French opera, however glad they may be to hear 'Il balen' sung by him. In the secondary parts, Mlle. Marai was careful and audible,—Madame Nantier-Didiée (as ever) within limits effective. The men of the secondary quartet, Signor Neri-Baraldi and M. Tagliafico, must not be passed over. Of chorus and orchestra, and conductor (what would be the first two without the third to organize and to animate them?) every good thing is to be said. Any one so anxious as M. Meyerbeer is known to be to neglect no chance of a perfect representation of any creation of his, must have felt gladdened and gratified,—not alone by the ovations which honestly fell to his share on the occasion, but by the good will and good labor exhibited by all occupied in bringing forward his newest production. The performance (as a first performance) must be recorded as a remarkable one.

Musical Correspondence.

NEW YORK, AUG. 22. — The air is rife with operatic rumors, some of which can be traced to no real foundation. The FORMES company is a very apocryphal affair, as the tenor Formes has, according to recent news, accepted a situation at Vienna. It is now said that Formes will return here as an artist simply and not as a manager. Yet he has engaged as agent Mr. Thies, a well known man in the musical-financial profession.

Signor SECOCHI DI CASALI, editor of *L'Eco d'Italia*, the Italian paper published in this city, proposes with a few artists to get up an opposition opera company. His list includes GAZZANIGA, Miss SCONCIA, ALDINI, STEFANI, SERIGLIA, MORELLI and ASSONI. The first lady has had a squabble with Ullman, and does not want to enrol under his banner again, while she is equally at swords' points with CORTESI, a singer in the same line of business—to speak theatrically—as herself. Signor Casali may get his opera troupe in working order this fall, or it may not be till next year. MUZIO is to be conductor, and the effort will be made to release Italian opera singers from the monopoly that the Strakosch, Ullman, Maretzek combination, seems to threaten to gain in operatic matters. There is a spice of nationality about this purely Italian effort, that is pleasing to the singers, but whether anything will ever come out of it, is difficult to say.

In the meantime, MARETEK announces a two week season at the Academy of Music, commencing Sept. 7th, with CORTESI, who will sing in *Norma*, *Poliuto* and *Saffo*; and Madame GASSIER, who will sing in *Ernani*, *Rigoletto* and other operas. BRIGNOLI will be the tenor. The regular fall season of two months will open in October. Madame COLSON, who is but moderately popular here, will sing in the "Sicilian Vespers" of Verdi and *La Juive* of Halevy. Little ADELINA PATTI will make her debut most probably in the *Sonnambula*. So in a few weeks I shall have some material for the future letters of

TROVATOR.

ALBANY, N. Y., AUG. 30. — Thinking you might not object to a few "notes by the way" from this most ancient of our cities, I have taken pen in hand to inform you of our "ALBANY SACRED MUSIC SOCIETY," consisting of an effective chorus with soloists, under the direction of F. F. MUELLER, formerly of your city, and of which JAMES A. GRAY, of the firm of Boardman, Gray & Co., piano-forte manufacturers, is President. The society gave a performance of the "Creation" in March last, and have now in rehearsal "The Messiah," to be given during the coming season, and followed by "David," a repetition of "The Creation" and perhaps "Elijah."

The "UNION MUSICAL ASSOCIATION," numbering some 150, under the direction of T. S. LLOYD, gave last spring a performance of Mozart's Twelfth Mass. They have been rehearsing Mendelssohn's "Walpurgis Night,"—but for some reason not given it has, I believe, been withdrawn from rehearsal. Our Music Hall—for which we are indebted to the public spirit of our townsman, John Tweddle, is progressing finely, and will, it is expected, be under cover by October. Of this more anon. We have nothing in the way of concerts or public performances. Since the concerts referred to, all travelling artists seem to be patiently awaiting the completion of our Music Hall; but I should except from this rather sweeping assertion the public rehearsals given the first Tuesday in every month by the choir of the Second Presbyterian Church, under the direction of Mr. Müller, organist of the church.

Among the gems of the last rehearsal may be enumerated: the *Inflammatus* from Rossini's *Stabat Mater*; Luther's Prayer; the Prayer from "Moses in Egypt;" Prayer from "Zampa"—"Contemplation," arranged as Soprano Solo, "Flee as a Bird to your Mountain," (alto) "Swell the Anthem," music arranged from Handel, as also instrumental pieces on the organ: "Serenade" from *Don Pasquale*, minor improvisations on "God save the King," selections from *Stabat Mater*, *L'Eclair*, &c., &c.

HANDEL.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Gentle Nelly Gray. Song and Chorus.

M. W. Balfe. 25

A minstrel song, sad and touching as only minstrel songs can be, written for Christy's Minstrels, (now performing in London) by M. W. Balfe, the composer of the "Bohemian Girl," "Rose of Castille," etc. These facts alone will be deemed high recommendation. For a song of this class it is of superior beauty.

Say farewell and go. Ballad. Geo. Linley. 25

Words by the authoress of "John Halifax, gentleman." A strain, sad and low, which will touch many a gentle heart.

What might have been. Song. F. Wallerstein. 25

A parlor song, whose chief ornament is the melody, which is a happy inspiration.

Instrumental Music.

Lilly Dale. (Air by Thompson.) Rimbauld's. 15

Express Galop. (D'Albert's.) " 15

Fairy Bells. (Air by Glover.) " 15

Little miniature arrangements for the musical nursery, which will delight the child, who has just made her first steps towards the art of piano playing.

Il Balen. (Trovatore.) For Flute and Piano.

R. Pratten. 25

La mia letizia. (Lombardi.) " 25

La donna e mobile. (Rigoletto.) " 25

Ernani involami. (Ernani.) " 25

Recreations for amateurs, which will make dreary evenings pass by quick as lightning.

Weber's Invitation à la Valse; arranged for two pianos and four performers, by Otto Dresd. 1.50

At a concert given at the Boston Music Hall, last winter, for the benefit of Mr. Trenkle, four of our best resident pianists played this piece twice (and might as well have played it twice again, such was the delight of the hearers). Everybody was astonished at such a complete imitation of orchestral effects, at the ingenuity with which the various themes were distributed among the four pair of hands. Southern seminaries, who need a good deal of music, arranged in just this way, should keep this piece in mind, for the time when their exhibitions are about to be thought of.

Books.

SAUNDERS' SELF-INSTRUCTING SCHOOL FOR THE VIOLIN. On an entirely different Method from any work of the kind heretofore offered to the public in this country; intended for Beginners, Amateurs, Business Players, and Teachers. In Three Parts, complete in one volume. By George Saunders. 75

This work contains a large amount of valuable instruction for all grades of violinists, and, while it furnishes the rudiments of a thorough knowledge of violin playing to those just commencing their studies in this branch of music, it also imparts numerous hints and facts of great practical importance to advanced players. The music comprises nearly two hundred popular tunes, thirteen sets of Cotillions, and a good variety of Contra, Spanish, and Fancy Dances, with proper figures appended.

J. C. D. PARKER,
Instructor of the Pianoforte, Organ and
Harmony.
6 HAYWARD PLACE.

M. ZERDAHLYI, THE PIANIST, continues to
give instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS RICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Bernhard Baum,
Residence, No. 47 Hancock Street.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIRLBLOCK,
Residence, 235 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
84-8 Temple Place.

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.

EDWIN BRUCE,
Teacher of the Piano-Forte and Singing-
ROOM, BOWDOIN STREET CHURCH.

O. C. CLAPP & CO.
DEALER IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, .. Boston.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicho-
las Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 357

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,
Music and Musical Instruments,
SPRINGFIELD, MASS.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
619 Broadway, Albany, N. Y.

PIANO STOOLS.
ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

MANNING'S FIRST PREMIUM PATENT MELODEONS.
William N. Manning, Manufacturer and Patentee, 118
Essex Street, Salem, Mass. For sale by E. H. Wade, 197
Washington Street, Boston. 378

RICHARDSON'S NEW METHOD
FOR THE PIANO—JUST ISSUED.

Being superior in its plan of Study, exceed-
ingly attractive in its Lessons and Exercises,
and unequalled in its adaptation to the wants of
all classes, is meeting with a most extensive sale,
and rapidly becoming the most popular system of
Piano Instruction in this country. Price, \$3.

Published by Oliver Ditson & Co., Boston.

THE TUNER'S GUIDE. Containing a Complete
Treatise on Tuning the Piano Forte, Organ, Melodeon,
and Seraphine, together with a Specification of Defects and
their Remedies. Price, 40 cents.

Published by Oliver Ditson & Co., Boston.

COLLECTIONS OF CHURCH MUSIC

PUBLISHED BY

MASON BROTHERS NEW-YORK.

A Complete Catalogue of our Publications sent free to any address, on application.

THE JUBILEE. A new collection of Church Music,
containing Hymn Tunes adapted to every variety of meter,
and arranged with reference both to choir and congregational
singing; Chants, Anthems, and set-pieces for every occa-
sion; a short sacred Cantata; and a new arrangement of the
Elements of Music, interspersed with secular pieces progres-
sively arranged for class practice. By William B. Bradbury,
author of "The Shawm," etc. Large music octave. \$1.

THE JUBILEE; Anthem Edition. Same as the
above, but with additional Anthems in the place of the
Cantata of "Esther, or the Beautiful Queen." \$1.

THE SABBATH-BELL. A collection of Music for
Choirs, Musical Associations, Singing Schools, and the Home
Circle, arranged in three divisions, namely: Part 1. THE
SINGING-SCHOOL. Part 2. CHURCH MUSIC. Part 3.
OCCASIONAL AND CONCERT MUSIC. By Geo. F. Root.
384 pages, large music octave. \$1.

THE HALLELUJAH. A Book for the Service of Song
in the House of the Lord, containing Tunes, Chants, and
Anthems, both for the Choir and Congregation; to which is
prefixed the "Singing-School," a manual for classes in vocal
music, with exercises, rounds, and part-songs, for choir
practice; also, "Musical Notation in a Nut-Shell," a brief
course for singing-schools, intended for skillful teachers and
apt pupils. By Dr. Lowell Mason. \$1.

THE SHAWM. A Library of Church Music, embracing
about one thousand pieces, consisting of psalm and hymn
tunes, adapted to every meter in use; anthems, chants, and

set-pieces; to which is added an original Cantata, entitled,
"Daniel, or the Captivity and Restoration;" including also
the "Singing-Class," an entirely new and practical arrange-
ment of the elements of music, interspersed with social part
songs for practice. By Wm. B. Bradbury and Geo. F. Root,
assisted by Thos. Hastings and T. B. Mason. \$1.

CANTICA LAUDIS; or, the American Book
of Church Music. By Dr. Lowell Mason and George
James Webb. \$1.

THE CARMINA SACRA; or, Boston Collec-
tion of Church Music. By Dr. Lowell Mason. \$1.

NEW CARMINA SACRA; or, Boston Collec-
tion of Sacred Music. This book is a careful and
thorough revision of the favorite work heretofore published
under the same title. The object has been to retain the most
valuable and universally pleasing part of the former work
as the basis of the new, omitting such portions as experience
had proved to be the least serviceable and popular, and sub-
stituting choice tunes and pieces selected from the whole
range of the author's other works. \$1.

THE BOSTON ACADEMY'S COLLECTION
OF CHURCH MUSIC. By Dr. Lowell Mason. Pub-
lished under the direction of the Boston Academy of Music.
\$1.

THE PSALTERY. A new collection of Church Music.
By Dr. Lowell Mason and George J. Webb. \$1.

THE NATIONAL PSALMIST. By Dr. Lowell
Mason and George J. Webb. \$1.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE,
RUSSELL & TOLMAN, and OLIVER DITSON & CO., Boston. J. B.
LIPPINCOTT & CO., and E. H. BUTLER & CO.,
Philadelphia. ROOT & CADY, Chicago.

The price of our Church Music Books in New York, Philadelphia and Boston, is EIGHT DOL-
LARS per dozen; but as it will be much more convenient for Teachers, Singing-Schools, and Choirs
in the West and South to procure their books from local dealers, we subjoin a list of Booksellers and
Music dealers from whom our Church Music Books may at all times be procured, at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, &c.

Albany, N. Y.—S. R. GRAY,
" " J. H. HIDLEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. E. PRATT & BRO.
Beloit, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—RICKLEY, MALLORY & CO.
" " APPLEGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" " ROOT & CADY.
" " W. B. KERN.
" " HIGGINS BROTHERS.
" " D. B. COOKE & CO.
Cleveland, O.—S. BRAINARD & CO.
" " J. B. COBB & CO.
Columbus, O.—RANDALL & ASTON.
Detroit, Mich.—FRANCIS RAYMOND.
" " M. ALLEN & SON.
Dubuque, Iowa.—COUCH & GILBERT.
Janesville, Wis.—J. SUTHERLAND & CO.
" " MOSLEY & BRO.

Fort Wayne, Ind.—O. L. HILL,
Indianapolis, Ind.—STEWART & BOWEN.
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Mansfield, O.—D. STURGIS.
Milwaukee, Wis.—E. TERRY & CO.
" " A. WHITTEMORE & CO.
Pittsburg, Pa.—J. H. MELLOR.
" " H. KLEBER & BROTHER.
Quincy, Ill.—GEORGE W. WINANS.
Rochester, N. Y.—WILLIAM ALLING.
" " E. DARROW & BROTHER.
St. Louis, Mo.—KEITH & WOOD.
" " L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" " PECK & RUDD.
Toledo, O.—D. ANDERSON & CO.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

NEW BOOK FOR THE VIOLIN.
THE
OPERATIC
Violin Instruction Book!
 CONTAINING
THOROUGH INSTRUCTIONS
AND A LARGE VARIETY OF
OPERATIC AND OTHER MUSIC,
BY D. M. H. MAY.

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system of Instruction that will lead them to the acquirement of all necessary information in a very short period of time.

Engraving, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work. The Music for general practice and recreation has been compiled with much care, and comprises the following admirable selections:

OPERATIC MELODIES.

Air.	La Dame Blanche.
Air.	Elisir D'Amore.
Air.	Lucresia Borgia.
Air.	Romeo and Juliet.
Ah! bello a me ritorno.	Norma.
Ah! che la morte.	Il Trovatore.
Airs.	Barber of Seville.
Come, brave the sea.	I Puritani.
Come o'er the moonlit sea.	Masaniello.
Dead March.	La Gazza Ladra.
Deh con te.	Norma.
Di provenza il mar.	La Traviata.
D'un pensiero.	La Sonnambula.
Eraudi involami.	Ernani.
Fairies' Chorus.	Cinderella.
Fra Diavolo Waltz.	Fra Diavolo.
Galopade.	William Tell.
Hence Discontent.	La Bayadere.
In happy moments.	Maritana.
In tears I pine.	I Lombardi.
Libiamo, (Brindisi).	La Traviata.
March.	Norma.
On yonder Rock.	Fra Diavolo.
O haste crimson morning.	Lucia.
Pariga O Cara.	La Traviata.
Rondoletto.	Ernani.
Salut a la France.	La Fille du Regiment.
Selection.	Elisir D'Amore.
Si la stanchezza, (Prison Duet).	Il Trovatore.
Stride la vampa.	"
Then you'll remember me.	Bohemian Girl.
Tu che a dio.	Lucia.
Tu vedrai la seaventurata.	Il Pirata.
Tyrolienne.	La Fille du Regiment.
Waltz.	La Dame Blanche.

POLKAS, WALTZES, AIRS, &c.

Annie Laurie.	Marselles Hymn.
Ariel Waltz.	Moorish Waltz.
Blue Bells of Scotland.	New York Scottish Dance.
Carnival of Venice.	Saratoga Polka.
Chelsea Galop.	Seafower Waltz.
Dahlia Waltz.	Shamrock Waltz.
Edin Waltz.	Shells of Ocean.
Far from thee childhood's home.	Sontag Waltz.
Favorite Waltz.	Sounds from Home, Waltzes.
Gazelle Waltz.	Tyroless Peasant's Song.
Heather Bell Polka.	Verbena Waltz.
Hope Star Schottisch.	Venitian Galop.
Last Rose of Summer.	When the Swallows Homeward
Long, long ago.	Woodbine Schottisch.
Lightning Galop.	Zephyr Polka.

AIRS WITH VARIATIONS.

Air, with Brilliant Variations.	
On Yonder Rock Reclining. With Variations.	
Tyrolean Air. With Variations.	

PRICE ONE DOLLAR!

On receipt of which a copy will be sent by mail, post-paid.
 Published by Oliver Ditson & Co. . . Boston.

Favorite Songs with Choruses.

RECENTLY PUBLISHED BY

OLIVER DITSON & COMPANY.

Bonnie Allens.	T. B. Bishop.	25
Gentle Millie Gay.	"	25
Jane O'Malley.	L. V. H. Crosby.	25
Luleanna.	"	25
Jenny Bell.	T. H. Howe.	25
Leonora Leigh.	J. H. McNaughton.	25
Gentle Hallie.	St. John.	25
Marion Lee.	H. S. Thompson.	25
Annie Lisle.	"	20
Kitty Lee.	W. Williams.	25
Come, love, to me.	Lon Morris.	25
Kittie alone and I.	H. S. Thompson.	30
Ye winged winds.	"	30
Fly away o'er the deep.	"	30
My own Katrina.	M'Naughton.	20
Mother Bailey.	Carl Lorens.	25
Alice Lee.	H. S. Thompson.	25
Little Bell.	O. B. Hitchcock.	20
Silver Spring Pebbles.	L. O. Emerson.	25

CONGREGATIONAL HARP. A Collection of Hymn Tunes, Sentences, and Chants, of both Ancient and Modern Composers, carefully selected from various publications, (by permission,) and designed for Congregational use and social Religious Meetings; together with a variety of Tunes for Sabbath Schools. By L. B. Barnes. 68 cts.
 Published by Oliver Ditson & Co., Boston.

THE STANDARD METHOD
 OF
INSTRUCTION IN VOCAL MUSIC.
Bassini's Art of Singing!
 AN
ANALYTICAL, PHYSIOLOGICAL AND
PRACTICAL SYSTEM FOR THE
CULTIVATION OF THE VOICE.
BY CARLO BASSINI.

EDITED BY E. STORRS WELLS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects that we do not hesitate to recommend it to teachers and vocalists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in doubt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the clear and sombre timbres will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book so suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.
Congregationalist, Boston.

* * The Special Attention of Teachers and of all persons interested in Vocal Instruction, is respectfully solicited to this exceedingly valuable production.

Prices of Bassini's Method.

Complete.	\$4.00
Abridged.	\$2.50

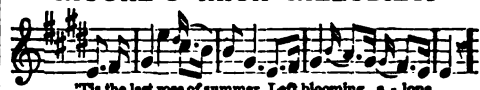
Copies will be sent by mail, post-paid, on receipt of the price.
 Published by Oliver Ditson & Co., Boston.

GUIDE TO MUSICAL COMPOSITION. For those who desire in a short time and without a teacher to acquire the Art of Inventing Melodies, and of providing them with suitable Accompaniments. Especially of Composing the easier kinds of Musical Pieces. By Heinrich Wohlfahrt. Translated by J. S. Dwight. Price, 75 cts.
 Published by Oliver Ditson & Co., Boston.

ZEUNER'S ORGAN VOLUNTARIES. Part I. 165 Interludes and Short Preludes, introducing all the various Keys used in modern Church Music, \$1.50. Part II. Practical Voluntaries to be used before and after services in Churches, \$2. Complete, \$3.00.
 Published by Oliver Ditson & Co., Boston.

THE NATIONAL LYRE. A Collection of Sacred Music, consisting of Psalm and Hymn Tunes, with a choice selection of Sentences, Anthems and Chants. By S. P. Tuckerman, S. A. Bancroft, and H. K. Oliver. 67 cts.
 Published by Oliver Ditson & Co., Boston.

CHEAPEST, BEST
 —AND—
Most Complete Edition
 —OF—
MOORE'S IRISH MELODIES.



WITH
Symphonies and Accompaniments.
BY SIR JOHN STEVENSON.

* * This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE. Efforts having been made to force other copies into use, by under-rating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the eminent success of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.
 "Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as peculiarly suited to catch the spirit of his country's music. In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) unravelled the melody, distributing an equal portion of its sweetness to every part.
 T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—*Boston Courier.*

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume.—*Provid. Times.*

A complete and elegant book for the parlor and piano.—*Musical Review.*

The best edition ever published, and certainly the cheapest.—*Journal of Music.*

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—*N. Y. Pathfinder.*

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—*Amoscan.*

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—*N. Y. Day Book.*

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country—in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!
ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and preface with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial.	Price, \$1.50
" Cloth, emblematically embossed.	" 2.00
" " embossed and full gilt.	" 3.00

Published by Oliver Ditson & Co., Boston.
 Sold by the Publishers and by all Music Dealers and the principal Booksellers in the United States and Canada.
 Persons at a distance can be supplied by mail.

NASON'S VOCAL CLASS BOOK;

CONTAINING A
THOROUGH AND SYSTEMATIC COURSE
OF INSTRUCTION IN THE ART
OF SINGING;

TOGETHER WITH A
Choice Coll. of Music, Original and Selected,

ADAPTED TO THE USE OF

High Schools, Common Schools, The Social Circle, and Juvenile Singing Schools.

BY EDWARD S. NASON.

Price 40 cents.

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 388.

BOSTON, SATURDAY, SEPTEMBER 10, 1859.

VOL. XV. No. 24.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.

To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$8. Ten copies, \$15. Twenty copies, \$25.

To ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates. Three Columns, [1 page,] 1 insertion, \$30; One Quarter, \$200; One Year, \$800.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125.

One-Fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75. One-Eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.

Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$20. Teachers' Cards, Two lines, Nonpareil, per annum, \$8.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

GEORGE W. FOSTER has been selected to take charge of the Music department in the Southern Female College La Grange, Georgia. 1t

"GET THE BEST" WEBSTER UNABRIDGED PICTORIAL EDITION!

388-390

A Lady wishes a Situation as Teacher of the Piano-forte, either in a family or Young Lady's Seminary. She would not object to going West or South. First-class Boston reference given as to capacity to instruct. Please address Teacher, at the office of this paper. 387-8t

SITUATION WANTED.—Professor William Keppler, (an unmarried young gentleman,) of acknowledged talent and capacity, wishes to obtain a situation as Teacher of the Art of Music, (Vocal and Instrumental,) in a Southern Female Institute. Prof. Keppler not only enjoys, among those who know his capacities, the reputation of being a Superior Musician, but has, during Five Years' practice as Teacher in the South, proved satisfactorily to be possessed of an inestimable method of instructing his pupils, enabling them to stand foremost in the ranks of performers.

Even for those already advanced in the knowledge of practical music, Mr. Keppler would be a useful instructor. He is enabled to cultivate the higher branches of Music, such as Harmony, Musical Distinction, and Taste, to perfection. In fact, we cannot doubt that an artist, like the above-named gentleman, who can produce references of high merit, must be desirable as an ornament to any institution, boasting to be the nursery of Arts and Sciences.

Further information by addressing

HENRY LORD'S Music Emporium,

Canton, Madison Co., Mississippi,

For References.—Hon. Judge Handy; Gen. Richard Winter; Rev. Mr. Sansom; Maj. I. M. Roberts; O. van Vactor, Esq., Canton, Ms. Rev. Mr. Granberry, Grenada, Ms. Rev. Mr. Chambliss, Gainsville, Alabama, and others. 387-390

Bulletin of Testimonials

IN FAVOR OF

Richardson's New Method

FOR THE PIANO-FORTE.

(Renewed every week.)

Sept. 10, 1859.

From the "EVENING BULLETIN."—Philadelphia.

"Mr. Nathan Richardson is known as the author of a Piano Instruction Book that has for some years been regarded by many professors as the best ever written. That work was his 'Modern School,' which was without an equal or superior, until he undertook conscientiously to revise it, and correct the faults which his own criticism and that of others had detected. In the present volume we have the perfected work, and we have no hesitation in recommending it as the soundest, the clearest, and altogether the best book for teaching the piano that has ever appeared."

The work opens with a treatise on the rudiments of music; the names, the length and the value of the notes in the staff, and above and below it; an explanation of the clefs, the bars, the rests and the various marks of musical punctuation, with illustrations of the different varieties of time. Then follows an account of the scale, with explanations of all the major and minor keys. To this succeed explanations of various marks in written music, all of which are made thoroughly clear to the careful student, before bringing him or her to the practical application of the knowledge thus acquired, on the key-board of the piano. We cannot here do justice to the extreme excellence of this part of the work, which sets out with directions for position at the piano, and then leads to a series of progressive exercises, going on from the simplest scale of five notes for one hand, through many pages, up to the most elaborate and difficult studies. In all of these the fingering is marked, and Mr. Richardson's method of fingering deserves to be commended for its naturalness and the ease and grace of position that it allows. Each exercise is accompanied with explanations, which will make the student comprehend the harmony, and not merely play it off parrot-like, or as a mechanical task. At the conclusion is a brief but admirable treatise on the Rudiments of Harmony and Thorough Bass, rendering the science perfectly intelligible and practicable to any student who has gone thoroughly through the preceding parts of the work. A Dictionary of Musical Terms concludes this admirable Instruction Book, which seems destined to supersede all others that have yet appeared."

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered. If no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

Sold by all Music Dealers.

PIANO TUNER WANTED.—A first rate Tuner and Repairer, one who can Tune and Repair all kinds of Musical Instruments preferred—but he must be a first-class Piano Tuner. No other need apply.

TRIPP & BRAGG,

Dealers in Pianos and Musical Merchandise,

387-8t

WANTED.—An American Gentleman who has been studying for the last four years with the best Masters in Europe, would like to make an engagement in a Female Seminary, as Teacher of the Piano and Organ. The highest testimonials as to character and ability can be given.

Please address "Pianist" at the office of this paper. 1t

WANTED.—A number of Copies of the Oratorio of 'David,' of the old Handel and Haydn Society edition, for which a liberal price will be paid. OLIVER DITSON & CO.

STEINER & SCHWING'S

"CHURCH MUSIC."

IN PRESS, and shortly to be published, a Collection of

Chant Music and Hymn Tunes,

prepared by Prof. HENRY SCHWING, of Baltimore.

An effort has been made, in the publication of this book, to meet the special requirements of the new Liturgy of the German Reformed Church, as well as the needs of the Choirs of Protestant Churches generally. The Hymn Tunes are mostly either derived from, or based on, the best German Chorals.

In addition to the Music, the book will contain a Collection of Favorite Standard English Hymns, with Translations from German and Latin Hymnology, for which the Hymn Tunes are specially adapted. This collection and the literary portion of the book have been under the superintendence of Dr. Lewis H. Steiner, aided by numerous literary friends.

Price, handsomely and durably bound, \$1.25; —\$1.50 per dozen.

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

A NEW CANTATA.

THE

MAY-QUEEN;

A Pastoral Cantata.

WORDS BY

HENRY F. CHORLEY.

COMPOSED BY

William Sterndale Bennett.

OVERTURE.

1. Chorus—Wake with a smile, O month of May.
2. Recit. Soprano—Now that the tree is drest, begone. Recit. Tenor and Alto—Why must I linger here alone. Tenor—O meadow clad in early green.
3. Chorus—O melancholy plight.
4. Chorus and Solo—With a laugh as we go round. Soprano—With the carol in the tree.
5. Recit. and Duet—Yet hear me ere the dance begin. Sop. & Ten.—Can I not find thee a warrant for changing.
6. Recit. Ballad—But enough, my people gay. Bass—'Tis jolly to hunt in the bright moonlight.
7. Recit. and Trio—Methinks your song is something bold. Soprano, Tenor, Bass—The hawthorn in the glade.
8. And now the Greenwood king shall claim. Ill fated boy begone! Pagan Music.
- Chorus—Hark! their notes the hautboys swell.
9. Solos: Contralto, Soprano and Chorus—What mean the angry sounds we hear?
10. Finale: Chorus and Solos: Soprano and Tenor.—And the cloud hath passed away.

Price 75 cents. In Cloth, \$1.

Published by OLIVER DITSON & CO.

THE PARLOR GLEE BOOK

CONTAINING ALL THE PRINCIPAL

SONGS AND CHORUSES

PERFORMED BY

"ORDWAY'S AEOLIANS,"

Arranged for the Piano-Forte.

The following Popular Songs are comprised in this work:

- | | |
|--------------------------------|-------------------------------|
| Charming Little Clay. | Moss Grown Dell. |
| Give me your hand, old friend. | Mother, dear, I'm thinking of |
| Going Home. | Silver Moonlight Winds. |
| Home Again. | Silvery Midnight Moon. |
| Home Delights. | Twinkling Stars are laughing. |
| Leaving Home. | Wake, Dinah, Wake. |
| Lone Starry Hours. | Witching Love by Moonlight. |
| Minnie Mill, or Maumee River. | I'm home and my ramblings. |
- Handsomely and durably bound in illuminated covers, tinted edge; a very attractive and desirable addition to every player's stock of Piano Music. Price \$1, at which price it will be sent by mail post-paid.

Published by Oliver Ditson & Co., Boston.

NEW SHEET MUSIC.

Songs and Ballads.

Ever of Thee I'm fondly dreaming. (Vignette.)	Foley Hall.	25
Come into the garden, Maud.	Balf.	35
The Captain with his whiskers. (Comic.)	Florence.	80
Johnny was a Shoemaker. (Comic.)	"	30
How so fair. (Tenor Air.)	"Martha."	25
Gentle Millie Gay. Song and Chorus.	Bishop.	25
Gentle Hallel. Song and Chorus.	St. John.	25
The Moon behind the Hill.	Bishop.	30
Annie Lisle. Song and Chorus.	Thompson.	25
Trusting in Thee.	Wrighton.	25
Darling Sister Kate.	Stratton.	25
Who would not love their Mother.	Field.	25
When there is love at home.	McNaughton.	25

Instrumental.

Papageno Polka.	Stanny.	25
Cuckoo Polka.	Hersog.	25
Hurrah! Sturm Galop.	Helmamuller.	25
Our American Cousin Polka.	Neumann.	80
Sadie Yacht Club Schottisch.	Leduo.	25
Piccolomini Polka Mazurka.	Talex.	40
Les Vapors Siciliennes. Galop brilliant.	Berg.	80
Flot Melodique. Waltz.	Fradel.	80
Warblings at Eve.	Richards.	30
Beauties of Trivatore.	Grobe.	50
Darling Nelly Gray. Variations.	"	50
Gentle Nettle Moore.	"	50
Home Memories. Medley.	"	50
Source of Joy. Medley.	"	50
Cheer, boys, cheer. Variations.	"	50
Italian Medley.	"	50
L' Eclair. Nocturne.	Ancher.	35

The above sent by mail on receipt of the marked price.

Published by Oliver Ditson & Co., Boston.

JOHN ZUNDEL'S SCHOOL

— FOR —

ORGANISTS & COMPOSERS.

Second Session commences September 12th for three successive months. Pupils (Ladies or Gentlemen) for one month only, may enter at any time.

TERMS.

Tuition and Board, including use of instruments, for three months.	\$150.00
For one month.	55.00
Tuition (without board) and use of instruments, for three months.	100.00
For one month.	30.00
Per Quarter, (weekly two lessons).	50.00

For particulars, address

JOHN ZUNDEL, Brooklyn, N. Y.

MASON & HAMLIN'S

MELODEONS AND HARMONIUMS.

THE TREBLE FORTE STOP.—A New and Admirable Improvement has just been effected in the Melodeons of MASON & HAMLIN. It consists in the "Treble Forte Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of MASON & HAMLIN has received since 1856, for BEST Melodeons and Harmoniums no less than Twenty Gold and Silver Medals and Diplomas from various State Fairs and Societies throughout the country. Pastors, Choristers, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from	\$60 to \$200
Harmoniums from	\$200 to \$500

Descriptive Catalogues sent on application to
MASON & HAMLIN,
Boston, Mass.

Mason & Hamlin's Instruments are also for Sale or to Let by
OLIVER DITSON & CO., 277 Washington St. 375-3m

FIVE THOUSAND MUSICAL TERMS. A Complete Dictionary of Latin, Greek, Hebrew, Italian, French, German, Spanish, English, and such other Words, Abbreviations and Signs as are to be found in the works of eminent Musical Composers. By J. S. Adams, 50 cts.

Published by Oliver Ditson & Co., Boston.

PHIL RICE'S METHOD FOR THE BANJO; with or without a Master, containing the most popular Banjo Solos, Duets, Trios and Songs, performed by Buckley's, Christy's, Bryant's, White's, Campbell's, and other celebrated Bands of which the Author was a member. Including many pieces here first given to the public. Price, \$1.00.

Published by Oliver Ditson & Co., Boston.

THE PSALMS OF LIFE. A Compilation of Psalms, Hymns, Anthems, Chants, &c., embodying the Spiritual, Progressive, and Reformatory Sentiment of the Present Age. By John S. Adams. 262 pages, 12 mo. Morocco, \$1. Cloth, 75 c.

Published by Oliver Ditson & Co., Boston.

CURTIS'S METHOD FOR GUITAR. Containing the Elementary Principles of Music, with Examples and Lessons necessary to facilitate the acquirement of a perfect knowledge of the instrument. To which is added a choice Collection of admired Songs and Popular Pieces. Price, \$2.00.

Published by Oliver Ditson & Co., Boston.

Richardson's New Method for the Piano.

JUST ISSUED in elegant style, is being used by teachers and scholars, in families and schools, private and public classes, and universally pronounced THE VERY BEST SYSTEM OF INSTRUCTION EXTANT. Price, \$3.

Published by Oliver Ditson & Co., Boston.

New Edition of "HANDEL'S MESSIAH."

JUST PUBLISHED.

NOVELLO'S POCKET EDITION

OF

HANDEL'S MESSIAH.

In Vocal Score, with Accompaniment for the Piano-Forte, by
VINCENT NOVELLO. Demy Octavo.

In Paper Cover. 50 cts.

Bound in Full Cloth. \$1 00

Order "Novello's Edition," the cheapest edition extant of this great work. Mailed to address post free on receipt of price as above.

Just Published. Price \$6.25.

Moore's Irish Melodies.

With New Symphonies and Accompaniments for the Piano-forte, by

M. W. BALFE.

In one volume, 240 pages, full music size, elegantly printed on superfine paper, bound in light green cloth, gilt edges. Containing 78 of the most popular of the Melodies; also, 17 of them arranged as Vocal Duets.

Prospectus, with Preface and Specimen Page, gratis on application.

Each Song or Duet may be had singly, price 15c.

This work will also be issued in Twelve Monthly Parts, each containing 20 pages.

Parts 1, 2 & 3 price 50 each, are now ready.

The unanimous opinion of musical judges having pronounced the Symphonies and Accompaniments of Sir John Stevenson, originally allied to the "Irish Melodies," both technically incorrect and characteristically inappropriate, the publisher has great pleasure in announcing that Mr. M. W. Balfé has re-arranged the whole of them expressly for this edition, which is also supplied with an explanatory and historical preface (which may be had gratis). With these advantages, combined with a careful revision both of the musical notes and the poetical text, and the whole of the words being set to music, the publisher confidently recommends his edition of "Moore's Irish Melodies" to the public, as one that may challenge competition as the most perfect extant.

Just Published. In 1 vol., uniform with the above, price \$4.00,

Fifty of the Most Popular of

MOORE'S IRISH MELODIES,

Harmonized as Vocal Quartets, (S.A.T.B.)

BY M. W. BALFE.

Each Quartet may be had singly, price 15 cents.

Novello's Catalogues may be had gratis on application, or will be mailed (post free) to address on receipt of the postage, six cents.

WEBB & ALLEN,

381 1 Clinton Hall, Astor Place, N. Y.

JOHNSON'S HARMONY. Practical Instructions in Harmony, upon the Pestalozzian, or Inductive System; teaching Musical Composition and the Art of extemporizing Interludes and Voluntaries. By A. N. Johnson. Price, \$1.

Published by Oliver Ditson & Co., Boston.

MASONIC HARP. Containing over 400 Odes, Hymns, Songs, &c., with music, adapted to all the Public and Private Ceremonies of the Masonic Fraternity. By G. W. Chase. Price, 60 cents.

Published by Oliver Ditson & Co., Boston.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

N w and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York, April 1, 1859.

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices.

374



THE
**BEST
PIANOS,**
ARE MANUFACTURED

BY
CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,

BOSTON.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Sicilian Vespers."

A. W. Berg, each, 30

- No. 1 Valse d' Hiver.
- 2 Polka Mazurka.
- 3 Galop brilliant.

Sans Couci. Morceau a la Polka. Ed. Roedel, 30

Petite Fantasia on an Air in the "Barber of Seville,"

René Favarger.

Illustrations Operatiques. Charles Fradel, each, 35

- 1 Martha.
- 2 Traviata.
- 3 Trivatore.
- 4 Lucresia.

Showers of Gold. Reverie-Tremolo on the Air "I dreamt that I dwelt."

Krug, 30

Silver Spring. Frits Spindler, 35

Miniature Fantasia. Henry Schwing, 30

La Nouvelle Italie. Six Fantasia. J. B. Duvernoy, each, 35

- 1 Rigoleto.
- 2 Il Trivatore.
- 3 Il Trivatore.
- 4 Il Trivatore.
- 5 Il Trivatore.
- 6 Il Trivatore.

Juvenile Sonatina. Henry Schwing, 35

Five Studies in form of Variations on "Over the Summer Sea."

Henry Schwing, 35

Ever of Thee. Reverie. C. Fradel, 25

Juvenile Opera Musical. " 40

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp.

371

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarionets, Flutes, &c. for Bands, made to order, and warranted. BUSSON'S CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet-Saxhorn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to.

316

Dwight's Journal of Music.

WHOLE No. 388.

BOSTON, SATURDAY, SEPTEMBER 10, 1859.

VOL. XV. No. 24.

For Dwight's Journal of Music.

In the Forest.

Cool was the breath of evening,
Calm was the close of day;
All clouds had passed from heaven,
All cares from earth away.

The rosy bloom of sunset,
Green woods, and waters bright,
Within my breast awakened
A passion of delight.

The spot was so secluded,
The hour so saintly sweet,
It had not much surprised me
An angel there to meet;

When a murmur of lovely music
Along the wind did creep, —
Soft as the sigh of a maiden,
Between her prayers and sleep.

It gave a pulse to the landscape,
To silence it gave a soul,
And like mine own heart's echo,
Over my sense it stole.

Then, through a break in the thicket,
How glad was I to see,
So near, a man and woman,
Under a green tree? —

He sat on a bank by the woodpath,
'Neath a broad-branching thorn;
Bare-legged, and of foreign fashion
His garments, dusty and worn;

His bearded cheek was sunburnt;
Rough was his dark brown brow;
The hue of the autumnal filbert,
His crisped locks did flow.

He held to his chin a fiddle:
Its strings, in an absent way,
He touched, with careless fingers, —
Singing a quiet lay.

Close at his feet sat a woman,
Her head against his knee;
Their eyes spoke such contentment,
'Twas better than peace to see!

His wife, or daughter, or sister?
Little I cared to prove!
I knew, by his smile sad and tender,
That she was his heart's true love.

Fair was the summer sunset,
Fair was each sunlit tree,
Fair were the flowers of the forest,
But not so fair as she;

And pure was the bosom, surely,
From which those accents rang;
Sweet was her simple singing,
Sweet were the lips that sang.

And when her voice rose clearer,
And echoed all around, —
When east and west it floated,
A rich romance of sound, —

It seemed that the trees about her
Laid down their branches low;
The wild flowers breathed more sweetly,
More greenly the grass did glow.

And she looked as if she loved me,
And all the world beside;
Oh, many a king had given
His crown for such a bride!

Perhaps she sang the story
Of Blondel or Blandamour,
Or of those forgotten lovers,
Whose faith was so strong and sure;

Who loved for love's sake only,
Though friend and foe cried nay;
Who counted all else but ashes,
Whatever men might say;

And when those, who their lives had parted,
So laid them apart to rest,
Out of his heart sprang an oak-tree.
A woodbine out of her breast!

Then the woodbine clambered upwards,
The oak tree downwards strave;
Wee! joy! at length united,
They triumphed over the grave.

Whatever the song — her accents,
Deep, earnest, womanly,
Breathed love, and truth, and sorrow;
And all was melody.

And when her lay was ended,
And when his strain was done,
Up rose they then, and wended
Towards the sinking sun.

Before them the sun was sinking,
Behind them a light wind blew,
And, scattering songs about them,
A world of wood-birds flew.

Full often backwards turning,
And waffing me full oft
Melodious broken snatches,
Glad gestures, laughter soft;

He looked so frank and manly,
She, merry and fresh as May;
I think, from old Chaucer's pages
This pair had stolen away!

College Hill, Ohio.

FANNY MALONE RAYMOND.

Translated for this Journal.

Verdi and his Later Operas.

From the French of P. SCUDO.*

I. THE SICILIAN VESPERS.

The important event of the season (1858) is an opera in five acts, *Les Vêpres Siciliennes*, which M. Verdi has composed expressly for Paris, and of which the first representation took place on the 13th of June. Great curiosity attached to the appearance of this work, which might prove to be the signal of a new transformation of dramatic music; and so the hall of the Opera presented on that day a curious spectacle: the partisans of the Italian composer rendezvous-ed there *en masse*, and it is no exaggeration to say that nearly all the *dilettanti* in good circumstances of Milan, of Turin and the other cities of Lombardy assisted at this solemnity, which had for them the importance of a political event. In fact, with the Italians of to-day the questions of Art are not simple problems of taste, which are propounded and discussed in the serene regions of the mind; the passions and the actual interests of life are found engaged in them; and in the success of a virtuoso, of an artist, or a work of whatsoever nature, the Italians see a success of nationality, a new title to the esteem of civilized Europe. On the morning after the debut of the Italian dramatic troupe, I met upon the Boulevards a grave and much respected personage, one of the noblest political characters that Italy has produced since 1848. "Were you at the Théâtre-Italien last evening?" he asked with curiosity. Yes, certainly, I replied. And how were they received by the public, *i nostri concittadini*? — With sympathy at first, and then with acclamations from the whole house. —

* *Critique et Littérature Musicales*. Par P. Scudo. Second Series. Paris, 1859.

And the Ristori, what effect did she produce? — Immense, and, in the judgment of all true connoisseurs, it is one of the greatest dramatic talents we have seen for a long time. — Ah! said he, grasping my hand with emotion, what pleasure you give me in saying that! *Cara Italia, tu non sei ancora morta* (dear Italy, thou art not dead yet)! he added, brushing away a tear which moistened his eyelids. After having taken leave of me, suddenly returning, he resumed: "Do you happen to know that all the first *danseuses* of the Opera are also Italians?" And he went off as happy as a child. It was the illustrious Manin, of Venice, who died at Paris on the 22d of September, 1857.

We have related this incident to show the importance which the most serious Italians attach to events which touch their country: for the noble personage whom we have just named never entered a theatre himself, and bore in solitude the greatest griefs of exile. It is the eternal honor of Italy that, after two civilizations so different as those of the Rome of Augustus and of Leo X, she has been able to survive the oppression that has weighed upon her since the middle of the sixteenth century. It is by arts, letters and sciences that this beautiful country has always protested against the miserable governments which have tried to smother all moral life in it. This explains the exaltation of the Italians when they have to defend their poets, their artists and their savants against the criticism of foreigners. The questions of taste are for them questions of life or death, and to contest the glory of their celebrated men, is to contest their nationality. This brings us back to Verdi and his opera of the "Sicilian Vespers," of which we are now called upon to appreciate the merit.

It must be confessed that MM. Scribe and Duveyrier might have chosen a subject better fitted, than that of the "Sicilian Vespers," to be set to music by an Italian and represented on the first lyrical stage of France. There are fitnesses which it is always well to respect in the theatre, and the field of history is so vast that M. Scribe need not have been at a loss to find some sort of a theme for the small number of dramatic combinations which he reproduces so willingly and with little variation. At the head of the libretto of the *Vêpres Siciliennes* we find a note to this effect: "We hasten to inform those who will reproach us, as usual, with ignorance of history, that the general massacre known under the name of the 'Sicilian Vespers' never existed." Then follows a little historical dissertation in which the authors are pleased to cite Fazelli, Muratori, Giannone, Italian historians on whom their erudition of a fresh date rests. They are careful not to cite a well-known and esteemed book on the matter, *La Guerra del Vespro Siciliano*, by Michel Amari, the fourth edition of which appeared at Florence in 1851. If the indefatigable librettist had taken time to refresh himself a little, he might have read in the fifth chapter of M. Amari's excellent work, page 102, that on the 31st of March,

in the year 1282, there was a revolt at Palermo against the tyrannical domination of Charles of Anjou; a revolt which spread through all Sicily, and in which were massacred, on the word of Villani, *four thousand French*.

But what is demanded of M. Scribe is interesting fables, more or less adapted to the composer's talent, and not the learning of a Benedictine. Besides, we know, by the *Etoile du Nord* and the *Czarine*, what he makes of history, when he chances to consult it.

Guy de Monfort, lieutenant of Charles of Anjou, is governor of Sicily, and has his seat as sovereign in the city of Palermo, which he oppresses with his despotism. He has carried off a woman of the country, by whom he has had a son, and who has escaped with her child. This woman, who abhorred in her ravisher the tyrant of Sicily, writes to him on her death-bed:

Thou who sparest nothing, if the bloody axe
Threaten Henry Neta, honor of his country,
Spare at least that innocent head:
It is your son's.

This son, in fact, who is ignorant of his birth, enters into a conspiracy against the governor of Palermo. He is pushed on to this crime by love for his country and by affection for the duchess Helen, sister of the young Frederic of Austria, beheaded on the scaffold by Conradin, who has promised to avenge his death: here lies the knot of the piece. The duchess Helen, Procida, and Henry Neta, the unknown son of the governor, form a conspiracy to deliver Sicily from foreign domination by assassinating Guy de Monfort. When Henry learns from the very mouth of the governor that he is his own son, his heart hesitates between the duties of nature and the ties which attach him to the beautiful duchess. Meanwhile he decides to warn his father of the danger which he runs, and apprises him that conspirators have introduced themselves into his palace under a disguise authorized by the fête to which they are invited, and that they have a design upon his life. Thus warned, Guy de Monfort causes the arrest of the assassins, who are Procida and the duchess Helen. In despair at having betrayed the secret of a conspiracy in which he participated, Henry exerts all the influence which the paternal tenderness gives him, to save Helen and Procida, who are expecting death. De Monfort yields to the prayer of his son, on condition that he will publicly recognize him as his father. Henry, after cruel hesitations, decides, and obtains not only the pardon of his friends, but also the hand of the duchess Helen. This marriage, which makes the happiness of the two lovers, and which might consolidate the French dominion over Sicily, does not enter into the intentions of Procida, who counsels the duchess to feign a consent necessary to his plans. At a signal given, as M. Scribe says, to celebrate the new nuptials, the bells sound, the Palermitans rise and precipitate themselves upon the French.

Down with them all! What matters it to you?
French or Sicilians,
Strike all you meet! God will choose his own!

cries Procida, repeating the famous words of St. Dominic against the Albigenses. Such is the fable conceived by MM. Scribe and Duveyrier, so destitute, I will not say of probability, but of interest. The character of the duchess Helen is a complete failure; she hesitates continually between the desire of avenging the memory of her

brother and her very lukewarm love for Henry; the latter has no physiognomy, and Procida is but a vulgar tribune; Guy de Monfort alone drops a few accents of paternal tenderness. The principal situations are borrowed from the *Huguenots*, from *Robert*, from *Gustave*, from *Don Sebastian*, and are dragged in, willing nilling, for the great glory of the composer.

M. Verdi, who is but forty-one years old, occupies in the history of Italian music a quite peculiar place, which distinguishes him from his predecessors: since Rossini, he is the composer who has had the most reverberation in his country, and he owes his great fame less even to his incontestable talent, than to the circumstances under which this talent is produced. For we must know, that Italy is in such a state of moral irritation and political emotion, as to be incapable of lending her attention to any manifestation of Art which has not the same qualities and defects with which her whole life is penetrated. Beyle made already this remark in 1834: "Italy," wrote he from Civita-Vecchia, "is no longer the Italy that I adored in 1815; she is enamored of a thing which she has not. The fine arts, for which alone she is made, are now nothing but a *pis aller*; she is profoundly humiliated, in her excessive *amour propre*, at not having a lilac robe like her older sisters, France, Spain, Portugal; but if she had it, she could not wear it. First of all, it would require twenty years of the rod of iron of a Frederic II. to hang the assassins and put the thieves in prison."

Without discussing Beyle's opinion here upon the incapacity of Italy for enjoying at least the political independence, which is the dearest object of its prayers, we will limit ourselves to remarking that the existence of Piedmont, and the spectacle which it has given to Europe for some years, are a clear proof of the contrary. It is certain that the situation of Italy does not dispose it to relish a placid and serene genius like Raphael and Palestrina, even if it could produce such in our days. In another letter which Beyle wrote from Trieste in 1831, he remarks more judiciously that "the Italians, in the matter of Art, want what is new. To-day Bellini is played everywhere, and the fine ladies call him: *Il mio Bellini*. They speak now of Rossini as they spoke of Cimarosa in 1815. Immense admiration—provided you will not play him!" This feverish desire for novelty at any price, joined to the absence of solid studies and of a sovereign city which can be the centre of tradition, throws Italy into the arms of the first guitar player who comes to distract it from its devouring ennui. It is doubtful whether Italy, were Rossini to appear to her to-day, would be able to appreciate that brilliant genius, who troubles himself no more about the mad political theories of Mazzini than if such a man had never existed, and who sings, purely and simply, the joys and charming griefs of life.

And, to cite another example in favor of the thesis which we are maintaining, is it quite certain that Italy, in her present disposition, has been alive to the fact of the superior woman who has revealed herself to Paris within a few months? The generation which could elevate M. Verdi to the rank of a composer of genius, having Rossini to compare him with, could not appreciate what there is incomparable in the talent of Mme. Ristori. What chastity in the expression of sentiments the most unheard of! What gestures at

once self-restrained and energetic! What noble ease of pantomime, and how she knows how to render that terrible struggle in her virgin heart between filial tenderness and the incestuous passion which implacable Venus kindles in her! Ah! there is the true Beautiful; there is the ideal which justifies the severities of criticism. We had no need of the presence of Mme. Ristori to recognize that Mlle. Rachel, even in the time of her finest success, possessed only two accents, that of hate and that of irony, and that she was destitute of the rarest gifts, of that profound and varied sensibility which the Italian artist possesses in such a high degree. One remarks no vulgar process in the talent of Mme. Ristori; study disappears under the richness of nature; the artifices of the trade are absorbed by the current of inspiration. There you have no studio model, laboriously set up by the *professores emeriti* of declamation; it is a Roman *gentildonna* who has had under her eyes from infancy the monuments of the Phidiases and the Praxiteles, and whom it has cost but a slight effort of memory to seize across the gulf of centuries the poses and the language of her ancestors. To return to music, we would compare Rachel to a lyre which has but two strings, the *tonic* and the *dominant*, while Ristori possesses the whole gamut! Ah! should it be given to us some day to hear a singer as perfect, we should have nothing to do but to exclaim: *Nunc dimittis, Domine, quin viderunt oculi mei salutare tuum*.

If the taste of France has a right to claim its part in the success of the *Comte Ory* and of *Guillaume Tell*, which marks the last evolution of the genius of Rossini, it remains for us to see what influence Paris will have had on the last opera of Verdi, *Les Vêpres Siciliennes*.

The overture commences by a slight rumbling of the drums, with *pizzicati* of the double-basses, which mark the features of an undulating rhythm, and, after some measures of introduction in which a solo of the clarinet predominates, (the familiar strain of which will re-appear in the first act), a very pretty phrase presents itself entrusted to the violoncellos, pausing an instant on a culminating note a little too much after the manner of singers. Reproduced a second time with a new accompaniment, this phrase, short enough for that matter, meanders along through the length of an ardent *stretta*. This overture, without being a masterpiece, is not misplaced at the head of a work which commences, on the grand square of Palermo, with a chorus which is quite dramatic.

The entrance of the duchess and all this preparatory scene, in which the wine-heated Frenchmen insult the Sicilians and constrain Helen herself to sing for their low pleasures, lacks relief. One sees that the musician is very much embarrassed by these details and by these recitations, without which nevertheless the developed pieces cannot produce their effect. The cavatina which the duchess sings, as much in obedience to the demand of a French soldier, as to persuade the Sicilians to be patient until the hour of vengeance: *Du courage! . . . du courage!* has vigor; but it recalls too much, by certain flashes of the voice, *lampi di gola*, familiar to M. Verdi, the cavatina of the first act of *Ernani*. A trio, which ends in a quatuor, and almost without accompaniment, since it is only sustained by a few chords

of the orchestra, painful at its commencement, disentangles itself at last, and becomes a morceau not to be despised by the happy concentration of parts and the good effect thence resulting. The duo for tenor and barytone, between Guy de Monfort and the young Sicilian, Henry Nota, contains some good passages, particularly the phrase of ensemble :

Non, non, point de grâce !

which is that entrusted to the violoncellos in the overture. In the duo which we have just mentioned and which terminates the first act, there is one of those passages of dialogue between Monfort and Henry :

Quel ! malgré vos complots, échapper au trépas !

in which we recognize the influence of the style of Meyerbeer upon the talent of M. Verdi. This influence, which strikes one from the first measures of the overture, has left more than one trace more in the new opera.

(To be Continued.)

The "Mozart" of Oulibicheff and the "Mozart" of Jahn.

A PARALLEL.

It is an important fact for the peculiar greatness of Mozart, that, at a time which, with restless haste, is struggling after new forms and means of expression in music, and which feels itself too confined even in the more extended fields of action procured for it by the spirited outpourings of Beethoven's mighty genius—at a time which is not capable of moderating itself in anything it does, and, hence, cannot observe the due limits of Art, two men, gifted with high natural qualities, have dedicated their best energies and leisure to penetrate the life and doings of Mozart, to elucidate all their varied relations, and to place the perfectly immeasurable significance of his art in its true light.

Otto Jahn's comprehensive work is not concluded in the three volumes which have already appeared, and the musical world looks forward with deep interest to its continuation; but the marked tone of independence which pervades the book enables us to appreciate its spirit, and we are, consequently, even now enabled to draw a parallel between the two publications.

Just as no love is equal to first love, and as no second object can force itself into the heart side by side with the object of our first love, the love for nothing else in this world was in Oulibicheff's case to be compared to his love for the music of Mozart. He loved it as soon as he became aware of its existence; he felt the most intimate spiritual affinity with it immediately its first sound had moved him; its wonders caused him to thrill from head to foot, before he had tracked its ways—before he had played the eavesdropper and overheard its secrets in the workshop of the mind which created it. At the first glance, he had a presentiment that he could perceive in it the ideal of musical beauty; it became clearer and clearer to his inquiring spirit; it shone down upon and illuminated the profoundest secrets of his breast, and displayed to him, in the glory of tune, all that after which his mind was struggling, all that after which his heart yearned. It is perfectly intelligible that, with such a feeling of sympathy for Mozart, all other music, even that of the greatest masters, must, in his eyes, necessarily pale; that he should regard everything that preceded Mozart merely as the germ to be developed by the latter's talent, and all that followed simply as a falling off from its lofty excellence.

The best means at our disposal for the perception of the essence of beauty is love—that love which is founded upon spiritual affinity—it penetrates every depth, and seizes on the excellences of the beloved object with all the strength of the soul. It is true that, where Art is concerned, this love must proceed from an artistically-educated mind, in order to possess the value of the highest

kind of perception; such a mind is that of Oulibicheff. The great superiority of his book consists, thus, in the fact that love dictated it, and that the beauty of Mozart's music streams out bodily from its enthusiastic pages. How deeply Oulibicheff's glance dived into Mozart's nature is evidenced by the following passage :—

"But there existed in Mozart a second being, perfectly different from the one just portrayed; a being who thought every day of death, who passed whole nights at his piano, and, on the pinions of fancy, raised himself aloft to those regions, the secrets of which death alone can solve. For a long time, his contemporaries, and especially the population of Vienna, could not understand this being—they could understand neither him nor those works to which his melancholy, God-seeking soul has confided its most wonderful inspirations."*

But, on the other hand, there are certain dangers to be apprehended, when love, founded upon spiritual affinity, wields the pen of the biographer.

In such a case, the fancy is always predominant, and sees a great deal differently to what it really is; fancy cannot always resist the temptation of introducing a little of her own in the music she describes, and garnishing its clear meaning with much that is superfluous. This is one danger. The second consists in the fact that not all the works of a beloved author excite equal sympathy, and the enchanted eye is too much taken up by those moments when the heavenly meteor displays its greatest brilliancy, to follow the various steps of its development with equal interest, and not altogether lose sight of many interesting intermediate phenomena.

This affects the harmony of our judgment, as well as the completeness of the whole picture.

Whoever recollects the opinion contained in Oulibicheff's work concerning the spiritual tenor and the significance of the G minor symphony, will see in it an instance of the first kind of danger; the opinion given of *Die Zauberflöte* may serve as an example of the second.

It is by a completely different path that Otto Jahn has arrived at the full appreciation of and veneration for Mozart's productions. He himself gives us the best explanation of this in the introduction to his book, when he addresses to the friend, to whom the latter is dedicated, the following words :—

"And thus we met also in our experience of the fact that, at one period of youthful development, Mozart grows strange to us, and incomprehensibly becomes for our minds, restlessly struggling and soaring out into the Infinite, a master who does not complete the fermenting process of passion in works of Art, but, after completely separating all that is impure and turbid, produces perfect beauty. Thus, when, at a more mature age, we are brought back to him, we are astonished at the wonderful richness of his art, and also at ourselves, for having been capable of feeling coolly towards it."

From these few admirable words, in which Mozart's artistic elevation is so well and so concisely described, we speedily obtain a correct idea of the point from which Jahn considers Mozart's works: it is that of the man of mature mind, of clear consciousness, and of sure discernment.

Youth, for the most part, seeks in Art only a refulgent expression for the glowing impulse of its own heart, and the more any particular period fosters the passions to excess, and carries a defiant banner at the head of new tendencies, the more surely will youth, intoxicated with these tendencies, and the ideas on which they are based, follow those who bear their standards in Art, and feel but little, if any, sympathy for that ideal beauty, which has already overcome all that is impure and turbid in passion, without going through the process of fermentation in Art itself.

After what has been said, we feel sure that Jahn will not introduce anything capricious, anything emanating merely from his own fancy into

* Even at the present day, there are many, who lay claim to a high æsthetic education, capable of saying nothing more than that Mozart is the Singer of Love; that joy and merriment, grace, jokes, and good humor are the distinguishing marks of his muse! How many are there, who, having thoroughly probed all the depths of his art, are capable of comprehending those manifestations of his genius which flash so wonderfully from out the second finale of *Don Juan*, the *Requiem*, the priest's music in the *Zauberflöte*, and the numberless adagios of his instrumental works!

the works of Mozart, and that every one of his decisions will be distinguished by that objective preciseness and clearness peculiar to the quiet, although affectionate, investigation and appreciation of calm reason. The pure, unselfish love for the Beautiful, a love which shines forth from every line, and which never suffers from the deepest research into technical elements, into the process of conception and creation, and into the connection between life and Art, lends Jahn's work the stamp of infallibility, and in those passages where his enthusiasm breaks loose, the warm expression of overpowering feeling and of the free homage of ripe judgment is doubly powerful, because we know that it sprang not from original sympathy, but from the deepest, the most penetrating investigation, appreciation, and appropriation.

While the enthusiastic admirer of Mozart's art meets, as a rule, in Oulibicheff's descriptions and opinions his own love and enthusiasm, that which he has felt and acknowledged by the force of his own sympathy—only more brightly illuminated and raised from the depths where they lay concealed—he finds, in every page of Jahn's book, new elucidations, and surprising hints pointing to beauties and delicacies, based on the peculiarity of the musical art, and accessible only to an investigator, who is a perfect master of every technical secret, and penetrates deeply into all the details, analyzing and comparing them with affectionate patience. Oulibicheff will fascinate the enthusiastic admirer of Mozart by many a glance, before which some one or other of the rich wonders of Mozart's art, rising brilliantly, unfolds itself in its full significance and in all its indescribable beauties: but such rapture will always resemble that which thrills through us when we meet with, in some congenial mind, the clear expression of ideas and sensations which we ourselves have only indistinctly felt, and the reader will joyfully exclaim: That is spoken exactly after my own heart; I now perceive in the full light of consciousness what I have long felt, but only obscurely. But still more frequently will he come across opinions at which he will rejoice, as at the meeting with some congenial spirit, with equal appreciation, through love and enthusiasm. Jahn, on the other hand, will always be a guide, who—when, intoxicated by Mozart's music as a whole, we abandon ourselves unconsciously to the rapturous impression it produces—directs our attention to numberless important details, to significant living figures in the picture, to the peculiar lights and shadows, to the charm of the musical arabesques, as well as to many hidden witty allusions and delicate turns, thus causing, as it were, Mozart's works to spring afresh into existence before us, and then bringing them and their most hidden musical qualities, as well as their close spiritual connection, as near to our powers of appreciation as they previously were to our mental vision and our feelings.

From what has been said, the reader will perceive that Oulibicheff's work will always be a favorite book with all Mozartians, properly so called, that is to say, with those admirers of the great master, who sympathize with the peculiar nature of his works, and with their inmost soul; who see in his compositions the ideal of musical treatment, and who perceive the glorification of spiritual existence, such as it reposes in his productions, but cannot distinguish it anywhere else.

Jahn's book, however, will prove an acceptable gift to all connoisseurs and lovers of music—including even the warmest of Mozart's admirers—whenever they desire to arrive at a quiet, deeply-penetrating, certain idea and explanation of his rich life and richer art; Jahn's opinion of Mozart will always satisfy them; and, while his ripe respect for the sublime master will agreeably touch them, and confirm them in the true appreciation of him, his book will always maintain the sacred inspiration of a psychological-historical sketch of character.—*London Mus. World* (from the *German*.)

Handel's "Susannah."

(Translated from the *Niederrheinische Musikzeitung*.)

When we printed, in No. 50 of this journal, in the

second year of its publication (1854), a notice by that highly esteemed writer Gervinus, who was the first to announce to the musical world of Germany the existence of an oratorio called *Susannah*, by Handel, and, also, favored us with a translation of the book (printed in No. 51 of the *Neiderheinische Musikzeitung*, December 23, 1854), we had no grounds for expecting, after the lapse of so few years, such an excellent edition of the score and pianoforte arrangement of a work which, for us, was new, as the version contained in the first portion of the edition of Handel's works, issued by the *Deutsche Handel-Gesellschaft* (German Handel Society), engraved and printed by Breitkopf and Hartel, Leipzig, and which now lies before us.

The editing of the score for the press, and the getting up of the pianoforte arrangement have been undertaken by Julius Riets, while the restoration of the work from sources formerly unknown, has been effected by Friedrich Chrysander. The German words are by C. G. Gervinus, with certain alterations which we have already mentioned. The translation is, in every respect, excellent, in a literary as well as a musical point of view.

The oratorio of *Susannah* was (according to Chrysander's preface) composed between July 11th and August 24th, 1748, in Handel's sixty-fourth year, and produced in the following Spring season, at Covent Garden Theatre, London. The accompanied recitative, airs, and duets, as well as the trio and overture, were printed and published immediately afterwards. The full score was issued by Randall, Wright and Arnold. The same preface gives us also the curtailments, after the manner of Handel himself, who again produced *Susannah*, in the year 1759, a few weeks before his death.

Concerning his authorities, part of which—though it is true, known—had not been used, while part of them had remained unknown until lately, and the examination of which gives the edition of the *Deutsche Handel-Gesellschaft* a superiority over all previous ones, Chrysander enters into the following details:

"With regard to what has hitherto been done, as far as the authorities are concerned, we are placed in a very favorable position. While our most ambitious wishes were limited to a view of those original manuscripts and other aids, the existence of which was known, a completely new and unexpected source of information was opened to us by the discovery of Handel's own copies (*Hand-Exemplare*).

"The original manuscripts of nearly all Handel's works, and the beautiful copies of the oratorios by his amanuensis, J. C. Smith, were previously known. Both collections, for nearly a century in the possession of the royal family of England, had, by the gracious kindness of Her Majesty, Queen Victoria, and His Royal Highness Prince Albert, been placed in the most liberal manner at the service of writers.

"Critics were, moreover, acquainted with, although they had never fully profited by, the Handelian manuscripts, which, through some unknown circumstance had come into the hands of Lord Fitzwilliam, and for years had, as part of his rich musical collection in the Fitzwilliam Museum, Cambridge, been accessible to the public. These seven volumes, also, consisting mostly of sketches, or of occasional interpolations (*gelegentlich eingefügten Sätze*), have proved rich in materials for all the first three numbers of our first annual series.

"With these resources, a reliable edition might, at a push, be produced. But, as we find in Smith's copies, as well as in the printed editions to which we have access, many deviations from the original manuscripts, deviations of themselves appearing perfectly justifiable, but not to be explained by the materials in our possession, we had always to regret the loss of the parts used at Handel's performances, or, as the fragments of those parts hitherto brought to light afforded little information, the loss of the old private copies. They were, however, not lost. When no one any longer believed they could still be preserved by any of Smith's descendants, they were offered for sale in the year 1856, by an antiquary in Bristol. In consequence of this, they came into the possession of M. V. Schoelcher, one of the most zealous members and promoters of our society, a gentleman who, while preserving them with the utmost care, is always ready to place them at the disposal of every scientific inquirer.

"This increase of our authorities materially augmented our labors, for the private copies are full of remarks, alterations and additions, part of which were to be cleared up only by means of the most patient research. We are, undoubtedly, entitled to consider it a fortunate circumstance that the preparatory steps towards the task undertaken by the *Deutsche Handel-Gesellschaft* had to do with materials which rendered a perfectly exhaustive edition possible for the first time."

The fact of these particulars having become known will, without doubt, exercise a considerable influence in extending the circulation of the *Deutsche Handel-Gesellschaft's* edition, which will thus be not only a beautiful and honorable monument of the love of the present generation for the fame of its native land and works of sterling music, but, at the same time, the first perfect edition, most carefully treated, as far as criticism is concerned, and corrected in conformity with priceless new sources of information, the authority of which, at the performances of Handel's works, and, consequently, in the serious study of them, can henceforth not be neglected.

We had an opportunity, yesterday and the day before, of hearing the rehearsal and performance of the oratorio of *Susannah*. We are indebted for this interesting treat, to the Städtischer Sing-Verein, and its director, Herr Brauning. The performance, with full band and organ, as well as the recitatives and airs with pianoforte accompaniment, was at the same time, a worthy inauguration of the new building belonging to the Cologne Conservatory, the principal room in which is used by the Sing-Verein and the Musikalische Gesellschaft for their meetings. The public were admitted by invitation from the Committee of the Verein. The peculiar state of the Verein and the immoderate heat rendered curtailments unavoidable, but what was actually played proved amply sufficient to give a just notion of the character of the work; and the performance, which lasted about two hours—in spite of the short time for preparation, and the influence of summer on the attendance of the executants (especially the gentlemen, of whom there were, by the way, some admirable singers, although in small numbers, present)—was, on the whole, successful, while, in some particular instances, it was excellent. Under the latter category we may include the recitative and airs of the alto part (Joachim, Susannah's husband), which we shall rarely hear rendered more pleasingly, and with more simplicity and feeling.

Of the composition itself, the performance has, generally speaking, justified and borne out, in our mind, the opinion pronounced by Gervinus, from which we will again make the following extract, because now that the score is to be procured, we think his opinion will meet with a more general response, and give rise to deep investigation. He says, among other things:

"*Susannah* dates from the same period, the first fifty years of the last century, in which all Handel's greatest works were written, and, although differing in its whole character, and differently colored, from any of Handel's other oratorios, is, from this very peculiarity, highly attractive, and particularly adapted for private performance by a connected series of solo parts. It is, probably, material circumstances which have excluded it from music rooms. In England, exception was, very likely, taken to the subject, which, however, is treated in the most becoming and moral manner. Then, again, the work is too long. *Susannah* in an unmitigated form would, perhaps, exhaust the patience of an English public, which is energetic even in its amusements, and will actually sit out a three-act farce after a Shakspearean tragedy, which with us always requires to be cut.

"But what ought to have excited a preference for this work more than for many others, is its greater facility. It cannot be pronounced equal to any of the historical oratorios in profundity and loftiness, but it will, perhaps, more than all the rest, fascinate a public accustomed to opera and modern musical compositions. The great reason of this is that it exhibits to us an operatic plot treated in a completely dramatic style, a plot which every one present, even though uneducated, fully comprehends, and to enjoy which the mere words produce a fitting frame of mind, in which the working of the clear and simple music finds, without any hindrance, a place. Apart from the prophetic loosening of the knot (which, by the way, is treated in quite an unprophetic manner even by the author of the book and by the composer), the whole plot, as given in the words, might be conducted in exactly the same fashion at the present day. It is represented by the author of the book without any local or national coloring, and this peculiarity of the words has, as is always the case with Handel, acted directly on the character of the music. The recitative and airs, which alone forward the action, are, it is true, by no means compositions in the modern style, but then again, they are not rendered unintelligible by any old-fashioned or foreign national coloring. To this we must add the fact that the purport of the subject, treating of the peaceful, though interrupted bliss of a morally pure, simple marriage-bond, required in the fundamental tone of the music an idyllic simplicity, for which reason all those *bravura* pieces and artistic figures, which in old music, frequently produce a strange impression

on us, are excluded. Whatever is more in the modern style and comes nearer the feelings of the present day, is expressed in song-like pieces, which, under another name, might be sold to any one as compositions of recent date. They nearly approach national songs, and, in each instance of this kind, the popular nature of Handel's music is exhibited in the most graceful and most simple manner.

"The composer saw and followed up the intention of the poet of leaving the most important part of the action in the hands of the principal personages. The choruses interfere with the latter neither by their number nor their weight; their, comparatively speaking, small value may have contributed to banish this oratorio from associations where the chorus is especially in great request. In three parts, of two scenes each, the action is unfolded with wonderful evenness, and simple, natural truth. The first of these scenes shows us the happiness of the married couple, Joachim and Susannah, but, at the conclusion of the scene, the shade of an evil presentiment clouds that happiness; the second introduces the two Elders, in pursuit of Susannah; the one mild and enthusiastic, the other, rough and passionate, and discloses their wicked design. In the third scene, Susannah, grieving and alone, is, by the outburst of her loving maid's grief, once more warned of the misfortune which threatens her, and which is then developed by the bursting-in of the Elders, the climax being formed by a masterly trio (not dissimilar to that in *Acis and Galatea*). The elegiac tone of the fifth scene (Susannah's sentence) is then changed into one of sudden suspense by the entrance of young Daniel, while, with the return of Joachim, the action also, and its musical expression, reverts to the first idyllic and peaceful tone. The final duet of the once more happy pair then significantly takes us back to the opening duet, in which they sang their as yet undisturbed happiness. Each of these scenes is carried out in a different, but equally appropriate character; each is equally smooth and rounded off, so that the hearer never stumbles over anything uneven, unexpected, or strange—so that the composition appeals most profoundly to the most natural feelings, by proceeding with simple truth, as though each note and each piece *must* be just what it is. This inward necessity is the last and highest beauty in all Art."

Cologne, July 14, 1859.

L. B.

The Encore Swindle.

(From Punch.)

Excellently well done, Mr. Sims Reeves. Remarkably well done, Mr. Sims Reeves. You have *Mr. Punch's* plaudits, the least whereof will in your opinion outweigh the opinion of a whole Surrey Hall of groundlings, Mr. Sims Reeves.

So there was a great crowd in that Surrey Hall, to hear Miss Dolby, and Madame Bishop, and yourself, and others, and the lovers of music permitted themselves to go on as follows:

"The first piece set down for Mr. Sims Reeves was *Fre Poco*, which he sang with only too great effect. He left the orchestra amidst great applause, which, as usual, was extended to a vociferous encore."

That is to say that, having paid to hear you in one song, and being pleased with you, they endeavored to obtain a second without paying for it. Well, you did not think proper to accede to the demand, and the amiable audience got into a rage, and would not even listen to an explanation. They "waxed furious," according to the report, because you would not be robbed. However, after a good deal of riot, they condescended to listen to the explanation. It was—

"To the effect that Mr. Reeves, having to sing two other pieces, could not repeat so trying an effort as that just made."

This, Reeves, was a conciliatory explanation. The crowd had no right to ask it, but, it being made, we certainly agree with the reporter that it

"Ought to have satisfied everybody. It did satisfy all but an excited minority, who, in spite of overwhelming cries of encouragement to the conductor to proceed, persevered in hissing, groaning, and hooting. This disgraceful scene lasted about half an hour, and was only terminated by the performance—despite all demands to the contrary—of the Wedding March, in *Midsummer Night's Dream*. The drums, trumpets, and violins had fairly the best of it, and the proceedings were tranquil enough till Mr. Reeves made his second appearance. Volleys of hisses, groans, and catcalls mingled with the vehement applause that saluted him. For some minutes he took this unusual reception in good part, bowing and smiling at every outburst of the popular humor as if it were unmixed flattery."

Half an hour of blackguardism, vainly sought to be put down by the decent portion of the auditory. We are happy, however, to read that they were the majority, and even at the cost of prolonging the scene, they gave battle:

"But this sort of thing soon gets beyond a joke, and when it was evident that a mischievous few, at various entrances of the building, were determined Mr. Reeves should not be heard, a contrary resolution was expressed with equal decision. Deaf-

sing peals of cheering were kept up in order to intimidate the disturbers, but still they held out. In vain the great singer tried the effect of his soothing art upon the disturbers. They broke him down in the second verse of 'When thou wilt be my Bride.' In vain he bowed in his sweetest notes, 'My breast doth swell with pride.' His offended admirers answered with impenetrable derision. Clenching his music scroll, he exclaimed, 'I am too much of an Englishman to be beaten!' and coolly took a chair."

However, the majority was now determined on having an end to "this sort of thing," and, in obedience to angry demands for the expulsion of the offenders, the necessary steps were taken, and divers blackguards were eliminated, receiving a smiling greeting from Mr. Reeves as they were dragged away.

"Thus by degrees the tumult was subdued, the song was recommenced, and Mr. Reeves retired amid a tempest of unqualified applause. Half an hour later he sat down to the piano to sing 'My Pretty Jane.' The cheering that followed was immense, but scarce a single voice ventured to ask a repetition. To the universal surprise and delight, the exultant tenor came back and sang to his own accompaniment the 'Bay of Biscay.' Of course this completed his triumph, and Mr. Sims Reeves finally retired from the orchestra a greater favorite than ever."

All very well, and Mr. Punch, as has been said, is pleased to congratulate Mr. Reeves very heartily on the pluck he exhibited. But the scene arose, as many similar scenes have arisen, from the ignorance of English persons, as to the law of *meum and tuum*. No doubt that amid that crowd of noisy, ill-bred fellows, there were some who supposed that they had a perfect right to command the great artist before them, or Miss Dolby, or Mad. Bishop, to give them as much music as they chose to call for, though they had paid only for what was set down in the bill. Now, if there were any such, and one of them were a tailor, what would he say to Mr. Punch, who, having bought a waistcoat of him, should insist upon having another for nothing, because the first pleased him so much. "But O," comes in the coarse and material mind, "that's different. A waistcoat is a thing—cloth, buttons, thread—a song's only a noise." Well, let us concede that the tailor cannot understand us, and let us take a dentist. Suppose he has pulled out a tooth so neatly for a guinea that Mr. Punch, patient, insists on having a second pulled out without extra pay. Come, if a song is only a noise, an extraction is only a pull. "But that would be dishonest, he has been learning for years to pull out teeth; then there are his name and reputation, and his time." Granted, and that Mr. Punch would be a swindler, in the case of the waistcoat or of the tooth. What of the singer? Has he not been learning for years to get out the high note that delights you. Are his name and reputation less valuable than the dentist's? Is his time less valuable?

The fact is, painful as it is to declare it, that everybody who attempts to enforce (mind, we don't say anything against a complimentary request) a second performance of what has already been given, is a person who is endeavoring to procure a valuable thing without paying or intending to pay for it. The name the lawyers call such a person hath been given above. When this is thoroughly understood, and that a "peremptory encore" means a forcible theft, we shall have no more such disgraceful scenes as that at the Surrey Hall.

Meantime Mr. Punch appends, with much approbation, the following passage from the excellent remarks of his contemporary, the *Daily Telegraph*, upon the whole business:

"Singers have too long been oppressed by the tyranny of encores and the almost brutal exigence of musical audiences, and it is time that artists should make a bold stand, and emancipate themselves from an intolerable thralldom. The 'general decree' of five thousand persons cannot be permitted to force a man to ruin the finest voice that has been heard for years."

If it were the most worthless, instead of the finest, the argument would be just the same. No audience has a right to dictate in the matter. If the singer chooses to oblige people with a repetition, well and good; but, if he declines, the audience ought to apologize for having asked what was unreasonable. The days of "kyind patrons," and "generous benefactors," are gone by, the artist is on a perfect equality with his audience, and gives them the fruits of his skill in exchange for their money. Let him be on the best of friendly terms with them, but let us have no sneaking submission on his part, no insolent patronage on theirs. And so, bravo and farewell, Mr. Sims Reeves, and may the shadow of your moustache never be less.

Roger, the French Tenor.

The Paris correspondent of the *London Literary Gazette* writes:

Some of our readers will perhaps remember that last winter an extraordinary sensation was produced by a sudden *extinction de voix* which seized Roger in the last act of *Herculeum*, and during which he went almost insane with despair, dashed the diadem from

his head, tore his hair, and got the audience quickly on his side from his severe and irrepressible suffering. This was the first unmistakable *coup de cloche* of a dramatic career which is now closed. The administration of the *Académie Royale* had for some time past been mindful of the decrease of voice of the once so brilliant artist, and the occasion was taken of the scene I mention not to reëngage Roger. It so happened that from that time to the present he has sung remarkably well, better than he had done for years even, and I must confess I heard him myself last week in the *Prophète* (if I mistake not, the day before his accident,) and was really surprised at the amount of voice of which he could still dispose. The Friday's performance over, Roger went down as usual to breathe the fresh air at a very fine chateau he has at a couple of hours from Paris, and took to his unluckily favorite diversion of pheasant shooting. He had got through a hedge, and was pulling his gun through after him by the muzzle, when the trigger (the gun being at full cock) caught in some branch, was pulled as by a finger, went off, and the entire contents lodged in poor Roger's right arm. He walked home, and medical assistance was instantly sent for. The whole upper part of the limb was shattered, and the first looked sufficed to show that amputation from the shoulder, or rather what is termed disarticulation, was necessary. The operation was performed, borne with wonderful firmness, and the patient is doing well for the moment, though in these cases, unluckily, a mere change of atmosphere may often be sufficient to bring about a fatal issue. As I said in the beginning, the celebrated tenor's exclamation was: 'I suffer more supportably this, than much that was done to me at the Opera.'

Roger will be a loss, from the excellent example he gave to young artists. His was the existence of an artist of the sixteenth century; love for his art, or I should perhaps say, for the accessories of his art, absorbed him. He was one of the finest musicians possible, having now and then accomplished the *tour de force* of singing some difficult part with only one rehearsal. He spoke nearly every language; and to obtain an historical detail which he might look upon as useful to the composition of some of his rôles, he would not have hesitated to start off to St. Petersburg or Lisbon at once, or no matter where. He neglected nothing in his study of a personage to be represented; and his attention to costume, attitude, walk, and all the minor details that make up a character, was scrupulous beyond measure. He was one of the best actors on the French stage, and I have seen little touches of genius on Roger's part, that would have done honor to Kemble or Kean. It must be avowed, the weak part of Roger was the voice. This was, in the beginning, a charming, but not a powerful one, and, had Roger remained at the *Opéra Comique*, he might have lasted till fifteen years hence, for he is under forty now. But he was possessed by a fixed idea, a dream, a mania! to play *Raoul* in Meyerbeer's *Huguenots*. He has often been heard to say: 'From the moment I saw the fourth act of the *Huguenots* I felt that I would and must give up every thing to be able to impersonate *Raoul*.' This was only to be done by passing over to the Grand *Opéra*, and when the first opportunity of doing so occurred, it was seized eagerly by the young artist, who ought, on the contrary, to have resisted any idea of the kind. For four or five years Roger was a leading 'star,' and his 'creations,' as the French term them, of *Jean de Leyden*, the fanatic, of *Fernand* in the *Favorite*, and of two or three others of the same sort, were worthy of the greatest artists of other days, but the actual voice endured a very short time. Originally too weak to struggle against the enormous space, and the tremendous sonority of the loudest orchestra in the world, Roger committed the worst of all faults, he forced it. From that hour, of course, all hope was lost, and Roger did what all singers do who are utterly ignorant of the ways in which a voice is developed, guided, or preserved, he took to producing his voice from every part of him, save the only natural ones, throat and chest, and sang from back, shoulders, arms, and legs at once, drawing his breath like water in a force-pump, from the lowest depths, and with the utmost labor imaginable.

Yes, I repeat it, Roger is a great loss; there was (harring the voice) a curious complexity, if not completeness, in his talent, and I again say he was most precious for the rising school of young artists, who have small or no respect for their art or for the public; whereas, the man I am speaking of would have consumed his very life in exertions for both.

A SUPERB ORGAN.—It gives us great pleasure to chronicle the successes of American mechanics, especially in those departments which call for exact knowledge and good taste, as well as ingenuity and skill. And although the organ is one of the oldest of

mechanical contrivances, still there is no branch of industry that calls for more varied faculties and acquirements than this. A very short inspection of the instrument we are about to describe, as it stands without a case, will show how many wants are to be provided for, how many difficulties are to be met, in order to group into one effective whole all its complicated machinery and marshal into one body all its forest of pipes.

This organ, built for the new St. Joseph's Church, Albany, is the largest instrument in this country. As the church is about 250 feet long, the power of the instrument is none too great. There may be one or two organs in America which outnumber this in registers or pipes; but, if so, the registers will be found to be half or incomplete stops, or used for some mechanical purpose—such as couplings or tremulants, while the number of pipes will be increased by the use of those of small or inefficient size. This organ is the first in New England built upon a 32 feet scale, and, so far as we have been able to ascertain, the first successful one in the country. This fact alone would make it superior in size; but if we examine the list of the stops, (meaning the sounding or musical stops) we shall find one of 32 feet actual length; five of 16 feet, besides three more giving the 16 foot pitch; seventeen of 8 feet, besides 3 more giving the 8 foot pitch. The size of the sound board, bellows, and the general plan of the organ are far beyond any hitherto attempted here. There are four different pressures of wind, which will account for the fullness, roundness and firmness of tone throughout the instrument.

But while power is one of its most noticeable features, the builders have not lost sight of beautiful and delicate qualities. The choir-organ is as sweet and melodious in its tone as the great and pedal organs are grand and impressive. The great and the swell organs contain stops of remarkable beauty. The voicing throughout is remarkably pure and clear, being entirely free from hissing and windiness. The reed stops are very fine. The trumpets are powerful in the extreme, but yet smooth; while the hautboys and clarinets are unsurpassed for equality and finish of tone, and are uncommonly good imitators of the instruments whose names they bear.

There are also several new stops which these builders were the first, in New England certainly, to introduce;—for instance the Viola di Gamba, as made in Germany, and the Flutes Harmonique and Octaviane. The name Viola di Gamba is not new here, but the stop is. In this organ that stop is a perfect imitation of the instrument, and is so strong and pungent as to be easily discerned even when played with all the 8 and 16 feet stops. The Open Diapason of 32 feet is a great success; even the lowest notes are as prompt and as clearly defined as any in the scale, qualities not common even in the best organs of Europe. The balance of power and the artistic blending of tone are remarkable features, and, on the whole, the most important for the success of an instrument of this size.

Another thing which organists will heartily appreciate, is the introduction of the Pneumatic action; it is applied to the great, swell and pedal organs separately, and in such a manner that the touch of the full organ, with all the couplings drawn, is scarcely heavier than that of a grand piano. The advantages of this wonderful mechanism will be apparent to any one. It is said that it requires twenty-four pounds pressure to play the full organ in York minster, and certainly all rapid movement is out of the question where so much power is expended. In this instrument the organist can bring down all its thunders, as easily as make it whisper like Ariel.

The number of registers is sixty, of which forty-eight are musical, and twelve mechanical. These sounding stops run through the entire compass, there being no half or incomplete stops in the organ. They are distributed as follows: 16 in the great organ, 12 in the swell, 10 in the choir organ, and 10 in the pedal organ.

The key-action is reversed, so that the organist faces the altar, with the congregation.

On the whole the builders are to be congratulated upon this great work, and we especially envy the church which is to have such a magnificent instrument. Repeated hearings have only strengthened our impressions of its grandeur, its completeness, its beauty of tone, and its perfect adaptation to the purpose of public worship.—*Transcript*.

AN ORGAN IN A SHOEMAKER'S SHOP.—It is doubtful if any town in the States can produce a greater number of good singers and musicians, in proportion to population, than the ancient and pleasant town of Reading. Although her citizens are all workers, being busily engaged either in farming or shoemaking, especially the latter, they find time to cultivate the divine art of music, and with great success. Of this the public have evidence in the excellent performances of the company of Reading "Old Folks," whose concerts have been so popular all over the country, and who were first to give these unique entertainments. Not to possess musical talent ap-

pears to be the exception rather than the rule among the good people of the town, as all visitors will find abundant evidence. A novel illustration of this fact may be seen at the workshop of Mr. Preston Richardson, a worthy shoemaker, who for a number of years has had in his shop a small church organ, of fine tone and considerable compass. Mr. Richardson is a great lover of music, and is wont to vary the monotony of his daily labor by occasionally evoking from his favorite instrument some "melodious measure" that banishes thoughts of care, sends a thrill of pleasure through dormant sensibilities, and gratifies those finer feelings which are so apt to be overlooked and starved in this bustling, greedy world. The example of the father has not been lost upon the son, who inherits the same love of music, and has acquired such proficiency as to be employed as organist by one of the churches in the town. The elder Richardson is also an excellent violinist. It is nothing remarkable to find a person fond of music, but it is doubtful if another instance can be found where a mechanic has set up an organ alongside his work-bench, and alternately perfects a piece of handiwork and performs a gem from some oratorio, a popular melody, or the tune to some grand psalm. The mechanics of the present day, and workers of all sorts, whether of the head or hands, are too chary of time and money to indulge in any such eccentricity, ennobling though it be.—*Journal*.

RUSKIN is thus summed up by a writer in *Frazer's Magazine*:

Unquestionably, one of the most remarkable men of this—may we not say of any?—age is Mr. Ruskin. He is, if you like, not seldom dogmatic, self-contradictory, conceited, arrogant and absurd; but he is a great and wonderful writer. He has created a new literature, the literature of Art. . . . In fact, Mr. Ruskin, properly speaking, does not teach Art at all, but nature. He has done more for Art, perhaps, than has ever yet been done by man [in England], but it has been by bringing men in a serious, humble and teachable spirit to nature, and giving them something like a true idea of that which at best they but dimly apprehended before—how awful and beautiful she is, how full of love and sympathy for man, how majestic, how tender, how holy, how pure. . . . Mr. Ruskin has been assisted by a style singularly clear, rich, and powerful. Every inventor of a new philosophy has in some sort to invent a new vocabulary; and Mr. Ruskin's perfect command of a language surpassing all others, dead or living, except Greek, has enabled him to do this with extraordinary success. That in the detail of his work he is eminently inconsistent, there can be no doubt. The first volume of "Modern Painters" is partly intended to prove that the old masters knew nothing about Art; and when you have read it, you have a greater veneration of the old masters than ever. The reason is, that Mr. Ruskin's own principles have improved your taste, and made you admire what he himself professes to despise. He has found out for you some faults in the old masters; but he has also taught you to look at nature in such a way as to see more of all that is admirable in her; and the consequence is that the old masters, who caught the spirit of nature, even where they erred in the detail of representation, are more than ever precious in your eyes. In one page Mr. Ruskin will tell you to copy nature leaf by leaf, and grain by grain; in another, he will tell you that if you do so you will be quite wrong. In one chapter he will tell you that Turner is above all artists, past, present, and to come; in another he will tell you that there is no good Art but the pre-Raphaelite, which is certainly, in some respects, the very opposite of Turner. Yet for all this, and for all his arrogance, dogmatism, and egotism, he is one of the most delightful and instructive of writers.

Dwight's Journal of Music.

BOSTON, SEPT. 10, 1859.

MUSIC IN THIS NUMBER. — Conclusion of "Morning," a Cantata, by Rini; and two more pages of the opera *Don Giovanni*, as arranged for the pianoforte.

Richardson's New Method for the Piano-Forte.

Of making books there is no end, — especially of instruction books, "Schools," "Methods," and so forth, for learners of the Piano-Forte. One wonders, seeing that the elements of music are so simple and so few, and so necessarily the same essentially in every book which undertakes to state them, and seeing that the whole routine of mechanical practice, with all its little arts and processes, its scales and runs and leaps and hand-full chords, has been laid down over and over again by almost every teacher — for almost every

teacher makes a book — one wonders, we say, what demand there possibly can be, in reason, for a new method. The best teachers, it is true, care practically but little about any book; knowing well enough the things to be learned, and knowing the condition of the individual pupil, they can always furnish him with the right kind of exercise at the right time. Still the notion prevails, and it is not entirely an imagination, that it is well to have the substance of the whole course — the elements and the right order of attacking and of gradually mastering them, put down in black and white, in palpable and solid shape. Pupils and parents will hardly believe that they have anything unless they have a book. And there is room for a great difference in books. Any book, which contains the essentials, may answer well enough for a pupil of rare insight and energy, with a wise and faithful teacher; but these cases are so few, that it becomes desirable to have a really good book; and efforts to produce such will not cease so long as experience finds anything superfluous, impracticable or wanting in the books in use.

We thought, six years ago, that Mr. RICHARDSON had put together, in his "Modern School," about the most complete and practical course of exercises for general use, that had appeared. But it seems he was not quite contented with that large measure of success; he has taken advantage of the criticisms of teachers, relating chiefly to the too early introduction of difficulties and of formidable pieces in the course, to try to make the thing more perfect; and he has succeeded, having in fact completely remodeled and worked over the old matter, and filled in with new where there were breaks and leaps of too abrupt a character, till he has actually made a new book of it, and one more complete and more available than the old one.

We do not understand him to lay claim to any originality: — indeed how can there be any in such a work? But he has embodied in the most clear form and the most useful order the results of all the modern pianoforte practice. After the usual elements and definitions, he begins with an uncommonly full and nicely graduated series of five-finger exercises, interspersed at intervals with tasteful little pieces, to relieve the dryness and excite the musical imagination, which he calls "Amusements," and, at wider intervals, "Studies" for the mastery each of some technical speciality. The practice of Scales is prepared for by exercises upon those bits of scales in which the chief difficulties occur, namely of passing the thumb under the fingers. Then comes the grand Scale practice; beginning with one scale, and almost exhausting it by trying it in octaves, in sixths, in thirds, in contrary motion, &c.; then a few "amusements" and "studies," and another scale (in the next related key), and so on till the circle of scales is complete. We could only wish that the author had finally put them all together, to be played through continuously in a circle; but this the teacher can easily suggest.

It is in this part of the work (five-finger and scale exercises), that the heart of the whole matter lies, and Mr. Richardson has done wisely to lay out his chief force in this. It would not be possible, we think, to find a course of exercises more finely graduated. The other matters, arpeggios, chords, ornaments, expression points, &c., are all well enforced; and a good brief statement

of the simplest essentials of Harmony, with a pretty full Dictionary of Musical Terms, completes the volume.

So much for the mere rudimental and gymnastic part of the work. A matter of equal consequence, as bearing upon the education of a true musical feeling and taste in the pupil, is the selection of actual pieces of music, or music for itself, as a live thing of beauty, with a soul in it, and not the mere dry bones and frame-work. In his former book Mr. Richardson gave many beautiful pieces, from the best composers; but some of them were much too difficult. The present selection is more practical, while it is equally excellent in quality. The pieces, from the smallest upwards, meeting the young traveller each at the right point in his toilsome ascent, are unexceptionable in point of taste and style; and there are many of great beauty. The Sonatas of Clementi, the Nocturnes of Field, the works of Schulhoff, Dreyschock, and others, are drawn from for short and pleasing movements, and we notice several of the "Songs without Words" by Mendelssohn.

The work, as we learn from the publishers (Messrs. Oliver Ditson and Co.) is already having a great sale, and we trust it will lead many in the right path, out of the regions of mere polka trash and empty *presto-digitation* (as some French critic calls the mere light-finger business) into the practice and delights of Art in the high sense.

We forgot to mention that two editions of the work are issued, one with the American and the other with the German marks for fingering. On this vexed question we have no opinion; whether you count five fingers, or four only with a cross for the thumb, it does not matter; pity only that teachers and publishers had not long ago united on one system, and one only. For ourselves,

How happy could we be with either,
Were t'other dear charmer away!

Musical Chit-Chat.

The Opera at the Boston Theatre will not commence until Monday, Sept. 26, in consequence of a few days postponement of the opening in New York. There it is announced for next Monday evening. During the two weeks Mme. CORTESI is to appear in *Norma*, *Trovatore*, *Lucrezia*, *Poliuto* and *Saffo*; Mme. PEPITA GASSIER will appear in the *Sonnambula*, *Il Barbiere*, *Ernani* and *I Puritani*; and these two prime donne together in *Don Giovanni*. Other artists mentioned are: Mme. COLSON (it is to be hoped this is true), Mme. STRAKOSCH, and Signors BRIGNOLI, GASSIER, AMODIO and JUNCA. MARETEK is leader. From this we may gather what we have to expect in the following two weeks in Boston. Those two little rehearsal seasons over, the troupe will, it is understood, repair to Havana. The *Home Journal* says:

Madame GASSIER has accepted a second engagement in the Cuban city of luxury, Havana, for the approaching winter season, upon terms equivalent to two thousand five hundred dollars per week, in addition to a free benefit — conditions which we are inclined to consider unprecedented in the experience of any *prima donna* either in this or any other country.

What "Parlor Operas" may be precisely, we are not informed; but the *Tribune* states that Mr. and Mrs. HENRY DRAYTON, who have been playing with uninterrupted success their Operettas ("Parlor Operas") in London and the provincial towns, have just arrived in this city, and intend soon to commence their special entertainments. The *London Times*, and the other English journals, all have farewell tributes of honor to these artists. Mr. Drayton is an Ameri-

can, and a graduate of the Paris Conservatory of Music. Mrs. Drayton is of English birth.

MADAM ANNA BISHOP has once more arrived in New York; her name is proclaimed in multiplying-mirror advertisements as the grand attraction to the Palace Garden Music Hall this evening; to be supported by a grand orchestra under the direction of CARL ANSCHUTZ. Other artistic phenomena there of late have been the pianists ARTHUR NAPOLEON and GUSTAV SATTER, the singer Miss BRAINERD, the violinist DOEHLE, &c., &c. . . The MENDELSSOHN UNION, in New York, commenced rehearsals this week:—we shall be glad to hear a like report of any of our own societies.

The *Deutsche Musik-Zeitung*, the excellent German musical journal, published semi-monthly in Philadelphia, has completed its third year, and comes to us full of promise announcing new arrangements and considerable enlargements for the coming volume, of which the first number will appear on the first of October. Mr. CARL WINTERSTEIN, for some time past its editor, in whose hands it has made visible improvement, has become sole proprietor and publisher in the place of Mr. PHILIP ROHR, who goes abroad. The paper hitherto has contained able and honest criticisms; instructive and entertaining essays and chapters of musical history, biography, &c.; lively correspondence from New York, Boston, and the Western cities,—especially from the various German Männerchor societies, of which it is in some sense an organ; and industrious little panoramic views (*Rundschauen*), from week to week, of musical events in Europe and America. We can recommend it to all music-loving Germans and readers of the German language.

In Philadelphia, the popular "Rehearsals" of the Germania Orchestra will recommence on the first of October. And it is reported that the Opera will open in that city on the 5th of November with Verdi's "Sicilian Vespers." Read what M. Scudo has to say about that opera in our journal of this date. We are pleased to see that he confirms our own impression, which we have more than once expressed, of a certain affinity between Verdi and Meyerbeer—at least enough to admit an influence of the latter on the former. . . . Philadelphia is to have, also, a great open air Festival on the 18th October, at which a new overture, composed by a pianist named J. Heinrich Bonewitz, is to be performed for the first time. Fitzgerald says:

We look to Frank Darley, Michael Cross, Geo. Felix Benkert, Charles Jarvis, and others of our young musicians, for works which will attract the attention of the country. Messrs. Farley and Benkert, have given proofs of the possession of genius. Let them go on, resolutely. The day of appreciation is not far distant. We understand that both these young gentlemen have operas ready to be produced.

Mr. CHARLES GROBE, in the New York *Musical World*, has been collecting from all quarters answers to the question: What is Music? Here are some of them:

"Music is the art of combining sounds agreeable to the ear."

"The expression of feelings by means of tones. The art of agreeably exciting and entertaining the ear by means of tones."—G. Weber.

"Music, in the first place, is a component part of that universal art in which man as an artistic being beholds and endeavors to reveal the ideal of his existence in the undivided fulness of his powers.

"Music, from another point of view, is that special art which deals with the audible element of our existence, and employs sound as the medium of its representation."—Marr.

"An innocent luxury, indeed, to our existence, but a great improvement and gratification of the sense of hearing."—Dr. Burney.

"Plato recognizes in music the expression of our inner life, and gave to it the idea of the beautiful as foundation, which, as moral beauty, and united with the good, comes from God, and therefore leads back to a unison with him. He elevated the destiny of music above the mere sensual pleasure, and reproached those who merely estimated it on account of the sensual enjoyment to be derived from it."

"Music is simply a succession of sounds, regulated by the laws of melody and rhythm."

"Music is one of the fairest and most glorious gifts of God, to which Satan is a bitter enemy; for it removes from the heart the weight of sorrow and the fascination of evil thoughts. Music is a kind and gentle sort of discipline; it refines the passions and improves the understanding. Even the dissonance of unskilful fiddlers serves to set off the charm of true melody, as white is made more conspicuous by the opposition of black. Those who love music are gentle and honest in their tempers. I always loved music, and would not for a great matter be without the little skill which I possess in this art."—Luther.

"1. Melody or harmony; any succession of sounds so modulated as to please the ear, or any combination of simultaneous sounds in accordance or harmony.

"2. Any entertainment consisting in melody or harmony.

"3. The science of harmonical sounds, which treats of the principles of harmony, or the properties, dependences, and relations, of sounds to each other.

"4. The art of combining sounds in a manner to please the ear.

"5. Order; harmony in revolutions; as the music of the spheres."—Noah Webster.

"Music is the soprano, the feminine principle, the heart of the universe; because it is the voice of love—because it is the highest type and aggregate expression of passionable attraction, therefore it is infinite; therefore it pervades all space, and transcends all being, like a divine influx. What tone is to the word, what expression is to form, what affection is to thought, what the heart is to the head, what intention is to argument, what insight is to policy, what religion is to philosophy, what moral influence is to power, what woman is to man, is music to the universe. Flexible, graceful and free, it pervades all things, and is limited to none. It is not poetry, but the soul of poetry; it is not mathematics, but it is in numbers, like harmonious proportions in cast iron; it is not painting, but it shines through colors and gives them their tone: it is not dancing, but it makes all graceful motion; it is not architecture, but the stones take their places in harmony with its voice, and stand in 'petrified music.' In the words of Bettina, 'Every art is the body of music, which is the soul of every art; and so is music, too, the soul of love, which also answers not for its workings, for it is the contract of divine with human.'"—Mrs. Child.

"Music is the silver key to the fountain of tears,
Where the spirit drinks till the brain runs wild;
The softest grave of a thousand fears,
Where their mother, Care, like a sleepy child,
Is laid asleep on flowers."—Shelley.

"Music is a higher revelation than science and philosophy."—Beethoven.

"Music is a bridge over which chastened and purified spirits wander into a brighter world."—Müller.

Music is nothing but a nervous tickling, no more for the ear than fragrance for the nose."—Nicolai.

"Music is an universal language,—the fine art of the feelings, passions, emotions, audible beauty; the natural language of enthusiasm, exaltation, ecstasy; the vehicle of the religious sentiment, of aspirations too deep, too vague for words; the most exciting of the arts; the Christian art *par excellence*."

Mme BISCACCIANTI is in town, resting for a few

weeks after laborious concertizing in Maine, New Hampshire and Canada. Will not the opera managers give us the chance, so generally and so long desired, of hearing one of the most finished Italian prime donne of the day in opera? . . . The "season" at Newport closed with a Charity Concert, in which the artists were Mmes. FREZZOLINI and GAZZANIGA, Mr. MILLARD, Signors ALDAVANI and ALBITES, assisted by the Germania Band. . . . Mr. S. LASAR, of New York, at the invitation of citizens of New London, Ct., where he has been passing the summer, gave there an Organ Concert, last Tuesday evening.

The Berlin *Musik-Zeitung* makes the following mention of the composers of England:

The majority of English composers consist of those who imitate German, French, or Italian masters. At their head stands Sterndale Bennett, a pupil of Mendelssohn. Bennett, like his master and model, devotes his attention principally to concert and church music. One of his most esteemed compositions is his overture to the Naiads.

William Balfe (born on the 15th May, 1800, at Dublin), a pupil of his father, played, when only in his seventh year, at a public concert: he executed a concerto by Viotti. In the year 1825, he proceeded to Rome. A year later, he composed, for the Scala at Milan, the music for the ballet of *Le Peyrouse*. He subsequently made his *début* in Paris, under the name of Balfi, as a singer; and, in the characters of Figaro, Dandini, and the Podesta, was very successful. He soon returned, however, to composition, though even in 1846 he filled the post of orchestral conductor at the Italian Opera, London. The operas he has brought out up to the present time, are, in chronological order: *I Pirati* (1830), *Un Avvertimento* (1832), *Enrico IV.* (1834), *L'Assedio di la Rochelle*, (1835), *Manon Lescaut* (an opera which he wrote for Mallbrun, who sang the principal female part), *Jeanne Gray* (1837), *La Dame Voitée* and *Falstaff* (1838), *Jeann d'Arc* (1839), *Keolanthe* (1840), *La Gipsy* (1844), known in England as *The Bohemian Girl*, and in Germany as *Die Zigennerine*, *La Puits d'Amour* and *Les Quatre Fils d'Aymon*, produced in 1845, in Paris; *L'Etoile de Seville*, which he wrote, in 1846, in London, and *Der Mulatte* produced at Berlin, in 1843. The last opera of his produced in London was *The Rose of Castille*, which created a perfect *furor*, in the fullest sense of the word. Balfe's style is not English, but a medley of French, Italian, and frequently even German melodies; his model, properly speaking, however, is Auber.

After him, the composer worthy of mention is James Barnett, whose operas (*The Mountain Sylph*, *Fair Rosamond* and *Farinelli*) met with a very favorable reception in London. Some of his songs have found their way among the people. Unfortunately, he, too, is deficient in a well-marked style; he possesses less *school* than Bennett, and less readiness than Balfe, but is more original than either, although even his music is not free from certain foreign reminiscences.

Hatton commenced in Vienna with his opera of *Pascal Bruno*, which was successful, although it did not create a *furor*. This opera, treated in Bishop's English style, is rich in characteristic melodies, but gives evidence merely of talent, and not genius.

THE SCHILLER CENTENARY.—The coming 10th of November has been set apart in Europe generally, and more particularly in Germany, as a festival to be remembered for all time, dedicated to the memory of Germania's greatest of poets and noblest of men:—Frederick von Schiller. For on that day, just one hundred years ago, Schiller was born in the village of Marbach, Kingdom of Wurtemberg; the house still stands, unaltered, save that a thrifty baker and vender of wine, (called thence Schiller,) has his abode there and delights to show the curious traveller any memorials, though scanty, yet remaining of the great poet. On the outskirts of the village rises the so-called "Schiller Hohe, or Schiller's Height," a beautiful hill, commanding the surrounding country, and decorated with fine trees and flowers; here the poet was wont to contemplate the beauties of nature, and the scene is well calculated to inspire the man of genius with thoughts that live for ages; the beautiful Neckar flows by and, although not much more than a brook thus far, carries within itself the elements of strength gradually increasing, and above all, charming each lover of nature by the romantic beauties of its course.

"O, war' ich am Neckar,
O, war' ich am Rhein,
Im blühenden Rebenland
Möcht ich gern sein!"

The above verse expresses the longing of the German for the blooming grape vines on the banks of the Neckar and Rhine, which have made those streams immortal in song.

It is on this elevation that Germany is erecting a lasting monument to the genius of Schiller; this, and the purchase of his birth place, will render the village of Marbach illustrious, and a pilgrimage for ever to the admirers of freedom of thought and nobility of soul, such as distinguished our poet.

It seems to us a fit occasion, now that this approaching festival occupies the minds of Schiller's countrymen on the other side of the Atlantic, to remind our countrymen on this side, that by honoring Schiller, they honor themselves, as the representatives of freedom and humanity all the world over.—*Fitzgerald's City Item.*

Music Abroad.

(From the Athenæum.)

MUSICAL AND DRAMATIC GOSSIP.—The quire of singing birds is now rapidly clearing out of London. Madame Grisi and Signor Mario are not going into our provinces as was expected—neither, we believe, to St. Petersburg for the winter; but intend, it is said, to break fresh ground in an opposite direction, by singing in the Spanish capital. The rest of the company, so far as we can make out, is very inferior; and a singular announcement in connexion with this is, that Signor Mario has undertaken the "administrative superintendence" (*quære, stage-management?*) and the direction of the singers. M. Nicolas, a small singer who appeared at the *Opéra Comique* of Paris two years ago, has been promoted to no less arduous an occupation than that of first tenor at the *Teatro della Scala*, Milan. Times are changed in the Lombard capital with a vengeance! The barytone, Signor Giraldoni, a French gentleman who has been singing in Northern Italy with some success [*vide Athen.*, No. 1564], is about to join the company at St. Petersburg. Some of our opera-goers will be sorry to hear that Madame Lotti della Santa is not coming to London for 1860,—others that Madame Penco is.

A score of 'John the Baptist,' the Oratorio by Herr Hager, of which mention has been made in the *Athenæum*, is in London. Those who have seen it speak highly of the music as a specimen of the modern eclectic style. It may possibly be given during the winter, we hear, at *St. Martin's Hall*.

The operatic news from Germany is small. Of a new symphonist, or pianist, or violinist we do not hear a note. Betwixt Pedantry on the one side, and Red Republicanism on the other, its magnificent school of instrumental art and artists seems like "to die out"; but Herr Dreyshock, the well-known pianist, is announced as busy on a one-act opera, 'Fleurlette,' based on a novel by Zschokke. Then from Weimar, that Mecca of Musicians of the Future, come strange tidings of a marriage betwixt past and present, betwixt a Triton and a minnow. Shakespeare's 'Winter's Tale,' a delicious canvas for music—on which we happen to know Mendelssohn, had he lived, might have painted—is to be arranged opera-wise by that elegant poet and man of letters, Herr Dingelstedt. So far so good,—but it is to be set—well-a-day for Shakespeare!—by M. von Flotow. At Berlin, they promise for the great theatre a version of 'Ludovic,' by MM. Hérold and Halévy,—and a revival of M. Auber's 'Gustave.' "The Future," apparently is "backward in coming forward."

On the 24th of last month was held a great choral meeting of the Alsacian singing societies at Schlestadt. The societies were twenty-seven,—the voices, when united, were seven hundred and fifty in number.

In addition to our notice of Panzeron last week, the musical reader may like to know that, during the early period of his life, he was Chapelmaster to Prince Esterhazy, as successor of Haydn. The musical and dramatic obituary of the year must be lengthened by the names of Herr Forti, a singer long attached to the opera at Vienna, and rated as the best *Don Juan* in Germany,—and of M. Firmin, the actor, well known to the frequenters of the *Théâtre Français*.

Madame Hillen, who has been singing for some years past in Holland, has been tried in the luckless 'Guillaume Tell,' at the *Grand Opéra*,—which no longer seems able to find or to keep passable singers, or to produce works in any way worthy of its olden reputation.

For years past the Englishman who has boated down the Lake of Como has been shown, hard by

the *Villa Pasta*, the *Villa Taglioni*. Then, who that has known that pleasure of all pleasures, the gliding down the Grand Canal of Venice in a gondola, who that has an eye for the fantastic riches of Venetian architecture, has not paused before the *Ca' d' Oro*, and envied its possessor, before asking the possessor's name?—"Sior! La Taglioni," being the answer of the *Checco* or *Damiani* who sculls the traveller forwards. But "*che sara, sara.*" Dance cannot sit still, but must be Dance, to its dying days. Those who frequented Signor Rossini's *Soirées* last winter at the corner of the *Rue Chaussée d'Antin*—told that, besides wonderful new melodies which they heard played on the horn by M. Vivier, and a new *scena* sung by Madame Alboni, and six compositions of the same words which are some day to be published, they had seen the apparition of Madame Taglioni, dancing—actually dancing—in a small *salon* the wondrous *Tyrolienne*, from 'Guillaume Tell.' More recently we have had occasion to tell how the veteran *Sylphide* was encouraging and watching over Mlle. Emma Livry. This might have been merely an act of personal good-nature, had not the matter been since explained by an announcement that "the State" (which is now the *Grand Opéra* in Paris) had appointed Madame Taglioni "as inspectress of the dancing classes at the Opéra, with the commission of finishing such pupils as seem to be destined to take a place in the first rank." A descent this—any one but an *ex-Sylphide* might fancy—from that delicious lake and that Venetian palace!

Musical Correspondence.

BATAVIA, ILLINOIS, AUG. 30.—How do you suppose we get along out here with so little music? Well, I assure you it is hard work, but we hope in coming time to be as far advanced in the divine art here as you at the east. Although you will find very few real musicians here in Illinois, and almost as few who have any kind of an appreciation of classic music, yet we hope for better times for the Garden State. One thing is encouraging. The educational institutions of this State are beginning to see the importance of giving good musical advantages. Some of them have a regular course of musical instruction. At the city of Aurora (having about 8,000 inhabitants) they have regular instruction in vocal music in the public schools.

Sometimes "our set" have a good time. They command a very superior soprano and Mezzo Soprano, a fine Baritone and two tolerable Bassi. They have a pianist who is nameless, who can generally play anything they can sing. Sometimes Mozart's 12th Mass is the programme. Sometimes a part of *Stabat Mater*, (Rossini, not Fry.) Maybe one of Mendelssohn's four-part songs, and some lighter selections from Mozart, Donizetti, Bellini or possibly Verdi.

Perhaps we take breath on Beethoven's immortal C minor Sonata, a Polonaise or Mazurka by Chopin, or a *Lied ohne Worte* of Mendelssohn. What a world of beauty opens to one, when once are passed the frothy thresholds, and behold the inner temple where only the 'Masters' serve the altar fires.

I spent a very interesting evening, not long since, with a young lady who has just completed a two years course of study at the Moravian School at Bethlehem, Pa. The programme was about this: Sonata, op. 27 in C minor, Beethoven. Polonaise, Chopin. *Concert Stück*, Weber, and a *Lied* of Mendelssohn's transcribed by Heller. Pretty well for a girl of 16, is it not?

"Our set" had a fine time the other night learning that Incarnatus from the 12th Mass. What a beauty almost heavenly there is about that whole movement! On the generality of pianos here the fertile, *futile*, the prolific, the multitudinous *Groze* reigns supreme. To many he is the Alpha and Omega, so one almost wonders if his name would not be better spelled with an 'l' than with an 'r.'

Excuse this long and discursive letter. Nothing encourages us so much as the familiar face of Dwight's Journal. Good luck attend it! M.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

- Absent friends. Song. John Blockley. 25
Parting. Song. E. Falk. 25
She sleeps. Song. G. W. Stratton. 25
Pretty sentimental ballads.

- The elegant fellow. Comic Song. Albert Smith. 25

This song runs on the shallowness and good-for-nothingness of the "elegant fellow"; is written in a light, happy vein, and furnished with an appropriate melody.

- Washington's grave. Song. Henry Eikmeier. 25

A stirring song. On the last lines a chorus may come in.

- Not in thoughts remotest dreaming. (D'un pensiero.) From "La Sonnambula." 25

Song, arranged from the celebrated Quintet in this opera, for a medium voice.

- O God, my soul's too ardent. (D'un alma troppo.) From Donizetti's "Il Poluto or I Martiri." 25

Beautiful Romanza for Tenor in the first act. This is one of the series of vocal beauties from this opera, of which three other songs have been issued before.

- Riflemen, form! A patriotic song. Geo. Linley. 25

- Riflemen, form! " " " J. Blockley. 25

The words are from the pen of Tennyson, and, as is well known, were caused by the feeling of alarm at the movements of the French Emperor which pervades almost the whole of England. Consequently this song, to which music has been set by several of the best English composers, enjoyed a marvellous popularity throughout the kingdom.

Instrumental Music.

- Styrian Medley. Charles Grobe. 50

A potpourri of the most pleasing Styrian airs. Rather easy.

- Kind words can never die. With Variations. By Charles Grobe. 50

A favorite melody, varied in Grobe's brilliant style.

- Silvery shower. Morceau brilliant. Louis Sellé. 50

Very effective. This piece cannot fail to please.

- First steps of youth. Twelve lessons on five notes. A. Diabelli. 35

A re-issue of a truly valuable little work, which supplies the pupil with little pieces for his first lessons such as pianoforte schools in most cases have but a small number of.

- Bohemian Girl. (Boquet of melodies. Beyer. 50

A new number of this well known and highly esteemed set.

- Cherbourg Quadrilles. Charles D'Albert. 35

On popular French airs.

- Prince of Wales March. Stephen Glover. 25

Effective and pretty.

Books.

- Librettos of the Operas of "Lucia di Lammermoor," "Don Giovanni," "Norma," "L'acrezia Borgia," "Il Trovatore," and "La Sonnambula." Each 25

The above are now ready of Ditson & Co.'s Standard Opera Librettos. They each have Italian and English words, and the music of the principal Airs, and as neat and convenient handbooks for opera-goers leave nothing to be desired.

J. C. D. PARKER,

Instructor of the Pianoforte, Organ and Harmony.

8 HAYWARD PLACE.

MR. ZERDAHELYI, THE PIANIST, continues to give Instruction in Music. Address at Messrs. CHICKERING & SONS, or OLIVER DITSON & CO'S. 240

JULIUS EICHBERG.—Instruction on the Violin; Cultivation of the Voice; Composition, and Musical Arrangement.

Address at 21 East Canton Street, or at the Music Stores.

Bermann Baum,

Residence, No. 47 Hancock Street.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,

ALBANY, N. Y.

ADOLPH KIELBLOCK,

Residence, 236 Tremont Street.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
8 Temple Place.

O. B. BROWN,

TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing-
ROOM, BOWDOIN STREET CHURCH.

C. C. OLAPP & CO.

DEALER IN

SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas Hotel Building, 98 Spring Street, near the corner of Broadway, New York. 357

HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,

DEALER IN

Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,

Music and Musical Instruments,
SPRINGFIELD, MASS.

G. ANDRÉ & CO.

IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET. PHILADELPHIA.

J. H. HIDLEY,

MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.

ELEGANTLY FINISHED. MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

MANNING'S FIRST PREMIUM PATENT MELODEONS.
William N. Manning, Manufacturer and Patentee, 118 Essex Street, Salem, Mass. For sale by E. H. Wade, 197 Washington Street, Boston. 373

RICHARDSON'S NEW METHOD
FOR THE PIANO—JUST ISSUED.

Being superior in its plan of Study, exceedingly attractive in its Lessons and Exercises, and unequalled in its adaptation to the wants of all classes, is meeting with a most extensive sale, and rapidly becoming the most popular system of Piano Instruction in this country. Price, \$3.

Published by Oliver Ditson & Co., Boston.

THE TUNER'S GUIDE. Containing a Complete Treatise on Tuning the Piano Forte, Organ, Melodeon, and Seraphine, together with a Specification of Defects and their Remedies. Price, 40 cents.

Published by Oliver Ditson & Co., Boston.

COLLECTIONS OF CHURCH MUSIC

PUBLISHED BY

MASON BROTHERS

NEW-YORK.

A Complete Catalogue of our Publications sent free to any address, on application.

THE JUBILEE. A new collection of Church Music, containing Hymn Tunes adapted to every variety of meter, and arranged with reference both to choir and congregational singing; Chants, Anthems, and set-pieces for every occasion; a short sacred Cantata; and a new arrangement of the Elements of Music, interspersed with secular pieces progressively arranged for class practice. By William B. Bradbury, author of "The Shawm," etc. Large music octavo. \$1.

THE JUBILEE; Anthem Edition. Same as the above, but with additional Anthems in the place of the Cantata of "Esther, or the Beautiful Queen." \$1.

THE SABBATH-BELL. A collection of Music for Choirs, Musical Associations, Singing Schools, and the Home Circle, arranged in three divisions, namely: Part 1. THE SINGING-SCHOOL. Part 2. CHURCH MUSIC. Part 3. OCCASIONAL AND CONCERT MUSIC. By Geo. F. Root. 384 pages, large music octavo. \$1.

THE HALLELUJAH. A Book for the Service of Song in the House of the Lord, containing Tunes, Chants, and Anthems, both for the Choir and Congregation; to which is prefixed the "Singing-School," a manual for classes in vocal music, with exercises, rounds, and part-songs, for choir practice; also, "Musical Notation in a Nut-Shell," a brief course for singing-schools, intended for skillful teachers and apt pupils. By Dr. Lowell Mason. \$1.

THE SHAWM. A Library of Church Music, embracing about one thousand pieces, consisting of psalm and hymn tunes, adapted to every meter in use; anthems, chants, and

set-pieces; to which is added an original Cantata, entitled, "Daniel, or the Captivity and Restoration;" including also the "Singing-Class," an entirely new and practical arrangement of the elements of music, interspersed with social part songs for practice. By Wm. B. Bradbury and Geo. F. Root, assisted by Thos. Hastings and T. B. Mason. \$1.

CANTICA LAUDIS; or, the American Book of Church Music. By Dr. Lowell Mason and George James Webb. \$1.

THE CARMINA SACRA; or, Boston Collection of Church Music. By Dr. Lowell Mason. \$1.

NEW CARMINA SACRA; or, Boston Collection of Sacred Music. This book is a careful and thorough revision of the favorite work heretofore published under the same title. The object has been to retain the most valuable and universally pleasing part of the former work as the basis of the new, omitting such portions as experience had proved to be the least serviceable and popular, and substituting choice tunes and pieces selected from the whole range of the author's other works. \$1.

THE BOSTON ACADEMY'S COLLECTION OF CHURCH MUSIC. By Dr. Lowell Mason. Published under the direction of the Boston Academy of Music. \$1.

THE PSALTERY. A new collection of Church Music. By Dr. Lowell Mason and George J. Webb. \$1.

THE NATIONAL PSALMIST. By Dr. Lowell Mason and George J. Webb. \$1.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and OLIVER DITSON & CO., Boston. J. B. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia. ROOT & CADY, Chicago.

The price of our Church Music Books in New York, Philadelphia and Boston, is EIGHT DOLLARS per dozen; but as it will be much more convenient for Teachers, Singing-Schools, and Choirs in the West and South to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom our Church Music Books may at all times be procured, at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, &c.

Albany, N. Y.—S. B. GRAY,

" " J. H. HIDLEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Beloit, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—RICKBY, MALLORY & CO.

" " APPLIGATE & CO.

Chicago, Ill.—S. C. GRIGGS & CO.

" " ROOT & CADY.

" " W. B. KEEN.

" " HIGGINS BROTHERS.

" " D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" " J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCIS RAYMOND.

" " M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Janesville, Wis.—J. SUTHERLAND & CO.

" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,

Indianapolis, Ind.—STEWART & BOWEN.

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Mansfield, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" " A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOR.

" " H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

" " E. DARROW & BROTHER.

St. Louis, Mo.—KEITH & WOOD.

" " L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" " PECK & RUDD.

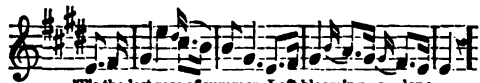
Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

ONLY \$1.50!
CHEAPEST, BEST
—AND—
Most Complete Edition
—OF—

MOORE'S IRISH MELODIES.



"The last rose of summer, Left blooming a - lone."

WITH
Symphonies and Accompaniments.
BY SIR JOHN STEVENSON.

* This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE. Efforts having been made to force other copies into use, by under-rating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the eminent success of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as peculiarly suited to catch the spirit of his country's music. In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford a most considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) gavelled the melody, distributing an equal portion of its sweetness to every part."

T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsome, got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume.—Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest.—Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Astonian.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country—in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!
ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial. Price, \$1.50
" " Cloth, emblematically embossed. " 2.00
" " " embossed and full gilt. " 3.00

Published by Oliver Ditson & Co., Boston.

Sold by the Publishers and by all Music Dealers and the principal Booksellers in the United States and Canada.
Persons at a distance can be supplied by mail.

NASON'S VOCAL CLASS BOOK;

CONTAINING A
THOROUGH AND SYSTEMATIC COURSE
OF INSTRUCTION IN THE ART
OF SINGING;

TOGETHER WITH A
Choice Coll. of Music, Original and Selected,
ADAPTED TO THE USE OF

High Schools, Common Schools, The Social
Circle, and Juvenile Singing Schools.
BY EDWARD S. NASON.

Price 40 cents.

Published by Oliver Ditson & Co., Boston.

THE STANDARD METHOD
OF
INSTRUCTION IN VOCAL MUSIC.
Bassini's Art of Singing!

AN
ANALYTICAL, PHYSIOLOGICAL AND
PRACTICAL SYSTEM FOR THE
CULTIVATION OF THE VOICE.

BY CARLO BASSINI.

EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. These masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects, that we do not hesitate to recommend it to teachers and vocalists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and in what positions and states of the body they are most favorably used? How proceed to practice effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the clear and sombre timbres will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—Musical World, New York.

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—Palladium, Worcester.

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Boston.

* The Special Attention of Teachers and of all persons interested in Vocal Instruction, is respectfully solicited to this exceedingly valuable production.

Prices of Bassini's Method.

Complete, \$4.00
Abridged, \$2.50

Copies will be sent by mail, post-paid, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

GUIDE TO MUSICAL COMPOSITION. For those who desire in a short time and without a teacher to acquire the Art of inventing Melodies, and of providing them with suitable Accompaniments. Especially of Composing the easier kinds of Musical Pieces. By Heinrich Wohlfahrt. Translated by J. S. Dwight. Price, 75 cts.

Published by Oliver Ditson & Co., Boston.

ZEUNER'S ORGAN VOLUNTARIES. Part I. 185 Interludes and Short Preludes, introducing all the various Keys used in modern Church Music, \$1.50. Part II. Practical Voluntaries to be used before and after services in Churches, \$2. Complete, \$3.00.

Published by Oliver Ditson & Co., Boston.

THE NATIONAL LYRE. A Collection of Sacred Music, consisting of Psalm and Hymn Tunes, with a choice selection of Sentences, Anthems and Chants. By S. P. Tuckerman, S. A. Bancroft, and H. K. Oliver. 67 cts.

Published by Oliver Ditson & Co., Boston.

NEW BOOK FOR THE VIOLIN.
THE
OPERATIC
Violin Instruction Book!

CONTAINING
THOROUGH INSTRUCTIONS
AND A LARGE VARIETY OF
OPERATIO AND OTHER MUSIC,
BY D. M. H. MAY.

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system of Instruction that will lead them to the acquirement of all necessary information in a very short period of time. Engravings illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work. The Music for general practice and recreation has been compiled with much care, and comprises the following admirable selections:

OPERATIO MELODIES.

Air.	La Dame Blanche.
Air.	Elisir D'Amore.
Air.	Lucresia Borgia.
Air.	Romeo and Juliet.
Ah! bello a me ritorno.	Norma.
Ah! che la morte.	Il Trovatore.
Airs.	Barber of Seville.
Come, brave the sea.	I Puritani.
Come o'er the moonlit sea.	Manuello.
Dead March.	La Gazza Ladra.
Deh con te.	Norma.
Di provenza il mar.	La Traviata.
D'un pensiero.	La Sonnambula.
Erani involami.	Erani.
Fairies' Chorus.	Cinderella.
Fra Diavolo Waltz.	Fra Diavolo.
Galopade.	William Tell.
Hence Discontent.	La Bayadere.
In happy moments.	Maritana.
In tears I pine.	I Lombardi.
Libiamo, (Brindisi).	La Traviata.
March.	Norma.
On yonder Rock.	Fra Diavolo.
O haste crimson morning.	Lucia.
Parigi O Cara.	La Traviata.
Rondoletto.	Erani.
Salut a la France.	La Fille du Regiment.
Selection.	Elisir D'Amore.
Si la stanchezza. (Prison Duet).	Il Trovatore.
Stride la vampa.	"
Then you'll remember me.	Bohemian Girl.
Tu che a dio.	Lucia.
Tu vedrai la serenata.	Il Pirata.
Tyrolienne.	La Fille du Regiment.
Waltz.	La Dame Blanche.

POLKAS, WALTZES, AIRS, &c.

Annie Laurie.	Marselles Hymn.
Ariel Waltz.	Moorish Waltz.
Blue Bells of Scotland.	New York Scottish Dance.
Carnival of Venice.	Saratoga Polka.
Chelsea Galop.	Seafarer Waltz.
Dahlia Waltz.	Shamrock Waltz.
Edin Waltz.	Shells of Ocean.
Far from thee childhood's home.	Sontag Waltz.
Favorite Waltz.	Sounds from Home. Waltzes.
Gazelle Waltz.	Tyrolean Peasant's Song.
Heather Bell Polka.	Verbena Waltz.
Hope Star Schottisch.	Venician Waltz.
Last Rose of Summer.	When the Swallows Homeward
Long, long ago.	Woodbine Schottisch.
Lightning Galop.	Zephyr Polka.

AIRS WITH VARIATIONS.

Air, with Brilliant Variations.
On Yonder Rock Reclining. With Variations.
Tyrolean Air. With Variations.

PRICE ONE DOLLAR!

On receipt of which a copy will be sent by mail, post-paid.
Published by Oliver Ditson & Co. . . Boston.

Favorite Songs with Choruses.

RECENTLY PUBLISHED BY

OLIVER DITSON & COMPANY.

Bonnie Allene.	T. B. Bishop. 25
Gentle Millie Gay.	" 25
Jane O'Malley.	L. V. H. Crosby. 25
Luluanna.	" 25
Jenny Bell.	T. H. Howe. 25
Leonora Leigh.	J. H. McNaughton. 25
Gentle Hallie.	St. John. 25
Marion Lee.	H. S. Thompson. 25
Annie Lisle.	" 20
Kitty Lee.	W. Williams. 25
Come, love, to me.	Lon Morris. 25
Kittie alone and I.	H. S. Thompson. 30
Ye winged winds.	" 30
Fly away o'er the deep.	" 30
My own Katrina.	M'Naughton. 20
Mother Bailey.	Carl Lorenz. 25
Alice Lee.	H. S. Thompson. 35
Lillie Bell.	C. B. Hitchcock. 20
Silver Spring Pebbles.	L. O. Emerson. 25

CONGREGATIONAL HARP. A Collection of Hymn Tunes, Sentences, and Chants, of both Ancient and Modern Composers, carefully selected from various publications, (by permission,) and designed for Congregational uses and social Religious Meetings; together with a variety of Tunes for Sabbath Schools. By L. B. Barnes. 68 cts.

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 389.

BOSTON, SATURDAY, SEPTEMBER 17, 1859. VOL. XV. No. 25.

Dwight's Journal of Music,
PUBLISHED EVERY SATURDAY,
BY
OLIVER DITSON & CO.
277 Washington St., Boston.
JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.
To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$8. Ten copies, \$15. Twenty copies, \$25.

To ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates:
Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200; One Year, \$2000.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.
One-half Column, 1 insertion, \$6; 1 Quarter, \$40; 1 Year, \$125.
One-fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75.
One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.
Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 25 cents.

Business Cards, 12 lines, Nonpareil, per annum, \$20.

Teachers' Cards, Two lines, Nonpareil, per annum, \$5.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

PIANO TUNER WANTED.—A first rate Tuner and Repairer, one who can Tune and Repair all kinds of Musical Instruments preferred—but he must be a first-class Piano Tuner. No other need apply.

TRIPP & CRAGG,

Dealers in Pianos and Musical Merchandise,
Louisville, Ky.

SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.
Residence Tremont House.
Address, until October, at Messrs. Chickering & Sons'; afterwards at either place. tf

W. S. MACKIE,
MUSIC DEALER,
ROCHESTER, N. Y.

SITUATION WANTED.—Professor William Keppler, (an unmarried young gentleman,) of acknowledged talent and capacity, wishes to obtain a situation as Teacher of the Art of Music, (Vocal and Instrumental,) in a Southern Female Institute. Prof. Keppler not only enjoys, among those who know his capacities, the reputation of being a Superior Musician, but has, during Five Years' practice as Teacher in the South, proved satisfactorily to be possessed of an inestimable method of instructing his pupils, enabling them to stand foremost in the ranks of performers.

Even for those already advanced in the knowledge of practical music, Mr. Keppler would be a useful instructor. He is enabled to cultivate the higher branches of Music, such as Harmony, Musical Distinction, and Taste, to perfection. In fact, we cannot doubt that an artist, like the above-named gentleman, who can produce references of high merit, must be desirable as an ornament to any institution, boasting to be the nursery of Arts and Sciences.

Further information by addressing

HENRY LORD'S Music Emporium,

Canton, Madison Co., Mississippi,

For References.—Hon. Judge Handy; Gen. Richard Winter; Rev. Mr. Sanson; Maj. I. M. Roberts; O. van Vactor, Esq., Canton, Ms. Rev. Mr. Granberry, Grenada, Ms. Rev. Mr. Chambliss, Gainesville, Alabama, and others. 387-390

NEW CLASS-BOOK FOR FEMALE COLLEGES.

THE
American Musical Class-Book;

DESIGNED FOR THE USE OF

FEMALE COLLEGES, INSTITUTES, SEMINARIES, AND NORMAL AND HIGH SCHOOLS.

CONTAINING

ELEMENTARY INSTRUCTIONS, VOCAL EXERCISES AND SOLFEGGIOS,

AND A VALUABLE COLLECTION OF

Duets, Trios, and Concerted Pieces.

BY T. BISSELL.

This New and Superior Work, in addition to its full and comprehensive lessons in the Elements of Vocal Music, Pleasing Exercises and large number of Solfegios for Two or Three Voices, contains the following favorite SONGS, DUETS, TRIOS, &c.

Awake from sleep
Annie Laurie.
Ave Sanctissima.
Away, away, the morning.
All by the shady greenwood.
Austrian National Hymn.
Blanche Alpen.
Beside the sparkling river.
Bird Song.
Blue Juniata.
Bright flows the meadow.
Come to the old oak tree.
Charity.
Child's Wish.
Chorus of Angels.
Come thou with me.
Daylight fades.
Do they miss me at home?
Doubt not, joy shall come.
Exhibition Song.
Fever of thee.
Family Bible.
Gently sighs the breeze.
Gently fall the dews of eve.
Gentle Nettle Moore.
Gentle Harp.
Hearts and Homes.
Hunter's Song.
Home Again.
How bright and fair
In light tripping measure.
I wandered on the sea-beat.
Last Rose of Summer.
Let's 'tis music stealing.
Lilly Dale.
Lift thine eyes.
Like a dream.
Little White Cottage.
Lulu is our darling.
Meadow Spring.
My Mother Dear.
Morn is breaking.
Make me no gaudy chaplet.
Maiden and Rose.
Moon is beaming o'er the lake.
Mountain Maid's Invitation.
Maid is sitting by the
Morning Light.
Murmur, gentle lyre.
Night's shade no longer.
O'er the waters gliding.
Our way across the sea.
O, boatman, row me o'er the
Our own sweet thoughts.
Over the summer sea.
Out in the wild woods.
O that I lay on yonder.

Parting Song.
Pollah Maiden's Song.
Protect us thro' the coming.
Prison Song.
Summer Song.
Sing we now.
Shed not a tear.
Sad hour of parting.
Soft, soft music is stealing.
Sheila of ocean.
Song should stir the heart.
Song of Friendship.
The bright rosy morning.
The Sunshine.
The Greeting.
The Echo Horn.
The Melodies of many lands.
The dearest spot of earth is.
These moments entrancing.
Tell me where do fairies dwell.
Valley of Chamouni.
Vacation Days.
When the evening shades.
Where yonder mansion rises.
Where are the friends of my
Willie's on the dark blue sea.
Yonder wheels the dance.
Zephyr of Nightfall.

SACRED.

Ave Sanctissima.
Austrian National Hymn.
Balerma, C. M.
Charity.
Child's Wish.
Chorus of Angels.
Coronation, C. M.
Doubt not, joy shall come at.
Edhardtshelm, C. M.
Family Bible.
Greenville, 8c and 7c.
Gentle Harp.
Hummel, C. M.
Jerusalem.
Lift thine eyes.
Like a dream.
Lord's Prayer; Chant.
Luther's Chant, L. M.
Missionary Chant, L. M.
Night's shade no longer.
Old Hundred, L. M.
Peterborough, C. M.
Protectus through the coming
Shed not a tear.
Shirland, S. M.
Siloam, C. M.
The Lord my Shepherd is.

"THE AMERICAN MUSICAL CLASS-BOOK" has been prepared with much care, and in strict compliance with the wishes of Collegiate and other public and private institutions of instruction in the country, and cannot fail, in every particular, to prove satisfactory.

Price of single copies 50 cents, on receipt of which it will be sent by mail, post-paid. Per dozen, \$5.

Published by Oliver Ditson & Co., Boston.

Bulletin of Testimonials

IN FAVOR OF

Richardson's New Method

FOR THE PIANO-FORTE.

(Renewed every week.)

Sept. 17, 1859.

From "THE CITY ITEM."—Philadelphia.

"Richardson's New Method for the Piano is the most remarkable book ever issued by the great house of Oliver Ditson and Co., Boston. Richardson is the author of the 'Modern School,' but all our musical people say the 'New Method' is far superior to it. It is founded upon a new, original, and philosophic plan, and is copiously illustrated. Where there are a thousand works for the Piano, it is hard to say, positively, which is the best, because every work possesses some peculiar and striking excellence, but, among all that we have seen, Richardson's holds a conspicuous place on the ground of solid and enduring merit. If we have any objection to it, it is, that the publishers give too much for the money, but the musical public will not quarrel with the public on that ground."

From "THE ADVERTISER."—Providence.

"Richardson's New Instruction Book for the Piano seems to be attracting much attention among the musical professors and amateurs of Boston and New York, and it is undoubtedly well worthy of the numerous strong commendations it has received through the press and in other ways. It is certainly a decided improvement upon some of the other methods now in use, and we shall not be surprised to hear, in due time, that it has quite superseded them. We are not now prepared to draw any minute comparisons between it and other popular works of the kind, but we may confidently say that it possesses some pre-eminently excellent features. It has the admirable quality of being systematically progressive in its exercises, studies and amusements; and being very comprehensive, it will necessarily prove to be very economical, as the pupil using it will find in it all that he or she may require in the way of music for practice, for a long time."

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

Sold by all Music Dealers.

Cherry Valley Female Academy

CHERRY VALLEY, N. Y.

NEXT SESSION will open NOVEMBER 24. Owing to the great increase in the number of Pupils of the Musical department, under the charge of Mr. Fowler, an artist of celebrity, who has been for six years under the best Italian masters of New York, has been engaged for the Cultivation of the Voice. For Catalogues, address C. G. HAZELTINE or J. A. FOWLER, Principals. 389-394

A Lady wishes a Situation as Teacher of the Piano-forte, either in a family or Young Lady's Seminary. She would not object to going West or South. First-class Boston reference given as to capacity to instruct. Please address Teacher, at the office of this paper. 387-3t

WANTED.—An American Gentleman who has been studying for the last four years with the best Masters in Europe, would like to make an engagement in a Female Seminary, as Teacher of the Piano and Organ. The highest testimonials as to character and ability can be given. Please address "Pianist" at the office of this paper. tf

NEW SHEET MUSIC.

Songs and Ballads.

Ever of Thee I'm fondly dreaming. (Vignette.) Foley Hall.	25
Come into the garden, Maud. Balf.	25
The Captain with his whiskers. (Comic.) Florence.	80
Johnny was a Shoemaker. (Comic.) "Martha."	25
How so fair. (Tenor Air.) Bishop.	25
Gentle Millie Gay. Song and Chorus. St. John.	25
Gentle Hallie. Song and Chorus. Thompson.	25
The Moon behind the Hill. Bishop.	25
Annie Lisle. Song and Chorus. Stratton.	25
Trusting in Thee. Wrighton.	25
Darling Sister Kate. Field.	25
Who would not love their Mother. McNaughton.	25
When there is love at home.	25

Instrumental.

Papageno Polka. Stanny.	25
Cuckoo Polka. Herzog.	25
Hurrah! Sturm Galop. Helmsmüller.	25
Our American Cousin Polka. Neumann.	80
Sauls Yacht Club Schottisch. Leduc.	25
Piccolomini Polka Masurka. Talsey.	40
Les Vèpres Siciliennes. Galop brillant. Berg.	30
Flot Melodique. Waltz. Fradel.	30
Warblings at Eve. Richards.	30
Beauties of Trovatore. Grobe.	60
Darling Nelly Gray. Variations. " "	60
Gentle Nettle Moore. " "	60
Home Memories. Medley. " "	60
Source of Joy. Medley. " "	60
Cheer, boys, cheer. Variations. " "	60
Italian Medley. " "	60
L'Éclair. Nocturne. Ascher.	35

The above sent by mail on receipt of the marked price.

Published by Oliver Ditson & Co., Boston.

STAR COLLECTION OF INSTRUMENTAL MUSIC. Arranged for Wind and Stringed Instruments, and for the use of Small Bands and Orchestras. By J. W. Moore. Price, \$1.50.

Published by Oliver Ditson & Co., Boston.

BERBIGUIER'S METHOD FOR FLUTE. To which is added Drouet's Twenty-Four Studies, in all the Keys. The most popular method of instruction for the Flute, written in a style at once pleasing and simple. \$2.00.

Published by Oliver Ditson & Co., Boston.

NEW MUSIC BOOK FOR SABBATH SCHOOLS. The Golden Harp. Containing 500 Hymns, Tunes and Select Pieces. 25 cents single, postage free; \$2.50 per dozen.

Published by Oliver Ditson & Co., Boston.

NATIONAL ORCHESTRA. A Collection of valuable Music for small Bands and Orchestras, consisting of 1st and 2d Violins, Flute, Clarinet, Cornets and Bass. Edited by B. A. Burditt. A list of pieces sent on application. 30 Nos. Each 60 cts.

Published by Oliver Ditson & Co., Boston.

MASON & HAMLIN'S MELODEONS AND HARMONIUMS.

THE TREBLE FORTE STOP.—A New and Admirable Improvement has just been effected in the Melodeons of MASON & HAMLIN. It consists in the "Treble Forte Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of MASON & HAMLIN has received since 1856, for BEST Melodeons and Harmoniums no less than Twenty Gold and Silver Medals and Diplomas from various State Fairs and Societies throughout the country. Pastors, Choristers, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from \$40 to \$200
Harmoniums from \$200 to \$500
Descriptive Catalogues sent on application to

MASON & HAMLIN,

Boston, Mass.

Mason & Hamlin's Instruments are also for Sale or to Let by OLIVER DITSON & CO., 277 Washington St. 375-3m

FIVE THOUSAND MUSICAL TERMS. A Complete Dictionary of Latin, Greek, Hebrew, Italian, French, German, Spanish, English, and such other Words. Abbreviations and Signs as are to be found in the works of eminent Musical Composers. By J. S. Adams, 50 cts.

Published by Oliver Ditson & Co., Boston.

PHIL RICE'S METHOD FOR THE BANJO; with or without a Master, containing the most popular Banjo Solos, Duets, Trios and Songs, performed by Buckley's, Christy's, Bryant's, White's, Campbell's, and other celebrated Bands of which the Author was a member, including many pieces here first given to the public. Price, \$1.00.

Published by Oliver Ditson & Co., Boston.

THE PSALMS OF LIFE. A Compilation of Psalms, Hymns, Anthems, Chants, &c., embodying the Spiritual, Progressive, and Reformatory Sentiment of the Present Age. By John S. Adams. 252 pages, 12 mo. Morocco. \$1. Cloth, 75 c.

Published by Oliver Ditson & Co., Boston.

CURTIS'S METHOD FOR GUITAR. Containing the Elementary Principles of Music, with Examples and Lessons necessary to facilitate the acquirement of a perfect knowledge of the instrument. To which is added a choice Collection of admired Songs and Popular Pieces. Price, \$2.00.

Published by Oliver Ditson & Co., Boston.

Richardson's New Method for the Piano.

JUST ISSUED in elegant style, is being used by teachers and scholars, in families and schools, private and public classes, and universally pronounced THE VERY BEST SYSTEM OF INSTRUCTION EXTANT. Price, \$3.

Published by Oliver Ditson & Co., Boston.

New Edition of "HANDEL'S MESSIAH." JUST PUBLISHED.

NOVELLO'S POCKET EDITION

OF

HANDEL'S MESSIAH.

In Vocal Score, with Accompaniment for the Piano-Forte, by VINCENT NOVELLO. Demy Octavo.

In Paper Cover. 50 cts.
Bound in Full Cloth. \$1 00
Order "Novello's Edition," the cheapest edition extant of this great work. Mailed to address post free on receipt of price as above.

Just Published. Price \$6.25.

Moore's Irish Melodies.

With New Symphonies and Accompaniments for the Piano-forte, by

M. W. BALFE.

In one volume, 240 pages, full music size, elegantly printed on superfine paper, bound in light green cloth, gilt edges. Containing 78 of the most popular of the Melodies; also, 17 of them arranged as Vocal Duets.

Prospectus, with Preface and Specimen Page, gratis on application.

Each Song or Duet may be had singly, price 15c.

This work will also be issued in Twelve Monthly Parts, each containing 20 pages.

Parts 1, 2 & 3 price 50 each, are now ready.

The unanimous opinion of musical judges having pronounced the Symphonies and Accompaniments of Sir John Stevenson, originally allied to the "Irish Melodies," both technically incorrect and characteristically inappropriate, the publisher has great pleasure in announcing that Mr. M. W. Balfé has re-arranged the whole of them expressly for this edition, which is also supplied with an explanatory and historical preface (which may be had gratis). With these advantages, combined with a careful revision both of the musical notes and the poetical text, and the whole of the words being set to music, the publisher confidently recommends his edition of "Moore's Irish Melodies" to the public, as one that may challenge competition as the most perfect extant.

Just Published, in 1 vol., uniform with the above, price \$4.00, Fifty of the Most Popular of

MOORE'S IRISH MELODIES,

Harmonized as Vocal Quartets, (S.A.T.B.)

BY M. W. BALFE.

Each Quartet may be had singly, price 15 cents.

Novello's Catalogues may be had gratis on application, or will be mailed (post free) to address on receipt of the postage, six cents.

WEBB & ALLEN,

381 1 Clinton Hall, Astor Place, N. Y.

JOHNSON'S HARMONY. Practical Instructions in Harmony, upon the Pastoralian, or Inductive System; teaching Musical Composition and the Art of extemporizing Interludes and Voluntaries. By A. N. Johnson. Price, \$1.

Published by Oliver Ditson & Co., Boston.

MASONIC HARP. Containing over 400 Odes, Hymns, Songs, &c., with music, adapted to all the Public and Private Ceremonies of the Masonic Fraternity. By G. W. Chase. Price, 60 cents.

Published by Oliver Ditson & Co., Boston.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York, April 1, 1859.

JOHN CHURCH, Jr.
Music Publisher and Dealer,
Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,
And every variety of Musical Instruments and Merchandise.
No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374



THE
BEST
PIANOS,
ARE MANUFACTURED

BY
CHICKERING & SONS,

WHO HAVE RECEIVED

88 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,
BOSTON.

Instructive Pieces of Moderate Difficulty

FOR THE PIANO-FORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Sollan Vespers." A. W. Berg, each, 30

No. 1. Valse d'Elver.
2. Polka Maunika.
3. Galop brillant.

Sans Ouel. Moroccan a la Polka. Ed. Roedel, 30

Petite Fantasia on an Air in the "Barber of Seville." René Favarger.

Illustrations Operatiques. Charles Fradel, each, 25

1. Martha. 3. Trovatore.
2. Traviata. 4. Lucia.

Showers of Gold. Reverie-Tremolo on the Air "I dreamt that I dwelt." Krag, 30

Silver Spring. Fritz Spindler, 35

Miniature Fantasia. Henry Schwing, 30

La Nouvelle Italie. Six Fantasia. J. B. Duvernoy, each, 35

1. Rigoletto. 4. Il Corsaro.
2. Il Trovatore. 5. I due Foscari.
3. Luisa Miller. 6. I Masnadieri.

Juvenile Sonatina. Henry Schwing, 35

Five Studies in form of Variations on "Over the Summer Sea." Henry Schwing, 35

Ever of Thee. Reverie. C. Fradel, 25

Juvenile Opera Romque. " " 40

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel, and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 371

C. BRUNO.

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarionets, Flutes, &c. for Bands, made to order, and warranted. BUSSON'S CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet-Saxhorn, Cornet, Accordion, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 326

Dwight's Journal of Music.

WHOLE No. 389.

BOSTON, SATURDAY, SEPTEMBER 17, 1859.

VOL. XV. No. 25.

Translated for this Journal.

Verdi and his Later Operas.

From the French of P. Soudo.*

I. THE SICILIAN VESPERS, (CONTINUED).

The second Act, the scene of which passes in a beautiful valley near Palermo, on a shore where the conspirator Procida is just landing, opens with an air of quite a large *tournaire* :

O mon pays, pays tant regretté,
L'exile te salue après trois ans d'absence!

The motive of the cavatina which is then sung by Procida :

Dans l'ombre et le silence,

is a melody in the well known manner of M. Verdi, and presents nothing very new. The effect here obtained is wholly in the fine bass voice of M. Obin, who, however, abuses the suspended notes, prolonging them too far. The duo for soprano and tenor between the duchess Helen and Henry is one of great poverty of style and harmony in all that precedes the junction of the two voices, which then breathe forth a charming nocturne with an organ-point quite ingeniously harmonized for a situation so grave. For a composer who has an eye above all things to dramatic logic, is this pretty madrigal quite in place in the mouth of a woman and of an obscure young man, who mutually promise long and faithful love, after they shall have shed the blood of the oppressors of Sicily? In faith, M. Verdi has done like all systematic spirits: he is often and very happily inconsistent. To enable one to appreciate the merit of the finale of the second act, we must define the situation of the different personages who fill the scene. On this same shore, where the conspirator Procida has landed, stands a chapel of St. Rosalie, who is the object of popular worship. Twelve betrothed couples of the country come in dancing, to celebrate their approaching union. This spectacle attracts the French soldiers, who, excited by the provoking railleries of Procida, whose plan it is to stir up the indignation of the crowd, carry off the Sicilian women, as formerly the Romans carried off the wives of the Sabines. The outraged husbands and lovers advance to the front of the stage, expressing their indignation is a sort of broken and vigorous recitative :

Interdits — accablés — et de honte — et de rage . . .

While this ensemble is declaimed in a muffled manner, we hear behind the scenes a song of merriment, and then we see arrive in the background, on a sea of azure, a *tartane* filled with French soldiers and abducted women, who appear to console themselves for their slavery by singing a barcarole of a ravishing rhythm and melodic color :

O bonheur! O délice!
Plaisir, sois-nous propice!

After some words of recitative exchanged between Procida, Helen and some men of the people, the song of rage recommences and is united

with the barcarole, and the two motives form an ensemble of a very fine effect, which terminates the second act.

In the third act we are in the palace of the governor, at Palermo, where Henry has been conducted by force, after having refused to come at the invitation of Guy de Monfort. A duo for tenor and baritone, between the lieutenant of Charles of Anjou and the young Henry, whose filial tenderness Guy seeks to captivate by apprising him that he is his father, contains some pretty good passages; among others this phrase, which is sung by the governor :

Quand ma bonté toujours nouvelle
L'empêchait d'être condamné,

and the first ensemble where the two voices unite in a phrase ample and full of emotion :

Pour moi, quelle ivresse inconnue
De contempler ses traits chéris!

The following verse especially is thrown into relief by a great kindness :

Mon fils! . . . mon fils! c'est là mon fils!

M. Bonnehée delivered it with a telling voice full of paternal unction. The music of the *divertissement* of The Four Seasons is at least satisfactory, especially that of Autumn; it would do honor to a composer who should have no other pretensions. * * * *

The finale of the third act is a piece vigorous enough to merit an analysis. The carrying off of Henry by the soldiers of Guy de Monfort, at the end of the second act, has excited the solicitude of his friends Procida and Helen, who have resolved to deliver him, by penetrating, under a disguise, into the fête given by the governor. Warned by his son, who does not decide until the last extremity upon betraying his fellow conspirators, Guy de Monfort has Procida and Helen arrested, and hence results a complicated situation in which Henry, Procida, Helen and the governor express the different passions which agitate them. The ensemble commences with a phrase first uttered in unison by the disarmed and confused conspirators, then repeated by the governor, his son, and the French courtiers, and resumed a third time by the chorus and all the bystanders. This ascending progression bursts out in a formidable *tutti* of a grand effect. It is very brief, but powerful.

The fourth act, of which the scene passes in a fortress where Procida and Helen are confined, commences with a tenor air sung by Henry. The melody of this air :

O jour de deuil et de souffrance!

is a rather too faithful souvenir of the song of the passover in the *Juive* of M. Halévy. The duo which follows, between Helen and Henry, who has come to justify himself for having been the innocent cause of the calamity of his mistress, begins painfully enough by songs of recitative, with which M. Verdi is always embarrassed. The ensemble of this duo, however, has a happy melody, as well as the solo of Helen, which forms an agreeable romance :

Ami . . . le cœur d'Hélène
Pardonne au repentir!

But I do not like the chromatic descending organ-point, which forms its conclusion. The salient and truly delicious part of this duo, is the ensemble which concludes it :

Pour moi rayonne
Douce couronne.

The melodic phrase pronounced separately by the two persons, with an accompaniment of harps, gains on being heard several times, and the public, enchanted, demanded its repetition. This morceau will have as much success in the world as it obtains in the theatre, where Mlle. Cruvelli sings her part with more taste than one had a right to hope. Procida and Helen, who await their punishment, are in the presence of Henry, who has come to justify himself in their eyes. He tells them in what a cruel perplexity he found himself face to face with his father, Guy de Monfort, whom they were about to assassinate. He promises to employ all his influence to save the woman whom he adores and his friend Procida. The governor, who joins them, sets but one condition to the pardon of the two condemned ones; it is that Henry shall publicly call him his father. From this situation results a quatuor, the commencement of which is painful and without character, and which is only relieved a little in the ensemble, with the addition of the chorus, by recalling well known effects, and particularly the incomparable Trio of *Guillaume Tell*. At the order of the governor, the two prisoners are about to be led to death, and already we hear, in a vast hall which suddenly opens before the public, a *De profundis*, whose lugubrious notes form a contrast with the situations of the persons on the stage. This confused and ill-cemented opposition is far from producing the same effect with the chant of the *Miserere* in the fourth act of the *Trovatore*.

Full of songs and joyous sounds, announcing the marriage of Helen with Henry, the fifth act contains nothing remarkable, except a very ingenious bolero, which Mlle. Cruvelli hurls into the air with a vigorous voice, and which they make her repeat without being able to catch a single word of the two couplets which compose it :

Merci, jeunes amies,
D'un souvenir si doux!

then a romance for tenor voice :

La brise souffle au loin plus légère et plus pure,

whose graceful melody renders with sufficient happiness the sentiment which fills the heart of Henry at the moment when he believes he is to marry Helen; finally the trio which follows between Procida, Henry and Helen, a badly designed morceau, but from which shoots a certain flame, which announces the rising of the Palermians and the catastrophe of the piece, which would gain by lasting only three hours instead of five.

We have now enumerated scrupulously all the morceaux and all the more or less salient parts of

M. Verdi's score: in the first act, the introductory chorus, the cavatina of Helen, the unaccompanied quatuor and certain passages of the duo between Monfort and Henry; in act second, the air which Procida sings on landing in Sicily after three years' absence, accompanied by a chorus which recalls a similar chorus and air in the second act of the *Trovatore*, the duo between the duchess Helen and Henry, and the delicious barcarole which forms the theme of the finale; the duo between Guy de Monfort and his son Henry, the music of the divertissement and the finale of the third act; in the fourth act, the tenor air and especially the beautiful duo between Helen and Henry; finally, in the fifth, the original bolero, in which Mlle. Cruvelli makes herself justly applauded, and some passages of the romance sung by Henry.

If now from these observations in detail we endeavor to draw a conclusion which shall satisfy the mind, it will be easy for us to note in the opera of the "Sicilian Vespers" the two qualities which we have always recognized in the talent of M. Verdi: the dramatic sentiment in the violent situations and a certain elegiac tenderness; that is to say, the two extreme notes in the keyboard of passion. In this the Italian composer is perfectly a man of his time, and above all of the literary school by which he is particularly inspired. In fact, nothing is more common in our day than these bold juxtapositions of thick shadows and of brilliant lights; of choral masses clashing together in a powerful *tutti*, by the side of a simple *cantilena* sighed forth upon rustic pipes. The defects with which one may reproach M. Verdi, and which he shares with a great number of artists and of poets, is the absence of a sustained style which proceeds without violence, and assists the ear in the perilous moments of transition. Transition, which Horace and Boileau considered one of the greatest difficulties of the art of writing, transition is for the musician a still more important matter, for we may affirm that it involves all the secrets of composition. This limpid discourse, without jolts and without extreme dissonance, which only rises and only subsides to express the transports and the droopings of the soul, preparing its catastrophes and giving us a presentiment of them; this language of the masters, where the image and the modulation appear only to illumine the idea or the sentiment, and not to usurp its place; this homogeneous *tessatura*, as the Italians express it, this luminous *empâtement* which characterizes the style of great painters as well as that of great musicians such as Mozart, Weber, and Rossini, is entirely wanting in M. Verdi, as it is wanting in M. Hugo, who has exercised so great an influence over the Italian composer.

M. Verdi has not made good musical studies: his scores are there to prove it to those who know how to read; but endowed with a temperament both vigorous and tender, with a mind at once impetuous and patient, he has acquired a certain practice in the art of writing and of manœuvring the choral masses, which has found its account in the great successes which he has obtained in Italy for twenty years. Beautiful choruses; ensemble pieces vigorously *intrecciati*, that is to say knit together with an instinct of ascending progression which belongs to him: a certain number of melodic ideas, short breathed, but colored and not without a certain originality; a gross, noisy, empty instrumentation, almost al-

ways disposed in two *corps de bataille* which are combined but rarely, the stringed instruments on one side, and the wind instruments on the other: such are the qualities and such are also the defects which one has been able to remark in *Nabucco*, *I duo Foscari*, *Ernani*, *Luisa Miller*, and in *Il Trovatore*, the best work of M. Verdi before the "Sicilian Vespers."

One cannot deny that the Italian composer has made laudable efforts this time to raise himself to that equality of style which so far he has always lacked. In fact, the opera of the "Sicilian Vespers" is much better written than his preceding works: it shows a veritable progress, as well in the manner of treating the voices, as in the accessories of instrumentation; we find there without doubt a great many well known effects, certain inevitable formulas, since they are inherent in the composer's way of feeling; but the melodies are less tormented and develop themselves willingly upon the easier chords of the voice; the duos and ensemble pieces are better designed, although there still remains much to be done by M. Verdi in the difficult part of dramatic joinership or *ossature*. It is here that one perceives the finger of great masters; it is in the designing of a finale, like that of *Don Juan*, and of the second act of the *Nozze di Figaro*, like that of *Il Barbiere*, of *Otello*, of *Semiramide*, of *Mose*, of the fourth act of the *Huguenots*, of the fourth act of the *Prophète* and of *Lucia*, that the creative genius shows itself, armed with the science of deduction, at which the smart wits laugh because they are ignorant of its secrets.

M. Verdi is still far from these models, but he evidently marches in their direction, for several pieces of the *Vêpres Siciliennes* betray a noble ambition to elevate himself to the rank of true masters, amongst whom Meyerbeer above all has the preference with the Italian composer. The score of the *Vêpres Siciliennes*, from the first measures of the overture to the smaller details of the instrumentation, — such as the frequent employment of violins at a very acute pitch, while the wind instruments, the flute, the oboe, the clarinet, fill up the harmony below, — proves, moreover, that the author of *Ernani* and *Il Trovatore* proceeds from the author of *Robert* and the *Huguenots*, as Rossini proceeds from Mozart and Cimarosa. This crossing of races in the productions of Art forms one of the most curious phenomena of history. These are not imitations, but similar natures meeting and impregnating one another, as when one plant is engrafted upon another. The originality of the son is not the less real for having some traits of resemblance with that of the father; only the assimilations of the elements absorbed is not yet complete in M. Verdi, and he will require still a certain period of gestation to vindicate his exclusive property in the borrowings he has made. * * *

Peeps at Italian Papers.

By TROVATORE.

The Italian Musical Papers are edited by one-idea folks. During all the great political revolutions that have so recently occurred in that country, the musical journals have preserved their steady course, not once alluding to the downfall of dynasties or intimating that there could be anything going on in the world of more intense and absorbing interest than the movements of *artisti disponibili*, the successes of "egregious" tenors, and the production of ephemeral operas.

So I read them with a solemn countenance, comporting with the colossal importance of their contents.

You have heard of Tacchinardi — one Nicola Tacchinardi, a great singer in his day, which was some time before our sun rose. This is what *Il Pirata* has to say about Tacchinardi, who died a month or so ago:

"He was born in Leghorn, September 1772. As it is indisputable that all men are born with some particular tendencies or special inclinations, it will not be surprising to hear, that from infancy Tacchinardi was devoted to music; and that in his father's orchestra he played the violoncello at an early age, distinguishing himself highly. He would have continued in this branch of the musical profession, had not greater gifts revealed themselves in him and dedicated him to song. He debuted in his native city as a tenor, and in a very few years played engagements through the entire peninsula. He had not improvised his career after the manner of the singers of today, but before starting had made the necessary studies. Tacchinardi laughed when he heard that now singers went upon the stage after two or three months' lessons, and told us when we met him in 1847, at Florence: 'With so few lessons it is no wonder that they can only sing in the style they do.'

"Scarcely was his voice heard in the theatres when other theatres opened to him their doors, and the *Impresarii* hastened to secure him. At Rome, General Miollis, one of the French commanders in Italy, proposed him for the opera at Paris, and in that city he was so successful as not only to receive fabulous ovations from the public, but was appointed Chamber Singer to Napoleon I, and the two Empresses who ruled with him on the French throne. From that time he was not heard in the Italian theatres until many years after in Florence, on the occasion of his passing into the service of the Court of Tuscany.

"Residing in this seat of the Fine Arts, he devoted himself to teaching; and as he was a profound musician, all his pupils progressed excellently, commencing with his daughter Fanny, who merited the title of 'the Italian Syren.' He was an excellent composer as well as a first rate singer and Maestro. His works were models of genius and science, and received the merited eulogiums of Rossini, Spontini and Paer.

"The grand artists of his epoch, without exception, sought his friendship and advice. Canova, the Phidias of our era, wished to make his bust. Nicola Tacchinardi died on the fourteenth of March last. His words to the Romans are famous. When they hissed him once for his unprepossessing personal appearance, he exclaimed: 'I am here to make myself heard, and not to exhibit myself.'"

So good bye to Tacchinardi. Let us turn to another paper, and look at the musical panorama of Italy as it unfolds.

Brescia. What are they doing there after the war? They are singing the *Trovatore*, the star being that superb baritone, Cresci, of whom I have previously written to Dwight's Journal. He is a great singer, with a voice richer than that of Amodio, and with vastly more science and skill in its use. Let the panorama move on.

Viterbo. A curious old fog of a city in the Papal States. It has great wide walls enclosing an area which is only partially occupied by the town itself. It seems as if the city had become cold and dead in the extremities, the heart alone retaining a sickening vitality. So the heart of the city is yet alive and comparatively active, while near the walls it is a mass of rain, often overgrown with grass, and very much given to turnip fields. At this old town they have a theatre, where the *Giucatore* of Rota has obtained a great success. It is a tallet in which creatures of the names of Fedroni, Banzi and Franchi, obtained the most frenzied applause. Verdi's *Nabucco* was next produced with success.

Berlin. Bellini's exquisite opera, *Il Pirata*, has been produced at the Prussian capital, and will be followed by the *Ludovico* of Herold and *Gustavus* of Auber.

Naples. Operatic folks in Italy talk of Naples with solemn awe, and the musical newspapers give it a special column with a glaring heading. Here is the list of singers at San Carlo, engaged for one hundred and twenty representations, from July 28th, 1859, to Passion Week in 1860. *Prime Donne*: Luigia Bendazzi, Antonietta Fricci, Balbina Steffanoe, Maria Spezia, Giulia Borsi-Deleaurie, Margherita Zenoni; signora Carolina Dory, Giulia Belmonte Irma Paul-Donati, Ginevra Giovannoni, Carolina Guarducci. *Comprimarie*: Carolina Cetronè, Teresa Nocciuoli. *Tenors*: Carlo Negrini, Francesco Mazzoleni, Antonio Oliva-Pavani, Agostino Pagnoni, Corrado Conti, Luigi Bisaccia, Corrado Laudano. *Bassi*: Coletti, Giovanni Guicciardi, Ruggero Pizzigatti, Luigi Brignole, Giambattista Antonucci, Cesare Nanni, Marco Arati. *Buffo*: Raffaele Sealese.

One Giuseppe Puzone is the general director of the Music. The *Prime Donne* are parcelled off into various minute classifications, which only the Italian language can express, but which shows the strictness of professional etiquette. Steffanoni is the only one of this tribe that has been here. Fricci is a capital prima donna, a great favorite at Turin. Spezia sang last season in London. Among the new operas to be produced, is one written expressly for the season by Petrella. Verdi's *Vesperi Siciliani*, and *Simone Boccanegra*, and Rossini's *Semiramide* will also be produced.

One Eufrosina Parepa, an Italian singer of some merit, has been added to the English Opera company in London, and will sing there with most probably the Pyne troupe, from October to March. She has appeared a few times in Italian Opera in London.

Grisi, Mario and Ronconi, are going to Madrid. Their troupe includes Rovere, the *buffo*, so well known here.

At Rio Janeiro, Mitate, that capital tenor and excellent musician, has appeared with great success. The report of the *Pirata* says that "surprise, admiration and enthusiasm welcomed the first revelations of this notable genius." This Mitate is a great tenor, and New York musicians, connected with the opera house, say he is the best that ever visited this country. Yet, he did not create any sensation here. The great tenors who maintain a popularity either in recollection or in the present regards of the public, are Benodetti, Salvi, Mario, Bettini and Brignoli.

"Handel Studies" Reviewed.

(From the London Musical World.)

(Concluded from page 171.)

To resume. Here is a definition, which, at first sight, may pass for profound, but on examination will be found a common-place in new wrappings:—

"Prelude may imply simply preparation—not table of contents. An overture may be curtain-music;—not the argument of the coming tragedy."

The critic who detected a superabundance of "a's" in the opening of Tasso's *Jerusalem*, might—if sufficiently schooled in the English tongue to understand English fine writing—have "made mince-meat" of the above. He would, doubtless, at once have fastened on the following:—"May imply simply." First he would have objected to too many "y's" (may imply simply); then to each "y" occurring at the end of a word; then to the alternate "ply's" (imply simply); and lastly to the "imply's" (imply simply)—condemning the whole as cacophonous. But—ever unmerciful when in the mood for dissecting—Francois Arouet would not have stopt here. On the contrary, he would have questioned the vagueness of arrangement which, admitting a meaning, offered a choice of two, with argument of equal force for either. "Prelude may imply simply preparation—not table of contents." In other words, table of contents may not imply simply preparation, though prelude may. "An overture may be curtain-music;—not the argument of

the coming tragedy." In other words, the argument of the coming tragedy may not be curtain music, though an overture may. The *vice-versa* of course holds in both instances; but Mr. Chorley means quite a different thing, and should, therefore, have expressed himself differently.

Not even here would the Frenchman have stopped. "Prelude," he would have urged, was no more to be confounded with "table of contents" than preface with index. "An overture," though ever so much "the argument of the coming tragedy," must still be "curtain-music," since it is played before the curtain.

To recapitulate:—Having shown that the three successive "y's" ("may imply simply") were bad; the two successive "ply's" ("imply simply") worse; and the "imply's" ("imply simply") worst, and thus established a charge of *lese-harmonie*; having demonstrated that the sentences under examination each bore literally two significations, neither being the signification intended, and thus justified an accusation of inability on the part of the author to "imply simply" what he meant; having explained that "Prelude" could not, under any circumstances, be confounded with "table of contents," and thus caught our "Student" in the act of demolishing a mare's nest; * having pointed to the fact that, though "curtain-music," need not be "the argument of the coming tragedy," if the said "argument" is an overture it must of necessity be "curtain-music," and thus proved the author's incompetency to apply the adage: "A mare is a horse, but a horse is not a mare;" having done all this, to his own entire satisfaction, Voltaire would, peradventure, have been content, and stroked his chin? Not a bit of it. He would have written out the sentences again, turned them backwards and forwards (as Yellowplush turned the verses of Sir Bullwig), scrutinized them with his spider's eyes, gauged them with his intellectual feelers—slender as a fly's tongue, sharp as the sting of a hornet, exquisite as an alderman's tooth—and eventually discovered a semi-colon too much or too little:

"Prelude may imply simply preparation—not table of contents. An overture may be curtain-music (;)—not the argument of the coming tragedy."

Why the semicolon after "curtain-music?" There is none after "preparation." Or why no semicolon after "preparation?" There is one after "curtain-music." Even in punctuation the author of *Handel Studies* is capricious. "To carry out the whimsy"—his periods are so contrived as to render his prose either pointless or hyperpointed.

Thus might have argued, sourly, the keen-eyed, wizened Gaul. All we dare hint is this:—in his defence of the overture to the *Messiah* (which no one in the world has ever dreamt of attacking) Mr. Chorley wishes to explain that some overtures (those to *Der Freischütz* and *Masaniello* for examples) contain themes and subordinate passages afterwards used in the operas, while others (those to *Figaro* and the fourth and last *Fidelio* for examples) do not; and that the overture to *The Messiah*, being of the latter category, is not to be impeached on that account. But, even with a truism to cite, the author of *Handel Studies* cannot talk as ordinary mortals, but must dress it up after a manner peculiar to himself, trenching on paradox, or coquetting with obscurity. As, for instance, in allusion to Gluck's recitative:—

"But if the nature and properties of great musical Recitative be well studied, we shall find that the cadences, the employment of varied and expressive intervals, the play given to the voice of the declaimer therein make a foundation on which a melody can almost always be raised. Let any one curious on the subject, study the recitatives of Gluck, and there will be found throughout them, those large and clear and vocal phrases, which, by the exercise of a certain sleight of hand, may be arranged as rhythmical airs."

"By the exercise of a certain sleight of hand," the above could (perhaps) be "arranged as" intelligible prose. Mr. Chorley means to say that the recitatives of Gluck are so full of melodious passages, that they might easily be turned into "rhythmical airs;" but he overlooks the fact that all melody is not necessarily set forth in precisely measured phrases, and that these very parts of Gluck's recitative which, "by a certain sleight of hand," he would convert into "rhythmical airs" are rhythmical of themselves, or they could not be melodious. The idea, too, of making what is already melodious the foundation upon which to raise a melody, is so absurd, that we were surprised to find it even in *Handel Studies*. The foundation of a melody is the *bass*, just as the base—not the windows, gable-ends, or ornamented cornices—must constitute the foundation of a temple.

* Or, to use the words of the dwarf in *Micromégas*, "attrapée la nature sur le fait"—for the nature of Mr. Chorley is apparently to demolish mare's nests.

Mr. Chorley holds the song, "But who may abide the day of his coming?" and the chorus, "He shall purify the sons of Levi" among "the less valuable parts" of *The Messiah*—"precisely," he adds, "because they are the most musically difficult." Waiving the point that they are not "the most musically difficult," this argument would be as windy and untenable as most arguments in the *Studies*. If the value of music were lessened by its difficulty, what would become of some of the first pieces in *Israel*, and indeed in the art? The chorus, "And with his stripes," is condemned as "a dry display of strict contrapuntal science, which can hardly have been written with any other purpose than to set some very difficult words, by way of link, betwixt the *largo*, 'Surely,' and the *allegro*, 'All we like sheep.'" Mendelssohn, he adds, "would have called it bitter." Now we may safely urge that Mendelssohn would have done nothing of the sort. Rather would he have smiled "bitter" at hearing such doctrine broached. Doubly "bitter" would have been the smile (or sneer) of the master, on being asked whether the words of "All we like sheep" were not "merely treated as a *solfeggio*, in a major key, by way of relief to the amount of sorrowful music that comes before and after them"! "Here"—continues Mr. Chorley, with an air of mock-modesty (not unusual)—"are mere suggestions, not solutions of what is a short-coming, to be followed out by those who can search more deeply, and see more clearly than myself."

Assuming (which we may, without presumption) that we are in a position to do both, we shall, nevertheless—as the very humblest (no mock-modesty) of Mr. Chorley's superiors in depth of research and clearness of vision—decline the task, in the name and on the part of the whole countless host. "To follow out mere suggestions, not solutions," such as are found in every page of *Handel Studies*, would be waste of time and trouble, if for no other reason than that they are, for the greater part, nothing better than vague conceits.

A Private Letter of the D—.

Vienna, Aug. 15, 1859.

To J. D. W., JR., Esq.

Well beloved;—When one is afflicted and in trouble, there are two approved modes of action: the one, to suffer in silence, smiling seraphically the while, (i. e. grin and bear it); the other, to call in the sweet aid of friendship to calm and soothe (i. e. bore your friends with it). On the latter principle I now write you, being in a certain sense "come to grief."

As you well know, I am under engagements to supply and deliver so and so much food for the insatiable maw of the *Journal of Music*; besides, just now I have the *cacothetis scribendi*, itch for scribbling, strong upon me. Moreover, duty and necessity combine to drive; yet—and here comes in the grief—there are no musical topics on hand, nothing but a continuation of "How the D— went Pleasuring," with significant hints from head quarters that, and that, and that, &c.

Throwing myself upon my reserved rights as a "man and a brother," I have made up my mind as to the course best to pursue; viz. to complete the pleasure tour, send it home to the editor, and, if he thrusts it into the basket, when I return, just quietly—shoot him, which settles that matter—as it will settle him.

Previously, however, I had excogitated two plans of proceeding; first, the Jean Paul, and second, the Kreissler-Hoffmann plan.

You remember, and if you do not the fact is still the same, that in Jean Paul's "Journey of the Army Chaplain Schmelzle to Flätz," each page contains notes, which no skill can discover as having any reference to any part of the text. "I had, for convenience, written the thoughts (or digressions)," says Jean Paul in the preface, "with which I had no right to disturb those of the Field Chaplain, and which could operate only as notes behind the lines, upon a separate manuscript of my own, and had given each note its number, as the reader sees, the numbers referring to the pages of the stranger's manuscript; but in copying the latter, I forgot to transcribe the numbers into the proper places. Now let nobody

cast a stone at the honest typo, any more than I do, that he—perhaps thinking it owing to some particular whim of mine—printed the notes under the text, just as they stood with the numbers all mixed up, yet took care to make such a praiseworthy and artistic distribution of them as to give every page its due proportion of this note-foundation."

It struck me as a happy thought to go on with my own journey, not to Flätz, though, and intersperse at due intervals paragraphs, sententious sayings, maxims, apothegms, and other words of wisdom, all relating to music, so that both editor and reader would get their due quantum of musical matter, my conscience be clear, and yet the pleasure tour be described, nay, written out in full. Two objections to the plan were fatal, the difficulty of introducing my notes with good effect into or below the long columns of a journal; and the danger that Jack Horner would pick out all the plums and cast the rest aside. At first I was quite delighted with the idea and jotted down for the purpose the following musical

PLATITUDES.

The power of appreciating fine music depends less upon length of ear, than the power of expatiating upon it.

Unlike the literary editor, who, to avoid prejudice, criticizes a work before he reads it, the musical critic must hear any great work once.

"Melody is the soul of music." Hence the less body of harmony the better. Every body admits that humanity reaches perfection in a sentimental young lady, "all soul," with just enough skin and bones for its tabernacle.

The true test of greatness in music is its power of fascinating a promiscuous audience upon first hearing;—just as Buckstone on the stage is greater than a Bishop Butler in the pulpit—a volume of Pickwick, than a volume of "Comes"—the lecture of Pipes, the funny man, than a judicial decision by Marshall, Story, or Shaw, C. J.

Melody being the soul of music, the American invention of a harmonic formula for accompanying all melodies indiscriminately, is a vast step forwards.

[To illustrate. When the left hand has once thoroughly learned its



it is ready for all the new pieces; and in the country choir, when alto, tenor and bass have conquered one tune in the new book, they have them all.]

There are maxims common to all criticism, whether in science, literature, or the arts, both fine and useful. Ex gratia, "The less the critic knows of his topic the better,"—a maxim equally true in medicine, mining, mathematics, mental and moral philosophy, mineralogy and music.

For Facts in musical history and biography consult French writers—A Frenchman producing more within a given time, upon any given composer, say Rossini or Beethoven, than five English or ten Germans.

N. B. The following confirms this Platitude and may be useful for reference.

Comparative Analysis of French and German musical writers—the specimens being taken from the heaps, and of fair average quality.

Frenchman.		German.	
Research.....	1	Research.....	71
Conscience.....	0	Conscience.....	29
Fancy.....	99	Fancy.....	0
	100		100

The translations by the composers of the "New School," of long poems, line by line, into musical notation, remind me of the Frenchman, who, with mademoiselle, gives exhibitions of his system of musical signals—both seem determined to make of music an articulate speech.

N. B. Why do not the nations make Liszt, Wagner, Brendel and the Frenchman a committee, to prepare a large dictionary in which all words shall have equivalents in musical notes and phrases? We then should have a universal language—so soon as every body is born with a musical ear, and has committed the dictionary to memory.

When I read Fidge's musical notices, which exhaust the dictionaries and soar into linguistic regions too sublime for me to penetrate, I find a melancholy satisfaction in repeating random passages from Shakespeare, as—

"There is a tide in the affairs of men—rough hew 'em how we will."

"If music be the food of Love, play on,
Give me (excessive) fits!"

"How worse than a thankless snake it is
To have a toothless child!"

and so on.

After an evening of "Einflussliche Dichtungen," Berlioz overtures and the like, a symphony by Joseph Haydn. It reminds me of the gentleman in the family of wise women. "And what do you know?" said he at last to a quiet little thing, who had not spoken. "I don't know anything," said she, "I am the simple one." But she knew enough to love and be happy; and when the gentleman and she celebrated their golden wedding, he pressed his old lips to her still fair, but furrowed brow and softly said, "I thank thee, O my God, for this simple one!"

The poor little themes, in the New School music, always in restless agitation, unceasingly tossed about on the tempest of the orchestra, never allowed points of rest, for themselves or for the ear, are like tombstone cherubim, which—all head and wings—must flutter to all eternity, the organs of sitting being wanting.

"America has no Art," says German Michel. America has greater things to think of. Think you, Handel, Bach, Beethoven, if they could be born again into that free and happy land, would devote their lives to fiddling and tune-making, with the Union to save every five years, and the illustrious examples of the great Rynders, and Walsh, and ——— and ——— before them?

"No one should dare speak or write upon music until he has mastered the theory and practice of the art."

Precisely. Just so. Of course. Just as it takes carpenters and stone masons to appreciate the Parthenon, Colosseum, St. Peter's and the Cologne Cathedral; a surveyor or practical farmer to see the beauties of a landscape. Everybody knows, that the public in judging of the last new poem by Longfellow or Tennyson, takes its cue from the type setters and pressmen, who printed it; and that to know whether a feast was delicious, we ask the cooks.

[This platitude may perhaps be more simply, tersely and elegantly expressed metaphorically, thus:—

An ass who knows the rules is a better guide of taste than a nightingale who can only sing.]

These will do for specimens.

The Kreisler-Hoffmann plan would, I think, have proved an improvement on the other. Do you remember the Autobiography of the "Tomcat Moor" (Kater Murr)? You should, if, as I believe, it was one of the books we had "up at the Lake." Ah, that was luxury! Lying upon our couches of fragrant boughs of fir and Arbor Vitae, a blanket for covering, and carpet-bag for pillow, the cool wind from the lake breasting in through the window and doorless openings of the old log house, the rain pattering upon the roof and the trees, and we devouring the delightful fantasies of Hoffmann? According to him, as Murr wrote page after page of his autobiography, he tore the leaves from a manuscript found in his garret to place between his own as blotters. The printer, however, put all in type, as it came to hand, and rather than lose the cost of printing, the book was so published,—Hoffman succeeding only in having certain letters inserted in their proper places to show when Murr is writing and where the blotters begin. And thus is interwoven the history of Kreisler and Julia, with that of the Tomcat Moor—and I hardly know, in literature, musical writing so delicious as much of it is. It occurred to me that I might possibly follow this example to good advantage, and that the unmusical diary of a journey might be buoyed up and made to swim by the bladders of successive chapters, interspersed, from one of my late friend Brown's Sketches. As the booksellers assure me that such matter published in book form will not sell, this is the only use to which Brown's papers can be put. It was a feeling of natural, and I hope justifiable pride, which prevented the adoption of this plan, an unwillingness of the writer to admit that he had not buoyancy enough to swim alone. Perhaps you would like a copy of the sketch, which I had selected? It does not amount to much, but "Monsieur Paul" may have

interest for you, owing to certain pea-nut and other associations. That I shall not give it to Dwight as sugar to the pill—that's flat!—So I enclose it.

Remember me affectionately to Smith and Jones, and tell them I have answered all letters specified.

Good bye.

The D——.

Monsieur Paul.

From the Papers of the late I. Brown.

When Mons. Paul came to New York, he hired the upper part of one of the old two story wooden houses then standing in Broadway,—which, I cannot now remember—could it have been corner of Pearl St. ?—possibly,—fitted up a small but very neat exhibition room, with a stage and his own private room beyond, and hung a transparent sign at the street door thus:

MONSIEUR PAUL!

Leger de Main,

AND THE

MYSTERIOUS MUSIC.

EVERY EVENING AT

7 o'clock.

That was all. He made no hue and cry in the papers, advertising, if at all, but a few times in the penny papers, trusting to the impression made upon his audience one evening to fill his rooms the next. Not that he was niggardly with his tickets; he sent a large package to our office, which fell mostly to the boys, I believe, to their great delight and edification. Going up street one evening, I went in, having something of the boy in my composition still, and was so much pleased as to repeat my visit several times.

Monsieur Paul—I should have said Herr Paul,—judging from his pronunciation of English, and from a somewhat Israelitish cast of feature—was a tall, fine looking man, apparently between forty and fifty, with very dark hair parted in the middle over a broad, lofty forehead, eyes like his hair in color and remarkably observant and expressive, and a full black beard well befitting the face of a Sorcerer—Anglicé, juggler. And he was an excellent one. He not only executed his tricks with remarkable neatness, but had an endless variety, giving something every evening and exhibiting not merely dexterity, but a knowledge of natural science, by no means superficial, at least in so far as it could be made useful to him in his profession. He was the first whom I ever saw perform the trick of placing a full grown person upon a table, covering him with a large paper extinguisher, shoot a pistol at it—remove the extinguisher and the person was gone!—a trick of which, as he performed it, I have to this day heard no satisfactory explanation, and which is just as inexplicable to me now as when I first saw it.

A little circle of friends, under the cohesive attraction of common tastes and sympathies, had crystallized into a knot in a corner of one of the drawingrooms, at a Saturday evening reception at the Professor's—his great-hearted and accomplished daughter, Stevens and his merry wife, Maria W., from the country, one of the most remarkably intellectual girls I have known, that sweet little German woman, Mrs. Van Heid, two or three other gentlemen and ladies and myself. We were chatting upon the C sharp minor (Moonlight) Sonata of Beethoven, which one of

the company had just played in a very neat and graceful style.

"No, I am not at all satisfied with this epithet, 'moonlight'" continued the young lady of the house, "it does not correspond in the least to the depths of passion in that first movement, — certainly not as I feel it."

"Nor am I," said the gentleman who had played it; "that movement is, to my feelings, the deepest, most intense expression of a longing, yearning desire for the presence of the beloved one, where two passion-filled hearts are for the time separated — it is this expression which I wish so much to convey in my execution of the Sonata, but which is beyond my power."

"What a pity we know so little of the history of these earlier works of Beethoven," resumed Miss —, "and especially of this one. I have within a few days past looked out all the passages in the English Life of Beethoven, which can possibly bear upon it, and the result is very unsatisfactory. As for the ridiculous story which reappears at regular intervals in 'Ladies' Books and Magazines, it is sufficient to know that it makes this Sonata a youthful work of the author in Bonn, while in fact it was written some years after his arrival in Vienna."

"Oh, do bring the book," said one of the young ladies, "and show us what there is about it."

"Perhaps we had better step into the library," said she, "where we can discuss the matter without disturbing others or being disturbed."

"Here in Vol. 1, on page 54," resumed she, in the library, "the writer, Schindler, says 'it was love for the Giulietta to whom that imaginative composition is dedicated, which inspired him while engaged upon it'; but when, oh Mr. Schindler? Here on pp. 101—6, are three letters of Beethoven to this same Julia, which are the Sonata in words, so full of love and *'sehnsucht'* are they. But they are dated 1806. And here in the Appendix to Vol. 11, p. 214, is a letter of Beethoven to his friend Wegeler, dated Nov. 16, 1801, in which he speaks of his increasing deafness, of the unhappy condition in which for two years he had been sunk, and of the now favorable change in his feelings; then he adds:

"A dear and charming girl has wrought this beneficial change in me; she loves me as I do her: and this has brought back some happy moments, the first I have enjoyed these two years, &c."

"Now I cannot make out how, if these passages all refer to the same Julia Guicciardi, a love like this, continuing five or six years — through the whole of Ferdinand Ries' stay in Vienna as Beethoven's pupil, could have escaped his notice; yet, from the letters and anecdotes in the Appendix here translated from Ries, it is clear he knew nothing of it. It is all blind to me. What do you say to it, Mr. Brown?"

"Not much; and as you all take so much pleasure in joking me about my taste for insignificant dates and facts, I have a great mind to punish you now by keeping to myself a thing or two, which would ease your mind essentially on this great 'moonshine' question."

"Now don't be cruel, Mr. Brown," sang one of the ladies, from the old song.

"Well, then, the countess Julia Guicciardi, descended from an old Lombard family, if I recollect rightly, one branch of which was established in Austria proper, was the 'dear girl,' who had

wrought so favorable a change in the feelings of Beethoven. At the date of the letter to Wegeler she was just seventeen years old, while Beethoven lacked one month of thirty-one. She too was the person to whom the three letters, here dated 1806, were addressed. This date is incorrect. The originals are without a year-date, and Schindler supplied this of 1806, according to the best information in his possession. One fact is enough to prove this — she married Count Gallenberg in 1803, and gave him a son in 1805. The Sonata was published in March, 1802, having been without doubt written some time previously, as in those days Beethoven was in no haste to send his works to the press. Now, as Julia Guicciardi could have had no such intimacy with the composer as these letters indicate after her betrothal to Gallenberg, I think it will cost you no great effort of your reasoning powers to refer the letters and the Sonata to 1800 or 1801, at all events to the same period. You may perhaps also find with me, in her refusal of the musician who was not a count, and was fourteen years her senior, and her acceptance of the musician who was, and was near her own age, an additional reason for the profound melancholy and sadness, which breathes out of every line of that remarkable paper, the 'Will,' printed here in vol. 1, p. 80, and dated October, 1802."

"Thank you, thank you, Mr. Brown," from all sides; "that does indeed make all clear."

"Where have I heard that first movement quite lately?" added I, after a pause. "Whom have I heard play? Or did I dream it? Singular — I cannot remember to have heard any pianoforte playing for some time, and yet I am sure that I have heard this piece of music, — oh yes — yes, and in the very last place you would guess." I added, laughing, after a moment's thought.

"Where, do tell us."

"At a juggler's exhibition."

"A juggler's exhibition!" exclaimed half a dozen voices.

"Yes, at a juggler's. Have any of you noticed of an evening, in Broadway, left hand going down, the transparency of Monsieur Paul, with its inscription 'Mysterious Music?'"

Some had.

"It was there. I stepped in one evening after he opened his exhibition to see his tricks, not expecting anything from the mysterious music, but I became so much interested in that as to have paid him several visits since for that alone."

"Come, Brown," said Stevens, "take the great chair, and discourse, while we bestow ourselves upon the sofa and lounges, — your small but *patient* auditory. You play *Aeneas* and we will be Dido and her court. Now, propound."

"About half past eight, Paul closes the first part of his entertainment, and coming forward makes a little speech to this effect: 'Ladies and Gentlemen; there will now be an intermission of fifteen minutes, after which I shall have the honor of introducing for your gratification the Mysterious Music. Should any gentlemen or lady desire to consult the Fates, any proper question may be written upon the cards which my assistant will distribute for the purpose. You can write in English, German and French, it is all one to the Mysterious Music. Of the contents of the cards I shall only announce the signatures to the audience. Whether any person shall find his or

her questions answered will depend upon his or her power to interpret the voice of the Mysterious Music.'

"This little speech, evidently written out for him, and carefully committed to memory, he speaks in a rich, full, mellow voice, and is made to produce an effect by a very skilful modulation at each recurrence of the words 'Mysterious Music,' as if he himself was impressed with a feeling of awe. Twice or three times he has invited a committee of the audience to come upon the stage and examine the pianoforte from which the music is to proceed. I went up one evening and our report was to this effect: 'The instrument is an old German 5 1-2 octave pianoforte, at least fifty years old, bearing the address, "Johann Schmidt, Klagfurt." One leg is gone, another quite disabled, and the instrument is held upright by two pieces of board nailed to the ends of the pianoforte and to cleats upon the wall, by which means a reasonable degree of firmness is secured. Inside, from a quarter to a third of the strings are gone, and as to the action, not half the keys produce any tone, though the few which do, seem to be in tune with each other. We notice but one special feature in the instrument, the sounding board, which seems to be double, very large for the size of the instrument, and of the finest quality of wood and workmanship.'

"During the intermission the assistant removes everything from the stage into the private room behind, save the pianoforte, one chair and a small table. These he places on the front of the stage, and on the side opposite the instrument. He passes round the cards, afterwards collects and places them upon the table, and then retires to the door where he waits to the close of the exhibition. He has nothing to do with the music. Indeed I met him the other day at a German eating house and, as we sat by our beer and cheese, he assured me that this matter is to him an impenetrable mystery. In all the jugglery he is a pupil of Paul and only wants practice to enable him to exhibit on his own account, which he intends to do; but what the trick of this music is, is quite beyond him.

"But do you ever hear it at other times?" I asked. 'Very seldom,' said he, 'perhaps three or four times. I assure you when one is alone there, busy in the dim light in preparing for the evening, and the hall, empty, echoes to every sound, to hear of a sudden such strange ghostly music stream from that old instrument, is enough to startle any one.'

"But when have you heard this — I mean at what hours?"

"Only towards night. I generally come to the hall about ten in the morning and see that all is in order. The rest of the day I have to myself, until about an hour before the performance commences. Sometimes, however, I do not come in until towards night, and it was on such occasions that I heard it."

"Has Paul no other private room in which he could conceal a player?"

"No. The entrance hall, the auditorium, the stage and his private room occupy the entire length and width of the old house, as I have convinced myself a dozen times. No sir, I am just as much in the dark about it as you."

"But — where was I? After the intermission Monsieur Paul enters with a grave solemnity of

manner, which is, I assure you, very imposing. His magnificent figure is set off by a perfectly fitting suit of black, and as he walks slowly across the stage to his seat, one hears softly whispered words of admiration all round the audience. He looks over the cards, selecting some half dozen and laying the rest aside. During these two or three minutes, of course, on the part of the audience reigns the silence of wondering expectation — a feeling which he himself seems to share. Every look, every gesture on his part impresses you with the feeling that a power is behind, which, though obedient to him, is not one that he can control at will. Your reason tells you that all is the effect of a most skillful deception — trickery — and yet your fancy is taken captive in spite of yourself. Nor is there any settled form or formula for the announcement of the presence of the music or musician — I hardly know how to express myself. One evening, while Paul was reading the questions on the cards, he suddenly paused, raised his hand towards the audience, as if to say 'Hush! hark!' and we heard the tones of music stealing into the room, wild, irregular, timeless, but delicate and fascinating as the tones of an Æolian harp. Another evening, it sounded as if far away and swiftly approaching in a rapid dance rhythm, finally seeming to rush in like a corps of Bacchantes crowned and drunken; and on still another, the audience waited in vain. Paul had finished his inspection of the cards and sat with his arms folded, but no sound of music broke the silence. People began to look at each other, and to make their remarks in a low tone, when all were startled by a succession of strange chords in fortissimo, as if from an angry spirit. Even Paul was startled — or pretended to be."

"But about the Sonata, Mr. Brown?" said one of the ladies. "I am coming to it presently. The last time I was there, the prelude, announcing the presence of the music, was like that which I have just compared to an Æolian harp in effect, although something like a theme was traceable; after it had died away, Monsieur took up a card, and with a glance of his dark eye, which seemed to take in every person in the room, he twice pronounced the signature. It was 'Meta,' the response being a delicate piece of music, but with no distinct character." The next had a German signature, 'Der Unglücklicher,' and called out a sad, sorrowful march, closing with a reminiscence of 'Eine feste Burg.' Two more followed with nothing noteworthy in their character, though they strengthened the impression already made upon the audience. The next gave Paul opportunity to exhibit his presence of mind. The signature, as he read it, was 'Teetooos ah Pape' — 'Titus A. Peep, you Dutchman,' cried a voice near the door. 'So prompt, so ill prepared to stand the shock of this as the audience was, in such ridiculous contrast to the feelings of the moment, no wonder that one universal peal of laughter shook the room. It was almost like that of Homer's gods, inextinguishable; burst after burst followed, and when all for a moment was still, somewhere would leak out again a light cachinnation, — a spark to the laughter magazine. But when the audience had fairly laughed itself out, Paul raised his hand imploringly for silence. Now here was a case for which I do not see how it was possible for him, a foreigner, to have been prepared, and yet the manner in which the joke was met seems to me a wonderful proof of readiness and skill.

"We first heard groups of irregular, broken chords, orderless and without apparent connection, out of which suddenly sprang 'Get out of the way, old Dan Tucker,' followed by 'Oh Susannah,' and the whole winding up with 'Yankee Doodle' bedevilled.

"Glancing over the remaining cards, he selected one and read the signature "Die ferne Geliebte," (the distant beloved one), and to this the reply was the delicious first movement of the Sonata in C sharp minor. Whoever played it, man or woman, in the body or out of the body, is no stranger to the feelings which Beethoven cherished for the Countess Giulietta.

"After this the music seemed to depart, growing fainter and fainter, and at length ceased as if lost in distance, and the exhibition closed."

"Why," said Stevens, "it is really worth hearing, isn't it?"

"I think so," said I, "suppose we make up a party and go some evening next week."

"We will," from all sides, and we went.

(To be Continued.)

Dwight's Journal of Music.

BOSTON, SEPT. 17, 1859.

MUSIC IN THIS NUMBER. — Opera of *Don Giovanni*, continued.

The Great Organ for Albany.

The Organ Concert held before an invited party, last Tuesday evening, in the manufactory of Messrs. SIMMONS & WILLCOX, gives us an opportunity to recur once more to this noble instrument which they have built for St. Joseph's (Catholic) Church in Albany, N. Y., and we only regret that our own experience of great Organs is as yet too small to enable us to speak with full and critical appreciation of a work which does such honor to its makers and to this country. Of course the audience went eagerly that evening to hear and see the largest Organ ever yet built in America. The contracted space left by the monster assemblage of pipes, and wind reservoirs and bellows and levers, was crowded with listeners, some in front below the organ, and some in a side gallery at half its height, whence they could look in among its ranks and battalions of pipes, from the giants of the 32 feet sub-bass, to the little altissimos not half the size of a child's little finger; and see moreover, all the working of the internal machinery.

And when, like an enchanted forest, all those reeds and pipes, of many natures, sizes, orders and degrees, began to sound as the animating breath passed through them, opening each at the touch of the master intelligence presiding at the keyboards; — when we heard now soft flutes, or clarinets and gambas, with round, mellow diapason basses flowing out from various quarters of the dim space; now the smart trumpets promptly answering from the rear of all (some 36 feet behind the front), or mighty trombone blasts; now, as from the remote heart of the wood, (from the Swell organ) those all-pervading, blending, multitudinous whisperings of harmony, swelling and dying, and spread as it were like a soft rain of sounds over a wide surface; now some large orotund sixteen-feet Gamba opening an unexpected salutation within a few feet of your ear, and now at last the deepest depths of Pedal bass begin to roll in, making all tremble, like the roar of ocean on the beach, and rank after rank of other pipes chime in, in octaves, fifths, thirds, twelfths, with all the *Mixtures* and the *Sesquialtras* dashing the huge mass of too much sweet with their lively discords, — the discord swallowed up, the life and brightness alone felt

— and the lusty clarions sing out on the top of the great tone-waves, and highest saucy flute tones touch their edges with just enough of dazzling sunshine; and when the deafening roar (only that it is so musical, so essentially made up of pure tone, that while you hear, and almost tremble, still the appetite for more and more tone grows with what it feeds upon) is hushed in an instant, and those breezy whispers steal upon the ear again from afar off, like the wind harp of the pines; — all these effects, of course impossible to describe, impress the novice and not less the expert, with a strange sense of the mystery and grandeur of a great Organ; it seems something infinite, a type and multitudinous expression of the universal Order.

All this of course is vague and general, and might be said in some degree of hearing any very large Organ under the right circumstances. But we think that this new work of Messrs. Simmons and Willcox amply satisfied all present upon that occasion that the things we read about the sublimity and infinite suggestiveness of a great Organ are not mere rhetoric. — But briefly to the Concert. A very effective double quartet of singers was assembled, composed of: *Soprani*, Mrs. FOWLE and Miss UNDERWOOD; *Alti*, Mrs. SHATTUCK (Miss Humphrey) and Miss STONE; *Tenori*, Messrs. C. R. ADAMS and STONE; *Bassi*, Messrs. POWERS and WILSON. Mr. WILLCOX, with his facile and entire command of all its multifarious resources, presided at the Organ; and this was the programme:

1. Organ introduction.
2. "Kyrie," from the Mass No. 1,.....Haydn.
3. Organ — Quartet, from *Martha*,.....Flotow.
4. "Et incarnatus est," from the Mass No. 1,.....Haydn.
5. "God save the Queen," with variations,.....Rink.
6. "Veni Sancte Spiritus,".....Deitsh.

1. Flute Concerto,.....Rink.
2. "O Jesu amator noster," Sop. Solo and Quartet,.....Novello.
3. Mrs. Fowle, Mrs. Shattuck, Mr. Stone, Mr. Powers.
3. "Priests' March," from *Athalia*,.....Mendelssohn.
4. "As pants the Hart," Sextet,.....Spohr.
5. Organ Solo, ending with "The Heavens are Telling,".....Haydn.
6. "Gloria," from the Mass No. 1,.....Haydn.

One missed here some of the grand things of Handel, the Bach fugues, the Lutheran Chorals, &c., but it was the Bishop's party, and the sacred selections were purposely made from the music most in vogue in Catholic churches hereabouts, while the rest was of the kind to entertain a curious audience, and show the stops and combinations of the organ. The organist performed his task admirably, making all the companies and regiments of pipes pass in review, and illustrate their characteristic service, in the course of his organ solos. The full power told to the best advantage in the Mendelssohn March, in "The Heavens are Telling," and the "Gloria," by Haydn. The vocal pieces were beautifully executed, the voices telling well in spite of the narrow, crowded place, and the solos of Mrs. Fowle, Mrs. Shattuck, Mr. Adams, and Mr. Powers, did them much credit.

We have said that this organ is the largest yet built in this country. Measured by cubic contents of pipes — that is to say, by the collective volume of the whole tone-mass it is capable of producing — it certainly is so. There probably are in the country some few organs which may boast a greater number of pipes; nor does this contain quite all the stops which the builders, could they have followed their own ideal, would have put into it. Not only has it not the *Vox humana*, and other fancy matters, but it could have been richer in mixed stops in some parts to advantage. Nor has it some of the improved mechanical features introduced by the same builders into the new organ at Harvard College. Organ builders, like most other artists, must build more or less to order. In this instance the specifications were furnished, we understand, by R. J. CARMODY, of Albany, (the design for the case by P. C. KEELY, of New York). It is es-

essentially a *great* organ, designed for a very large Cathedral, and, while it can discourse most soft and delicate music, voiced in many curious and pleasing ways, it is by its grand power and splendor and huge volume of tone, of the most nourishing and solid quality, that it has most surprised and interested us. A schedule of its contents is worth recording here.

It contains three Manuals, each extending from C, 8 feet, to a_2 , making 58 notes, and a Pedal, from C, 16 feet, to f , 30 notes. The key action is reversed, the organist looking away from the organ. The system of levers, pulleys, &c., which convey the volitions of his fingers to pipes which stand, some at a distance of forty feet behind him (back in the tower of the church) do their work with prompt and silent certainty, and the remotest pipe gives instant answer like the nearest. The "Pneumatic Pressure" takes the labor from his fingers, and throws it back upon the bellows blower, so that the touch is never harder than that of a Grand Piano.

There are three bellows and five reservoirs for wind. The Pneumatic lever is applied to the Great, the Swell and Pedal organs separately, and also to the couplings.

The distribution of the stops is as follows :

GREAT ORGAN.

1. Open Diapason,	16 ft.	9. Principal,	4 "
2. Open Diapason,	8 "	10. Flute Octavante,	4 "
3. Viola di Gamba,	8 "	11. Night Horn,	4 "
4. Hohl-Flöte,	8 "	12. Clarion,	4 "
5. Stopped Diapason,	8 "	13. Twelfth,	22-3 "
6. Flauto Traverso,	8 "	14. Fifteenth,	2 "
7. Trumpet,	8 "	15. Sequelitra, (3 ranks)	
8. Clarinet,	8 "	16. Mixture, (5 ranks)	

SWELL.

1. Bourdon,	16 ft.	7. Oboe,	8 ft.
2. Open Diapason,	8 "	8. Principal,	4 "
3. Flûte Harmonique,	8 "	9. Spire (or Spits) Flute,	4 "
4. Stopped Diapason,	8 "	10. Clarion,	4 "
5. Dulciana,	8 "	11. Fifteenth,	2 "
6. Cornopean,	8 "	12. Cornets, (4 ranks.)	

CHOIR ORGAN.

1. Mollon,	16 ft.	6. Stopped Diapason,	8 ft.
2. Open Diapason,	8 "	7. Cremona (Krum-horn) 8f.	
3. Claribella,	8 "	8. Principal,	4 ft.
4. Dulciana,	8 "	9. Flûte à Cheminée,	4 "
5. Karaulophon,	8 "	10. Flageolette,	2 "

PEDAL ORGAN.

1. Contra Open Diapason,	32 ft.	6. Octave,	8 ft.
2. Open Diapason,	16 "	7. Violoncello,	8 "
3. Gamba,	16 "	8. Trumpet,	8 "
4. Bourdon,	16 "	9. Super Octave,	4 "
5. Trombone,	16 "	10. Clarion,	4 "

MECHANICAL MOVEMENTS.

1. Coupler, Great and Swell.	
2. " Great and Choir, 8 feet.	
3. " Great and Choir, 16 "	
4. " Choir and Swell.	
5. " Pedal and Great.	
6. " Pedal and Swell.	
7. " Pedal and Choir.	
8. " Pedal and Octaves.	
9. " Bellows Signal.	
10. " Pedal Check.	
11. " Tremblant.	

An idea of the space occupied by this great forest of pipes, with its substrata of wind apparatus, levers, trackers, &c., may be formed from the following dimensions: the Organ is 29 feet wide, 40 feet high, and 36 feet deep, from the front to the rear row of loud Pedal trombone pipes. Truly it is a noble instrument, and has afforded, as it stood in the manufactory, a rare opportunity of studying the organization of a great Organ. We only regret that Boston is not to be the richer by it; but what is our loss, is the gain of Albany.

Musical Chit-Chat.

The last Promenade Concert of the season will be given at the Music Hall, this evening, by Gilmore's full band. There will be music appropriate to the

day, which is our City's anniversary, and will be otherwise celebrated by a suspension of the Public Schools, the inauguration of the Webster Statue at the State House, a balloon ascension, and what not. . . . It will soon be time for portions of the programme of our coming Concert season, but as yet all plans are maturing themselves in silence. Mr. ZERBAHN of course is busy laying out his orchestral campaign, and the Quintette Club their Chamber Concerts; and we presume the Handel and Haydn Society will soon come together with fresh energies, resolved to do good things. . . . Our German friends, of the "ORPHEUS" invited company to their club room last Saturday evening, and gave us a rich treat of part-songs, solos, and piano music, all mystically idealized and screened from the prosaic outer world by a most Tentonic canopy of smoke. They now number many noble voices, especially in the bass, and sing with a remarkably rich and clear ensemble. Part-songs by Mendelssohn and others, solos from *Don Giovanni* and *Zauberflöte*, Schumann's fine ballad "*Die rothe Hanna*," and other good German songs, by various members, a brilliant Piano-forte Sonata by Moscheles, for four hands, splendidly played by Messrs. DRESEL and LEONHARD, and many more good things, made the hours richly freighted. Pray, followers of Orpheus, give us some public concerts this winter!

A music hall in the new City Buildings, in Portland, Me., was dedicated by a concert last week by the "Haydn Association," who, with an orchestra of "home talent," under the direction of Mr. HERMANN KOTZSCHMAR performed Rossini's *Sabat Mater*, to the delight of a great audience. The solos were by Miss USHER, Miss CAMMETT, Mr. THURSTON and Mr. SHAW.

Weber's *Preciosa* music was performed entire at the *Stadt Theatre* in Chicago, on the 4th, in connection with the melodrama in four acts by Wolff.

Music Abroad.

Paris.

The new opera in one act, produced last week at the Opéra-Comique, under the title of *Voyage autour de ma Chambre*, would seem to be little better than a vaudeville travestied into an opera. The music has not obtained for the composer, M. Albert Grisar, a success equal to that achieved by any of his former works, *Gilles Ravisseur*, *Bon soir*, *Monsieur Pantalon*, and *Le Chien du Jardinier*. In the performance M. Coudere was the main support of the piece. Mdlle. Henrion and Mdlle. Prost played the two principal female parts. The Emperor and Empress of the French were present at the extraordinary representation given at the Grand-Opéra, on Tuesday week, for the benefit of the wounded soldiers of the Army of Italy. A numerous and brilliant audience attended. Their Majesties were received in the most enthusiastic manner, both on their entrance and at their departure. Their Royal Highnesses, Prince Napoleon and the Princess Marie-Clotilde were also present. The entertainments consisted of the second act of *Guillaume Tell*, "given," as the Parisian papers say, "for M. Gueymard and Mdlle. Marie Dussay;" (?) the first act of the ballet *Sacountala*, with Madame Ferraris and M. Petipa, and the first act of *Jovita*, for Madame Rosati and M. Petipa. The receipts realized 10,700 francs. On the following evening Mad. Rosati took leave of her friends and admirers for the season, in her favorite part, *Jovita*. The charming *danceuse* left Paris for St. Petersburg on Tuesday last. A grand "Te Deum," in honor of the peace and of the return of the army, has been sung at the church of Notre Dame, with a solemnity almost unprecedented. This work, which is entitled "*Te Deum Impérial et Militaire*," and is based, in a great measure, upon an old church chant, has had the honor to be approved of by the Emperor, and recommended by his Excellency the Minister of War. The composer, M. Saint-Arod, chapel-master to the King of Sardinia, superintended all the rehearsals.

The execution of the "Te Deum" was entrusted to a numerous force chosen from the various societies of Paris, under the direction of M. Delaporte. In addition, the band of the *Garde*, directed by M. Paulus, assisted, together with quite an orchestra of

double-basses; and, that nothing should be wanting to render the performance complete, the organ of the choir of Notre Dame was employed. The effect produced by this grand vocal and instrumental mass was immense, and profoundly impressed the distinguished auditory that filled the church to overflowing. The execution of the "*Te Deum*," directed by the composer and M. Delaporte, was irreproachable.—M. Roger is making rapid strides towards convalescence. He has been appointed professor of singing to the Conservatoire, in the room of M. Panzeron. He has quitted his bed for some days.—Mlle Poincet, who arrived in Paris a short time since from America, has accepted an engagement for the Scala Theatre at Milan.—M. Gevaert is composing an opera in five acts and seven tableaux, at the request of the administration of the Grand Opéra. It is expected to be ready by next May.

England.

The Gloucester Committee seems resolved to keep the Gloucester Festival to itself, so late are its announcements in being set forth. At last, however, we read that the oratorios selected are, for the first day, 'Elijah'; for the second, 'The Mount of Olives,' Signor Rossini's 'Sabat,' and Dr. Spohr's 'Last Judgment'; for the third, 'The Messiah.' The Norwich gentlemen are more active, since a paragraph from a local paper warns us that they have appointed Mr. Benedict as conductor for the meeting of 1860, and have commissioned him to produce a new composition expressly for the occasion. An interesting performance of 'The Messiah,' in Dublin, where Handel's sacred Oratorio was produced, will take place late in October, when the soprano part will be sung by Madame Goldschmidt, and the other parts by Mrs. and Mr. Lockey and Signor Belletti:—the performance in aid of the Dublin charities. The local journals mention that a musical Festival is to be held in Glasgow at no distant period, for which, among other music, the oratorio of 'Gideon' (by whom?) has been selected.

There is still music at the Crystal Palace. On Saturday last Mdlle. Artot sang there; also Madame Bishop. The latter lady is about to return to America, and gave a monster farewell benefit concert at the Surrey Gardens on Monday last. The programme was in the Cremorne style, since, besides the musical attractions, it promised fireworks, acrobats, a balloon and a ball.

Mr. Cipriani Potter has resigned his presidency over the Royal Academy of Music.

Simultaneously with the attempt contemplated at the *Théâtre Lyrique* in Paris, of bringing the 'Orphée' of Gluck from *Erebus* to light again, something of the kind, we are glad to believe, may be essayed in England: not, however, in London, those headquarters of the holy horror of experiment, but at Manchester. There, we are told, it is M. Halle's intention to bring some of Gluck's music forward as concert-music, during the coming winter season. Remembering the effect of the selections from 'Armida,' at last year's Cologne Festival, and of that from 'Iphigenia,' during the short-lived reign over the *New Philharmonic Society* of M. Berlioz, we are satisfied that valuable additions to our stores of festival and grand concert music may be derived from this source, and look forward to the result with more than ordinary expectation.

The oratorio on which Herr Molique is known to have been long engaged, is now, we understand, all but completed.

The *Gazette Musicale* announces that Madame Miolan-Carvalho has been secured by Mr. Gye, for next year's Opera season at Covent Garden.

The *Musical World* mourns over the announcement of the 136th meeting of the Three Choirs (for Sept. 13), because the old Gloucester Festival still "refuses to become a ghost;" and adds:

If some novelty set up its claims, there might then be at least a particle of consolation; but that is not the case. The Dettingen "*Te Deum*," Tallis's Responses, "Jones in D," and other equally familiar things, are all most probably included in the Cathedral service which ushers in the Festival; and, with the marvellous performance of Handel's victory-anthem, under Mr. Costa, at the Crystal Palace, fresh in the memory, the Dettingen temptation will not be very great. On Wednesday morning, *Elijah*; on Thursday, the *Mount of Olives*, the *Sabat Mater* (Rossini's, of course), and Spohr's *Last Things*; and, on Friday, the well-known oratorio of *The Messiah*, make up the sum of Cathedral performances. The list of singers is strong, however, including Madame Novello, Miss Dolby, Mr. Sims Reeves, Mr. Weiss, and the flower of our English vocalists, the miscellaneous concerts being strengthened by an attractive foreign party, headed by Mdlle. Tietjens, Signor Gi-

uglini, and Signor Belletti. At Gloucester, too, as at Bradford, we are promised some piano-forte-solos, the pianist being Miss Summerhayes, who, though unknown to London, is well regarded in certain parts of the provinces.

A GOOD CHOIR STORY.—An Exchange paper publishes the following very readable story about "choir" music in a Western church:

The choir, in the west, has had a severe struggle for life, especially in Methodist churches. The old style was a "brother" to "lead the singing," while the hymn was lined by the minister. No song monopoly there. No operative *fee saw sum*.

In 1844 the action of the General Conference was such as to lead to the formation of the Methodist Church South, and, under Dr. Schon, a Southern Church was organized in Cincinnati, and its place of worship known as Soule Chapel. The first General Conference of the new organization was held in Petersburg, Va., and a large number of "Delegates" spent the Sabbath preceding in Cincinnati, and worshipped at Soule Chapel. On the Sabbath, the noted Dr. (new Bishop,) Pierce was to preach the morning sermon, and expectation stood on tip-toe. The house was crowded. The singing was led by that prince of choristers, John G——n; and by his side sat his honor, Judge McLane, who joined heartily in the worship. After the opening service, the pastor stepped to Bishop Soule, and asked him if he would enter the pulpit and conduct the concluding services. He declined, and suggested Dr. H——r, an antique little man, with sharp features set astride a sharp nose, a sharp cut coat, and a sharp appearance generally. Dr. Schon approached him, and said, in low tones:

"Dr. H——, will you conduct the closing exercises?"

"Yes, sah," was the response; showing the effect of *association* upon his dialect; and entering the pulpit, he took his seat.

The sermon was all that could have been desired; it more than met expectation, and the preacher sat down amidst great excitement.

Dr. H—— seemed to think that an exhortation from himself would be a glorious climax; and briskly arising, hymn-book in hand, advanced to the front of the pulpit, and, with his peculiar pronunciation, began:

"How thankful, friends, ought we to be
To Him who brought us here to see
This lovely Sabbath morning!"

G——n, the chorister, never dreamed of an exhortation after that sermon; and catching the lines as Dr. H—— read them, found them "fourth particular metre," rose, with the Judge by his side, and started the tune so often sung to that glorious old hymn,

"Come on my partners in distress."

Louder and louder rolled his clear, strong voice over that sea of heads:

"How thankful, friends, ought we to be," &c.

Poor Dr. H—— was bewildered. Turning to Dr. Schon, he said:

"Sah, they are singing my exhortation!"
"Never mind," said Schon, whose face, always rubicund, was seven times redder than its wont; "never mind; wait till they're through."

"But, sah, they are singing my exhortation!"
By this time John and the Judge were through, repeat and all, and looked up most patiently for Dr. H—— to "give out more." He, however, looked at them steadily, and laid down his book, saying—

"Well, you're the greatest singers here I ever heard! You not only sing a man's hymn, but you sing his exhortation too! *Let's pray.*"

How fervently the ministers and audience joined in that prayer may be imagined. Dr. Schon forgot his notices; and they do say that to this day G——n insists that exhortations, if ever so good, ought not to be set to "two-eighths and one-sixth."

Musical Correspondence.

NEW YORK, SEPT. 13.—Last evening the preliminary operatic skirmish at the Academy of Music commenced with Donizetti's *Polito*, now one of the most popular operas that can be presented to a New York audience.

The opera was splendidly given, with new costumes and scenery. The house was crowded to excess, and CORTESI sang with all her accustomed

power and passion. Next Wednesday we have *La Sonnambula*, with Mme. GASSIER; Thursday, *Norma*, with Cortesi, and Friday the *Barber*, with Gassier. The season closes next week, as the company are to appear at Boston on the 26th.

Beyond this excitement, and the advent of ANNA BISHOP, there is no other fresh musical intelligence here, and the doings of absent opera singers are the next thing on the "peppergram."

CARL FORMES, like everybody else, finds out that there is no place for opera folks to make money, like New York. So he is coming back here this fall, though as yet it is not known whether he will bring an opera company of his own as at first rumored. He first had an idea of forming a troupe and visiting Lisbon, Gibraltar, Malta, and then proceeding to Egypt, and electrifying the people of Cairo and Alexandria. But a little reflection induced him to abandon this plan. He of course can command plenty of engagements in Germany, but wants to return to New York because he can make more money here.

PICCOLOMINI made friends here by the score, and writes to them that she is crazy to get back to dear America. But Lumley has a monopoly of her services till April, 1860, and will not make any concession not "nominated i' the bond." So he sends her to St. Petersburg to get her nose frozen, and win diamonds, and entrance slim, fair people with their names ending in *off*.

There is a rumor that that graceful, finished artiste, LA GRANGE, is coming back to New York, where she will be sure to meet a cordial welcome. She has, undoubtedly, been the most popular opera singer that ever visited this country. No one ever sang here in such a wide and varied repertoire, and was so uniformly good in everything she undertook. Then she was such a lady—very different from some *prime donne* I might mention.

ANNA BISHOP has come back to New York, after wandering all over the earth. She has lost her "protector," Bocha, the harpist, and is now Mrs. Schultze. She appeared Saturday evening in a concert at Palace Garden, assisted by ARTHUR NAPOLEON and TAFANELLI, the baritone, and was well received by the large audience, including most of the musical people of the city. There is little change in her personal appearance or her voice. Perhaps, she may be a shade more substantial as regards her size.

GUSTAV SATTER has been playing at the Palace Garden here, with Arthur Napoleon and others. He was quite successful, and was called "powerful" by some enthusiastic admirers. Others laughed at his grimaces and contortions. The Palace Garden has become a very popular Concert hall.

As to the regular winter concert season, nothing special has transpired. The Philharmonics will, of course, give their usual series of winter concerts. ROBERT GOLDBECK, who has leased a little hall on Broadway, is starting a musical Conservatory for advanced pupils, and contemplates giving a number of classical soirées, when his pupils and self will be aided by the very best vocal and instrumental stars that may be in the city.

The churches have opened for the season—you know gospel is dispensed with here during the hot months, and goes to Saratoga to guzzle Congress Water—and organists generally resumed their situations last Sunday. There are no important changes in organ affairs here, but I hear rumors of various promotions and decapitations, that I shall inform you of in my next.

Did you know that Dr. CLARE W. BEAMES was from the Italian Opera? He is giving concerts in Rochester with Miss BRAINERD, and the announcement says that Beames is "of the Italian Opera, New York." It is a good thing to be "of an Italian Opera," especially when you make concert tours in rural districts.

TROVATOR.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC.
Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Shadow Song. From Meyerbeer's opera
"Le Pardon de Ploërmel." 30

My anguish thee avengeth. (Ah! mon remords
to venge.) "Le Pardon de Ploërmel." 25

Two more "gems" from this new masterpiece of the illustrious composer. The first is an air in waltz time, of enchanting beauty. Dinorah, the heroine and high soprano in the opera, whose mind is wandering, sings it, while she executes a grotesque dance with her shadow. This air has at once become popular. The second is a plaintive romanza, sung by Hoff, the baritone in the opera. It is of great dramatic effect.

O dearest, gentle Maud! Song and Chorus.
C. B. Hitchcock. 25

Light and pretty.

A snake in the grass. Ladies' comic song.
J. Canfield. 25

Goes to prove that a lover is sometimes a "snake in the grass," paying court to the money and not to the person of his lady. This is pleasantly worded, and makes a nice little song, which will provoke smiles from everybody.

Scenes of childhood's happy hours. (Guitar accompaniments.)
"Martha." 25

Old mountain tree. (Guitar accomp.) Bishop. 25

Gaily thro' life wander. " " "Traviata." 25

Chaste Goddess. (Casta diva.) " " "Norma." 25

In tears I pine for thee. " " "Lombardi." 25

Favorite songs, which are now printed for the first time with an accompaniment for the Guitar.

Instrumental Music.

Tyrolean Medley. Charles Grobe. 50

A string of the best of the much admired Tyrolean peasant airs.

Music Vale Seminary Quickstep. O. Whitley. 25

A new edition of a favorite old quickstep, which for a long time has been out of the market. The title page has a lithographic view of the seminary building.

Fairy dance. Theodore Oesten. 25

Parting and meeting again. " " 25

Two of a set of little characteristic pieces, called Misty pictures (Nebelbilder) for pupils in the third quarter. They are excellent for instruction.

Books.

THE AMERICAN MUSICAL CLASS BOOK. Designed for Female Colleges, Institutes, Seminaries, and Normal and High Schools. Containing Elementary Instructions, Vocal Exercises and Solfeggios, and a Valuable Collection of Duets, Trios, and Concerted Pieces. By T. Bissell. 50

Among the numerous works of the kind this new candidate for popular favor cannot fail of a prominence, since its peculiar features are such as will commend it at once to the patronage of those for whom it is chiefly intended. Its rudimentary lessons proceed with a regularity of precision that cannot fail to fix permanently on the mind of the pupil the essentials of success in future studies.—the exercises are in a form to attract the attention and the selection of music, one of the best if not the superior of all similar collections. Principals of Educational institutions, music teachers, and others interested in books of this class will find it advantageous to examine this volume.

J. C. D. PARKER,
Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

M. R. ZERDAHELYI, THE PIANIST, continues to
give instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 240

JULIUS EICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Hermann Baum,

Residence, No. 47 Hancock Street.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,

ALBANY, N. Y.

ADOLPH KIELBLOCK,

Residence, 236 Tremont Street.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
344—51 Temple Place.

O. B. BROWN,

TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing.
MOON, BOWDOIN STREET CHURCH.

C. O. CLAPP & CO.

DEALERS IN

SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

HALLET, DAVIS & CO.
PIANO MAKERS
109
Washington Street.
BOSTON, MASS.

J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicho-
las Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 357

HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHAMBERSBURG, S. C.

H. H. HAWLEY,

DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADY,

Music and Musical Instruments,
SPRINGFIELD, MASS.

G. ANDRE & CO.

IMPORTERS OF FOREIGN MUSIC,
(Agents of J. Andre, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,

MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.

ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

MANNING'S FIRST PREMIUM PATENT MELODEONS.
William N. Manning, Manufacturer and Patentee, 118
Essex Street, Salem, Mass. For sale by E. H. Wade, 197
Washington Street, Boston. 373

RICHARDSON'S NEW METHOD
FOR THE PIANO—JUST ISSUED.

Being superior in its plan of Study, exceed-
ingly attractive in its Lessons and Exercises,
and unequalled in its adaptation to the wants of
all classes, is meeting with a most extensive sale,
and rapidly becoming the most popular system
of Piano Instruction in this country. Price, \$3.

Published by Oliver Ditson & Co., Boston.

THE TUNER'S GUIDE. Containing a Complete
Treatise on Tuning the Piano Forte, Organ, Melodeon,
and Seraphine, together with a Specification of Defects and
their Remedies. Price, 40 cents.

Published by Oliver Ditson & Co., Boston.

COLLECTIONS OF CHURCH MUSIC

PUBLISHED BY

MASON BROTHERS

NEW-YORK.

A Complete Catalogue of our Publications sent free to any address, on application.

THE JUBILEE. A new collection of Church Music,
containing Hymn Tunes adapted to every variety of meter,
and arranged with reference both to choir and congregational
singing; Chants, Anthems, and set-pieces for every occa-
sion; a short sacred Cantata; and a new arrangement of the
Elements of Music, interspersed with secular pieces progres-
sively arranged for class practice. By William B. Bradbury,
author of "The Shawm," etc. Large music octavo. \$1.

THE JUBILEE; Anthem Edition. Same as the
above, but with additional Anthems in the place of the
Cantata of "Eather, or the Beautiful Queen." \$1.

THE SABBATH-BELL. A collection of Music for
Choirs, Musical Associations, Singing Schools, and the Home
Circle, arranged in three divisions, namely: Part 1. THE
SINGING-SCHOOL. Part 2. CHURCH MUSIC. Part 3.
OCCASIONAL AND CONCERT MUSIC. By Geo. F. Root.
384 pages, large music octavo. \$1.

THE HALLELUJAH. A Book for the Service of Song
in the House of the Lord, containing Tunes, Chants, and
Anthems, both for the Choir and Congregation; to which is
prefixed the "Singing-School," a manual for classes in vocal
music, with exercises, rounds, and part-songs, for choir
practice; also, "Musical Notation in a Nut-Shell," a brief
course for singing-schools, intended for skillful teachers and
apt pupils. By Dr. Lowell Mason. \$1.

THE SHAWM. A Library of Church Music, embracing
about a thousand pieces, consisting of psalm and hymn
tunes, adapted to every meter in use; anthems, chants, and

set-pieces; to which is added an original Cantata, entitled,
"Daniel, or the Captivity and Restoration;" including also
the "Singing-Class," an entirely new and practical arrange-
ment of the elements of music, interspersed with social part
songs for practice. By Wm. B. Bradbury and Geo. F. Root,
assisted by Thos. Hastings and T. B. Mason. \$1.

CANTICA LAUDIS; or, the American Book
of Church Music. By Dr. Lowell Mason and George
James Webb. \$1.

THE CARMINA SACRA; or, Boston Collec-
tion of Church Music. By Dr. Lowell Mason. \$1.

NEW CARMINA SACRA; or, Boston Collec-
tion of Sacred Music. This book is a careful and
thorough revision of the favorite work heretofore published
under the same title. The object has been to retain the most
valuable and universally pleasing part of the former work
as the basis of the new, omitting such portions as experience
had proved to be the least serviceable and popular, and sub-
stituting choice tunes and pieces selected from the whole
range of the author's other works. \$1.

THE BOSTON ACADEMY'S COLLECTION
OF CHURCH MUSIC. By Dr. Lowell Mason. Pub-
lished under the direction of the Boston Academy of Music.
\$1.

THE PSALTERY. A new collection of Church Music.
By Dr. Lowell Mason and George J. Webb. \$1.

THE NATIONAL PSALMIST. By Dr. Lowell
Mason and George J. Webb. \$1.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE,
RUSSELL & TOLMAN, and OLIVER DITSON & CO., Boston. J. B.
LIPPINCOTT & CO., and E. H. BUTLER & CO.,
Philadelphia. ROOT & CADY, Chicago.

The price of our Church Music Books in New York, Philadelphia and Boston, is EIGHT DOL-
LARS per dozen; but as it will be much more convenient for Teachers, Singing-Schools, and Choirs
in the West and South to procure their books from local dealers, we subjoin a list of Booksellers and
Music dealers from whom our Church Music Books may at all times be procured, at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, &c.

Albany, N. Y.—S. R. GRAY,
" " J. H. HIDLEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. E. PRATT & BRO.
Beloit, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—RICKEY, MALLOY & CO.
" " APPLEGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" " ROOT & CADY.
" " W. B. KEEN.
" " HIGGINS BROTHERS.
" " D. B. COOKE & CO.
Cleveland, O.—S. BRAINARD & CO.
" " J. B. COBB & CO.
Columbus, O.—RANDALL & ASTON.
Detroit, Mich.—FRANCIS RAYMOND.
" " M. ALLEN & SON.
Dubuque, Iowa.—COUCH & GILBERT.
Janesville, Wis.—J. SUTHERLAND & CO.
" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,
Indianapolis, Ind.—STEWART & BOWEN.
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Mansfield, O.—D. STURGIS.
Milwaukee, Wis.—E. TERRY & CO.
" " A. WHITTEMORE & CO.
Pittsburg, Pa.—J. H. MELLOR.
" " H. KLEBER & BROTHER.
Quincy, Ill.—GEORGE W. WINANS.
Rochester, N. Y.—WILLIAM ALLING.
" " E. DARROW & BROTHER.
St. Louis, Mo.—KEITH & WOOD.
" " L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" " PECK & RUDD.
Toledo, O.—D. ANDERSON & CO.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

"GET THE BEST" WEBSTER UNABRIDGED PICTORIAL EDITION!

388-390

THE STANDARD METHOD

OF

INSTRUCTION IN VOCAL MUSIC.

Bassini's Art of Singing!

AN

ANALYTICAL, PHYSIOLOGICAL AND PRACTICAL SYSTEM FOR THE

CULTIVATION OF THE VOICE.

BY CARLO BASSINI.

EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects—that we do not hesitate to recommend it to teachers and vocalists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in doubt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practice effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the clear and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Boston.

* The Special Attention of Teachers and of all persons interested in Vocal Instruction, is respectfully solicited to this exceedingly valuable production.

Prices of Bassini's Method.

Complete, \$4.00
Abridged, \$2.50

Copies will be sent by mail, *post-paid*, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

GUIDE TO MUSICAL COMPOSITION. For those who desire in a short time and without a teacher to acquire the Art of Inventing Melodies, and of providing them with suitable Accompaniments. Especially of Composing the easier kinds of Musical Pieces. By Heinrich Wohlfaht. Translated by J. S. Dwight. Price, 75 cts.

Published by Oliver Ditson & Co., Boston.

STEINER & SCHWING'S "CHURCH MUSIC."

In Press, and shortly to be published, a Collection of Chant Music and Hymn Tunes, prepared by Prof. HENRY SCHWING, of Baltimore.

An effort has been made, in the publication of this book, to meet the special requirements of the new Liturgy of the German Reformed Church, as well as the needs of the Choirs of Protestant Churches generally. The Hymn Tunes are mostly either derived from, or based on, the best German Chorals.

In addition to the Music, the book will contain a Collection of Favorite Standard English Hymns, with Translations from German and Latin Hymnology, for which the Hymn Tunes are specially adapted. This collection and the literary portion of the book have been under the superintendence of Dr. Lewis H. Steiner, aided by numerous literary friends.

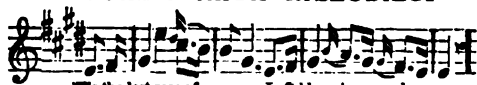
Price, handsomely and durably bound, \$1.25;—\$18.50 per dozen.

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

ONLY \$1.50!
CHEAPEST, BEST

Most Complete Edition

MOORE'S IRISH MELODIES.



'Tis the last rose of summer, Left blooming a-lone.

WITH

Symphonies and Accompaniments. BY SIR JOHN STEVENSON.

* This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE. Efforts having been made to three other copies into use, by under-rating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the eminent success of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.
"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as peculiarly suited to catch the spirit of his country's music. In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) *gavilled* the melody, distributing an equal portion of its sweetness to every part.
T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—*Boston Courier.*

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume.—*Provid. Times.*

A complete and elegant book for the parlor and piano.—*Musical Review.*

The best edition ever published, and certainly the cheapest.—*Journal of Music.*

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—*N. Y. Pathfinder.*

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—*Asmodean.*

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—*N. Y. Day Book.*

This edition far surpasses all others in its most important particulars. It contains MORE PAGES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country — in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.

Bound in Boards, neat and substantial. Price, \$1.50

" Cloth, emblematically embossed. " 2.00

" " embossed and full gilt. " 3.00

Published by Oliver Ditson & Co., Boston.

NEW BOOK FOR THE VIOLIN.

THE

OPERATIC

Violin Instruction Book!

CONTAINING

THOROUGH INSTRUCTIONS

AND A LARGE VARIETY OF

OPERATIC AND OTHER MUSIC,

BY D. M. H. MAY.

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system of Instruction that will lead them to the acquirement of all necessary information in a very short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work. The Music for general practice and recreation has been compiled with much care, and comprises the following admirable selections:

OPERATIC MELODIES.

Air.	La Dame Blanche.
Air.	Elisir D'Amore.
Air.	Lucresia Borgia.
Air.	Romeo and Juliet.
Ah! belle a me riterno.	Norma.
Ah! che la morte.	Il Trovatore.
Airs.	Barber of Seville.
Come, brave the sea.	I Puritani.
Come o'er the moonlit sea.	Maandula.
Dead March.	La Sema Lada.
Deh con te.	Norma.
Di provenza il mar.	La Traviata.
D'un pensiero.	La Sonnambula.
Ernani involami.	Ernani.
Fairies' Chorus.	Cinderella.
Fra Diavolo Waltz.	Fra Diavolo.
Galopade.	William Tell.
Hence Discontent.	La Bayadere.
In happy moments.	Martina.
In tears I pine.	I Lombardi.
Ibiamo, (Brindisi).	La Traviata.
March.	Norma.
On yonder Rock.	Fra Diavolo.
O haste crimson morning.	Lucia.
Pariza O Cara.	La Traviata.
Rondolletto.	Ernani.
Salut a la France.	La Fille du Regiment.
Selection.	Elisir D'Amore.
Si la stanchessa, (Prison Duet).	Il Trovatore.
Stride la rampa.	"
Then you'll remember me.	Bohemian Girl.
Tu che a dio.	Lucia.
Tu vedrai la sventura.	Il Pirata.
Tyrolienne.	La Fille du Regiment.
Waltz.	La Dame Blanche.

POLKAS, WALTZES, AIRS, &c.

Annie Laurie.	Marselles Hymn.
Ariel Waltz.	Moorish Waltz.
Blue Bells of Scotland.	New York Scottish Dance.
Carnival of Venice.	Saratoga Polka.
Chelsea Galop.	Seaside Waltz.
Dahila Waltz.	Shamrock Waltz.
Elfin Waltz.	Shells of Ocean.
Far from thee childhood's home.	Sontag Waltz.
Favorite Waltz.	Sounds from Home. Waltzes.
Gazelle Waltz.	Tyrolean Peasant's Song.
Heather Bell Polka.	Verona Waltz.
Hope Star Schottisch.	Venitian Galop.
Last Rose of Summer.	When the Swallows Homeward.
Long, long ago.	Woodbine Schottisch.
Lightning Galop.	Zephyr Polka.

AIRS WITH VARIATIONS.

Air, with Brilliant Variations.	
On Yonder Rock Reclining. With Variations.	
Tyrolean Air. With Variations.	

PRICE ONE DOLLAR!

On receipt of which a copy will be sent by mail, *post-paid*.
Published by Oliver Ditson & Co. . . Boston.

Favorite Songs with Choruses.

RECENTLY PUBLISHED BY

OLIVER DITSON & COMPANY.

Bonnie Allene.	T. B. Bishop. 25
Gentle Millie Gay.	" " 25
Jane O'Malley.	L. V. H. Crosby. 25
Luluanna.	" " 25
Jonny Bell.	T. H. Howe. 25
Leonora Leigh.	J. H. McNaughton. 25
Gentle Hallie.	St. John. 25
Marion Lee.	H. S. Thompson. 25
Annie Lisle.	" " 25
Kitty Lee.	W. Williams. 25
Come, love, to me.	Lon Morris. 25
Kittle alone and I.	H. S. Thompson. 25
Ye winged winds.	" " 25
Fly away o'er the deep.	" " 25
My own Katrina.	M'Naughton. 25
Mother Bailey.	Carl Lorenz. 25
Allice Lee.	H. S. Thompson. 25
Lillie Bell.	C. B. Hitchcock. 25
Silver Spring Pebbles.	L. O. Emerson. 25

CONGREGATIONAL HARP. A Collection of Hymn Tunes, Sentences, and Chants, of both Ancient and Modern Composers, carefully selected from various publications, (by permission,) and designed for Congregational use and social Religious Meetings; together with a variety of Tunes for Sabbath Schools. By L. B. Barnes. 68 cts.

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 390.

BOSTON, SATURDAY, SEPTEMBER 24, 1859.

VOL. XV. No. 26.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.

To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$5. Ten copies, \$15. Twenty copies, \$25.

To ADVERTISERS.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers.

Advertisements will be inserted at the following rates. Three Columns, [1 page,] 1 insertion, \$50; One Quarter, \$200; One Year, \$400.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125. One-fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75. One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50. Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 25 cents.

Business Cards, Six lines, Nonpareil, per annum, \$20.

Teachers' Cards, Two lines, Nonpareil, per annum, \$8.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Advertisements.

AN EXPERIENCED TEACHER (Gentleman) of Piano, Organ, Singing, Drawing and German, desires a situation, South or West.

An Experienced Teacher (Lady) of the Piano-forte, desires a situation.

A Young Lady who feels competent to teach Piano, Singing, and Guitar, desires employment.

Apply to OLIVER DITSON & CO.

Mlle. GABRIELLE DE LA MOTTE has re-opened her Music School at 55 Hancock Street, for the instruction of Young Ladies and Misses, on the Piano-forte. Lessons given in Class. The system of instruction in Class is that in use in the Conservatories of Music in Europe, and proves to be the best to impart a thorough musical knowledge and fine execution.

Two new Classes will be opened on Monday next, Sept. 26:

One for Young Ladies, another for Misses, beginners.

Young Ladies and Misses wishing to join either of these Classes are requested to call before Sept. 26th. For information concerning the system of teaching in the music school, application may be made at Mlle. Gabrielle De La Motte's residence, 55 Hancock Street.

WILLIAM H. SCHULTZ
GIVES INSTRUCTION ON
The Violin, Piano and the Theory of Music,
Address at his residence 126 Harrison Avenue, or at the Music Stores.

DAVID PAINE,
Teacher of Piano, Organ and Harmony,
Room, basement of First Church, Chauncy St.

JOHN W. TUFTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY.
Address at residence, 19 Temple Pl., or at Ditson & Co's store.

CARL ZERRAHN
Has removed to No. 86, Pinckney Street, and he is now ready to resume his instructions on the Piano-forte, in Singing and on the Flute.

PIANO-FORTES & MELODEONS To Let at Very Low Prices.

\$3.00 TO \$12.00 PER QUARTER!
For Sale from \$25 to \$300.

COMPREHENSIVE INSTRUMENTS OF

ALL THE BEST MAKERS.

AND OF

TOE, STYLE, FINISH AND PRICE,

Suited to every Taste and Requirement.

Persons hiring, who may conclude to purchase within one year, will receive a deduction of all charge of hire, except simple interest. Instruments securely packed and forwarded to all parts of the country. Persons at a distance, unable to visit the city, can, by stating the quality of instrument wanted, be supplied.

OLIVER DITSON & CO., Music Publishers,
277 Washington Street, Boston.

PIANO TUNER WANTED.—A first rate Tuner and Repairer, one who can Tune and Repair all kinds of Musical Instruments preferred—but he must be a first-class Piano Tuner. No other need apply.

TRIPP & CRAGG,

Dealers in Pianos and Musical Merchandise,

338-34

Louisville, Ky.

SITUATION WANTED.—Professor William Keppler, (an unmarried young gentleman,) of acknowledged talent and capacity, wishes to obtain a situation as Teacher of the Art of Music, (Vocal and Instrumental,) in a Southern Female Institute. Prof. Keppler not only enjoys, among those who know his capacities, the reputation of being a Superior Musician, but has, during Five Years' practice as Teacher in the South, proved satisfactorily to be possessed of an inestimable method of instructing his pupils, enabling them to stand foremost in the ranks of performers.

Even for those already advanced in the knowledge of practical music, Mr. Keppler would be a useful instructor. He is enabled to cultivate the higher branches of Music, such as Harmony, Musical Distinction, and Taste, to perfection. In fact, we cannot doubt that an artist, like the above-named gentleman, who can produce references of high merit, must be desirable as an ornament to any institution, boasting to be the nursery of Arts and Sciences.

Further information by addressing

HENRY LORD'S Music Emporium,

Canton, Madison Co., Mississippi,

For References.—Hon. Judge Handy; Gen. Richard Winter; Rev. Mr. Sansom; Maj. I. M. Roberts; O. van Vactor, Esq., Canton, Ms. Rev. Mr. Granberry, Grenada, Ms. Rev. Mr. Chambliss, Gainsville, Alabama, and others.

387-390

Cherry Valley Female Academy

CHERRY VALLEY, N. Y.

NEXT SESSION will open **NOVEMBER 3d.** Owing to the great increase in the number of Pupils of the Musical department, under the charge of Mr. Fowler, an artist of celebrity, who has been for six years under the best Italian masters of New York, has been engaged for the Cultivation of the Voice. For Catalogues, address C. G. HAZELTINE or J. A. FOWLER, Principals.

389-394

A Lady wishes a Situation as Teacher of the Piano-forte, either in a family or Young Lady's Seminary. She would not object to going West or South. First-class Boston reference given as to capacity to instruct. Please address Teacher, at the office of this paper.

387-3t

WANTED.—An American Gentleman who has been studying for the last four years with the best Masters in Europe, would like to make an engagement in a Female Seminary, as Teacher of the Piano and Organ. The highest testimonials as to character and ability can be given.

Please address "Pianist" at the office of this paper.

tf

Bulletin of Testimonials

IN FAVOR OF

Richardson's New Method

FOR THE PIANO-FORTE.

(Renewed every week.)

Sept. 24, 1859.

From "THE MUSICAL REVIEW."—New York.

"No doubt this is an improvement on the old work of Mr. Richardson; for it not only contains more matter, but it also distributes it in a much more rational manner. Moreover, the plates, illustrating the position of the hands, will be found much more useful, and the addition of the 'Rudiments of Harmony and Thorough Bass' very welcome to our amateurs. A method for the piano, which aims so successfully at completeness, as this new one by Mr. Richardson, would make a poor show without having something or rather a good deal to say on harmony, for who can become an accomplished pianist without a knowledge of harmony? The two pages of modulations in this book are also a welcome gift, for they will, at least in some way, meet the wishes of a great many of our scholars. No doubt there may be artists who will find some shortcomings even in this book, for instance, with regard to certain alterations and abridgments of pieces by different authors; but let us not forget that a method is not for artists, but for beginners who want to become artists; and if Mr. Richardson's new method answers this purpose, as we really think it does, it is the right one, and deserves our hearty recommendation. This new method can be had with American fingering as well as with German."

From "THE DAILY SPY."—Worcester.

"Richardson's New Method for the Piano-forte, will probably supersede every other work of the kind now in use. It is really what it professes to be, an improvement upon all other instruction books in adaptation, classification, progression, and facility of comprehension. The plan is new and original, and the book is carefully illustrated by a series of plates showing the proper position of the hands and fingers in playing the piano-forte. Mr. Richardson has every qualification needed to make such a work complete and admirable; and this book, he tells us, grew out of his observation and study of the business of teaching after the publication of his 'Modern School for the Piano.' The 'difficult progressions' in that work taught him something; and from the hints of teachers, and in many ways, he prepared himself to make this new instruction book superior to everything of the kind, and furnish whatever is indispensable to the sure and rapid advancement of the pupil. The 'Studies' are selections from the works of celebrated composers suitably arranged for the pupil's use."

From "GODEY'S LADY'S BOOK."—Philadelphia.

"Such of our readers as desire a really good piano instructor book will do well to order a copy of 'Richardson's New Method.' It is all that it is represented to be."

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$2, on receipt of which it will be forwarded by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

Sold by all Music Dealers.

THE TUNER'S GUIDE. Containing a Complete Treatise on Tuning the Piano Forte, Organ, Melodeon, and Seraphine, together with a Specification of Defects and their Remedies. Price, 40 cents.

Published by Oliver Ditson & Co., Boston.

GUIDE TO MUSICAL COMPOSITION. For those who desire in a short time and without a teacher to acquire the Art of inventing Melodies, and of providing them with suitable Accompaniments. Especially of Composing the easier kinds of Musical Pieces. By Heinrich Wohlfahrt. Translated by J. S. Dwight. Price, 75 cts.

Published by Oliver Ditson & Co., Boston.

NEW SHEET MUSIC.

Songs and Ballads.

Ever of Thee I'm fondly dreaming. (Vignette.) Foley Hall.	25
Come into the garden, Maud. Balf.	35
The Captain with his whiskers. (Comic.) Florence.	30
Johnny was a Shoemaker. (Comic.) " "	30
How so fair. (Tense Air.) "Martha." 25	
Gentle Millie Gay. Song and Chorus. Bishop.	25
Gentle Hallie. Song and Chorus. St. John.	25
The Moon behind the Hill. Bishop.	30
Annie Lisle. Song and Chorus. Thompson.	25
Travelling in Thee. Wrighton.	25
Darling Sister Kate. Stratton.	25
Who would not love their Mother. Field.	25
When there is love at home. McNaughton.	25

Instrumental.

Papageno Polka. Stasny.	25
Cuckoo Polka. Herzog.	25
Hurrah! Sturm Galop. Helmsmuller.	25
Our American Cousin Polka. Neumann.	30
Sadie Yacht Club Schottisch. Ledus.	25
Piccolomini Polka Masurka. Talery.	40
Les Vapors Stilleennes. Galop brillant. Berg.	30
Flot Melodique. Walts. Fradel.	30
Warblings at Eve. Richards.	30
Beauties of Trovatore. Grobe.	50
Darling Nelly Gray. Variations. " "	50
Gentle Nettie Moore. " "	50
Home Memories. Medley. " "	50
Source of Joy. Medley. " "	50
Cheer, boys, cheer. Variations. " "	50
Italian Medley. " "	50
L' Melair. Nocturne. Ascher.	35

The above sent by mail on receipt of the marked price.

Published by Oliver Ditson & Co., Boston.

STAR COLLECTION OF INSTRUMENTAL MUSIC. Arranged for Wind and Stringed Instruments, and for the use of Small Bands and Orchestras. By J. W. Moore. Price, \$1.50.

Published by Oliver Ditson & Co., Boston.

BERBIGUIER'S METHOD FOR FLUTE. To which is added Drouet's Twenty-Four Studies, in all the Keys. The most popular method of instruction for the Flute, written in a style at once pleasing and simple. \$2.00.

Published by Oliver Ditson & Co., Boston.

NEW MUSIC BOOK FOR SABBATH SCHOOLS. The Golden Harp. Containing 500 Hymns, Tunes and Select Pieces. 25 cents single, postage free; \$2.50 per dozen.

Published by Oliver Ditson & Co., Boston.

NATIONAL ORCHESTRA. A Collection of valuable Music for small Bands and Orchestras, consisting of 1st and 2d Violins, Flute, Clarinet, Cornets and Bass. Edited by B. A. Burditt. A list of pieces sent on application. 30 Nos. Each 60 cts.

Published by Oliver Ditson & Co., Boston.

MASON & HAMLIN'S MELODEONS AND HARMONIUMS.

THE TREBLE FORTÉ STOP.—A New and Admirable Improvement has just been effected in the Melodeons of MASON & HAMLIN. It consists in the "Treble Forte Stop," or a stop by means of which the treble part of the instrument may be increased in power, while the bass remains subdued. The advantage of this stop is found in the performance of solo passages where it is desirable that prominence should be given to the treble notes. The house of MASON & HAMLIN has received since 1856, for BEST Melodeons and Harmoniums no less than Twenty Gold and Silver Medals and Diplomas from various State Fairs and Societies throughout the country. Pastors, Choristers, and Church Music Committees are invited to examine our Church and Vestry Instruments.

Melodeons from - - - \$40 to \$200
Harmoniums from - - - \$200 to \$500
Descriptive Catalogues sent on application to
MASON & HAMLIN,
Boston, Mass.

Mason & Hamlin's Instruments are also for Sale or to Let by
OLIVER DITSON & CO., 277 Washington St. 375-3m

FIVE THOUSAND MUSICAL TERMS. A Complete Dictionary of Latin, Greek, Hebrew, Italian, French, German, Spanish, English, and such other Words, Abbreviations and Signs as are to be found in the works of eminent Musical Composers. By J. S. Adams, 50 cts.

Published by Oliver Ditson & Co., Boston.

PHIL. RICE'S METHOD FOR THE BANJO; with or without a Master, containing the most popular Banjo Solos, Duets, Trios and Songs, performed by Buckley's, Christy's, Bryant's, White's, Campbell's, and other celebrated Bands of which the Author was a member, including many pieces here first given to the public. Price, \$1.00.

Published by Oliver Ditson & Co., Boston.

THE PSALMS OF LIFE. A Compilation of Psalms, Hymns, Anthems, Chants, &c., embodying the Spiritual, Progressive, and Reformatory Sentiment of the Present Age. By John S. Adams. 282 pages, 12 mo. Morocco, \$1. Cloth, 75 c.

Published by Oliver Ditson & Co., Boston.

CURTISS' METHOD FOR GUITAR. Containing the Elementary Principles of Music, with Examples and Lessons necessary to facilitate the acquirement of a perfect knowledge of the instrument. To which is added a choice Collection of admired Songs and Popular Pieces. Price, \$2.00.

Published by Oliver Ditson & Co., Boston.

Richardson's New Method for the Piano. JUST ISSUED in elegant style, is being used by teachers and scholars, in families and schools, private and public classes, and universally pronounced THE VERY BEST SYSTEM OF INSTRUCTION EXTANT. Price, \$3.

Published by Oliver Ditson & Co., Boston.

New Edition of "HANDEL'S MESSIAH" JUST PUBLISHED.

NOVELLO'S POCKET EDITION

OF

HANDEL'S MESSIAH.

In Vocal Score, with Accompaniment for the Piano-Forte, by
VINCENT NOVELLO. Demy Octavo.

In Paper Cover.50 cts.

Bound in Full Cloth.\$1 00

Order "Novello's Edition," the cheapest edition extant of this great work. Mailed to address post free on receipt of price as above.

Just Published. Price \$6.25.

Moore's Irish Melodies.

With New Symphonies and Accompaniments for the Piano-forte, by

M. W. BALFE.

In one volume, 240 pages. Full music size, elegantly printed on superfine paper, bound in light green cloth, gilt edges. Containing 73 of the most popular of the Melodies; also, 17 of them arranged as Vocal Duets.

Prospectus, with Preface and Specimen Page, gratis on application.

Each Song or Duet may be had singly, price 15c. This work will also be issued in Twelve Monthly Parts, each containing 20 pages.

Parts 1, 2 & 3 price 50 each, are now ready.

The unanimous opinion of musical judges having pronounced the Symphonies and Accompaniments of Sir John Stevenson, originally allied to the "Irish Melodies," both technically incorrect and characteristically inappropriate, the publisher has great pleasure in announcing that Mr. M. W. Balfe has re-arranged the whole of them expressly for this edition, which is also supplied with an explanatory and historical preface (which may be had gratis). With these advantages, combined with a careful revision both of the musical notes and the poetical text, and the whole of the words being set to music, the publisher confidently recommends his edition of "Moore's Irish Melodies" to the public, as one that may challenge competition as the most perfect extant.

Just Published, in 1 vol., uniform with the above, price \$4.00,
Fifty of the Most Popular of

MOORE'S IRISH MELODIES,

Harmonized as Vocal Quartets, (S.A.T.B.)

BY M. W. BALFE.

Each Quartet may be had singly, price 15 cents.

Novello's Catalogues may be had gratis on application, or will be mailed (post free) to address on receipt of the postage, six cents.

WEBB & ALLEN,

381 1 Clinton Hall, Astor Place, N. Y.

JOHNSON'S HARMONY. Practical Instructions in Harmony, upon the Pestalozzian, or Inductive System; teaching Musical Composition and the Art of extemporizing Interludes and Voluntaries. By A. N. Johnson. Price, \$1.

Published by Oliver Ditson & Co., Boston.

MASONIC HARP. Containing over 400 Odes, Hymns, Songs, &c., with music, adapted to all the Public and Private Ceremonies of the Masonic Fraternity. By G. W. Chase. Price, 60 cents.

Published by Oliver Ditson & Co., Boston.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York, April 1, 1859.

JOHN CHURCH, Jr. Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374



THE
**BEST
PIANOS,**
ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

88 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,

BOSTON.

Instructive Pieces of Moderate Difficulty

FOR THE PIANOFORTE,

Lately Published by Oliver Ditson & Co.

Three Amusements on Melodies from Verdi's "Stiffian Vespers." A. W. Bang, each, 30

No. 1 Valse d'Elver.
2 Polka Masurka.
3 Galop brillant.

Sans Couci. Morceau a la Polka. Ed. Roedel, 40

Petite Fantasia on an Air in the "Farber of Sevilla." René Favarger.

Illustrations Operatiques. Charles Fradel, each, 35

1 Martha. 8 Trovatore.
2 Traviata. 4 Lucia.

Showers of Gold. Reverie-Tremolo on the Air "I dreamt that I dwelt." Krug, 30

Silver Spring. Fritz Spindler, 35

Miniature Fantasia. Henry Schwing, 30

La Nouvelle Italie. Six Fantaisies. J. B. Duvernoy, each, 35

1 Rigolotto. 4 Il Comaro.
2 Il Trovatore. 5 I due Focari.
3 Luisa Miller. 6 I Masnadieri.

Juvenile Sonatina. Henry Schwing, 35

Five Studies in form of Variations on "Over the Summer Sea." Henry Schwing, 35

Ever of Thee. Reverie. C. Fradel, 25

Juvenile Opera Musical. " 40

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.

J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 371

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarionets, Flutes, &c. for Bands, made to order, and warranted. **BUSON'S CELEBRATED FLUTINAS** and **ACCORDEONS** constantly on hand. **INSTRUCTION BOOKS** for the Piano, Violin, Flute, Clarinet Sax-horn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis.

Orders by Mail, with the money inclosed, will be punctually attended to. 316

Dwight's Journal of Music.

WHOLE No. 390. BOSTON, SATURDAY, SEPTEMBER 24, 1859. VOL. XV. No. 26.

For Dwight's Journal of Music.

Monsieur Paul.

From the Papers of the late I. Brown.

(Continued.)

We went early and secured seats near the stage, that we might the better observe and afterward compare notes. Some time before seven o'clock every seat in the room was filled and many standing in the side passages. The first part of the evening's performance, the jugglery, was remarkably fine, Paul producing many of his finest and most elegant tricks; but it was clear that a large portion of the audience was impatiently waiting for the music. Many persons present I had seen there before — people with dreamy looking eyes and high thin heads — phrenologically speaking, with large ideality and reverence and small perceptive faculties. Such seemed to listen to the music with awe and to connect it with the pseudo-wonders of Spiritualism, which at that time was just beginning to supply the credulous with a substitute for Miller's exploded Last Judgment theory. Such canine minds must have some intellectual bone to gnaw.

During the intermission, while the assistant was clearing the stage, three gentlemen of the audience examining the old piano-forte, and people were writing their problems on the cards for Fate to solve, there was but little conversation, and that was carried on in low tones, as you hear it in a church when the time of service draws near. Never was an audience in a fitter mood for one who would play upon their feelings. My first thought as Monsieur Paul entered was: "How magnificently he is made up!" His black suit set off his noble figure more splendidly than ever; his hair, parted in the middle, contrasted wonderfully in its raven darkness with the broad, high, white forehead; the beard just touched his breast and gave an extraordinary dignity of effect; while his eyes were filled with an expression of grave and solemn feeling. Amid profound silence he crossed the stage to his seat, bowed slightly and looked through the cards, selecting some half a dozen, as usual, and laying the rest aside.

Half the delusion in cases of ventriloquism depends upon the demeanor of the performer. You see him apparently listening with the most intense expectation for sounds below, above, or from the inside of a box, and when they come you seem really to hear them from the quarter to which he has thus so strongly, by his manner, directed your attention. So Monsieur Paul's rapt attention, as if to sounds from another and an invisible world, and his apparent entire forgetfulness of the audience — except at the moment when he announced a signature upon a card, when, as I have already said he glances round and I have no doubt in nine cases out of ten decides correctly who the writer of the card is — to these he owed much of his singular power in exciting the imagination of his auditors. I was, therefore, particularly struck with the fact that now there were

moments when Mons. Paul's manner seemed to lose a shade of its usual imperturbable calmness, and his eyes would involuntarily seek our party and linger for an instant, as if some face exerted upon his fancy a strange and irresistible fascination. I had often caught his eye during the first part of the evening, but that is a part of a juggler's stock in trade — this use of the eye — and had nothing noticeable in it; but now the case was different.

Meantime he had finished his examination of the cards and sat, as we all sat, listening in profound silence for the announcement of the presence of the Mysterious Music. Singularly enough, even I, whose mind runs all to the perceptive faculties, being almost destitute of imagination and fancy, began to feel strongly the influence of the mood of those around me upon my own feelings, notwithstanding my perfect conviction that the whole was jugglery — the music the product of direct human agency — with no other mystery than how that agency was applied. An accidental circumstance added to the effect; the gas burned feebly that evening and threw but a sort of moonlight radiance into the room.

Hush! hark! Paul raises his hand, with a gesture, as if to signify that he heard already tones still inaudible to us, and then, faint, distant sounds of music in measured accent fell softly upon the ear — at first single accords with intervals of silence — but ever nearer and nearer, until we heard the connecting links in the chain of harmonies — a slow, funeral march, sad in expression, as the cry of a broken heart. It was like Ariel's solemn music in the Tempest, and one involuntarily asked with Ferdinand:

"Where should this music be? 'Tis the air or the earth?"

and was almost ready to say with him:

"This is no mortal business, nor no sound
That the earth owes!"

What a curious fact in our mental constitutions is this power of sympathy! And what a multitude of phenomena in the history of Superstition are readily explained by it! Here were some two hundred persons, a majority of whom held this music to be but a splendid trick based upon some simple scientific principle, but all so carried away by sympathy with the feelings of those in whose faces one read nothing but awe — almost fear — that for the moment they were led to believe that it came from some such source as that which startled the guests in Hawthorne's tale of the old Province House. For my own part I confess myself to have become so wrought up, that as it approached and at length seemed to enter the room, my fancy peopled the stage with a funeral train of shadows, and as the march ceased with a few powerful, despairing chords, I should not have started had I heard the words, which frightened Paul Flemming from his sleep in that night-ride to Innspruck — "They have brought the dead body!"

My friends, as I noticed, were greatly excited, especially that quiet little woman, Mrs. Van Heid,

to whom I had given little credit for fancy or imagination. The sonata form in music, in which the *adagio*, touching the depths of feeling, is followed by an *allegro* or *scherzo*, is founded in our nature. Where the soul has not been broken, or crushed until its elasticity is destroyed, the hours of greatest agony are followed by those of most unrestrained mirth. Thus nature keeps up a balance — else we die — at least spiritually. Paul was too wise and skillful a player upon the heartstrings of an audience not to know this, and that the profound impression which he wished to make could be more certainly effected by granting periods of relaxation to the strained attention and feelings of those before him. Hence such a selection and arrangement of the questions propounded to his musical oracle, as brought in the responses a due variety of character in the music, and yet never failed to work upward by sure steps to a powerful climax at the end of the evening.

Thus *adagios* by the great masters were mingled with touching or merry improvisations, sometimes with Strauss and Lanner waltzes — on this evening a favorite and popular one by Gungl set all heads and heels in motion — and yet so skillfully introduced, that the state of feeling which the introductory march at this exhibition had excited, though at times relieved, was kept up and rendered even more intense as the evening waned. Another remark may find a proper place here; that few comparatively have ever felt the power of music upon the feelings and imagination, because few have given themselves, either in private or in the concert room, fully up to its influence. This Paul also knew and, in securing a fixed and earnest attention to the Mysterious Music, he gained the benefit of a belief in the mind of many an imaginative hearer, that no mere earthly tones could induce the strangely beautiful but powerful emotions so new to them.

The evening passed on. A card signed "Kreissler" had been responded to by a short fantasia of wild and touching sadness, and Paul took up another. As he glanced it over, I saw he hesitated a moment and threw a sudden glance at our party. I thought for a moment that he would exchange it for another; but not so. His hesitation was but momentary, and he read the signature in his usual calm, gentle voice, in German, "Thy still sorrowing sister." As he pronounced it the second time, I followed the glance of his eye, and saw that Mrs. Van Heid was excessively pale.

Music low and sweet, as if from the spirit of a loved and lost one, came stealing forth from the instrument, soon swelling into a solemn but joyous choral — yet speaking of no common joys. All was calm as if the spirit which sang was at rest and all was peace. Then sweet and delicate fancies began to weave themselves with the steady onward march of the choral, and by degrees to work out an expression of deep, passionate love and yearning for the presence of the "still sorrowing sister."

A sudden sigh — a gasp — Mrs. Van Heid had fainted. With as little disturbance as possible we took her to the air, where she soon recovered. Her husband persuaded our party to return to their seats, all save our Professor's great-hearted daughter and myself, whom he invited to take the other two seats in the carriage which he called, and accompany them home.

In the carriage Mrs. Van Heid's overstrained feelings relieved themselves in tears, and she wept silently, only once speaking during the ride, and then to say:

"Oh, Heinrich! that was the spirit of Paulina!"

"Calm yourself, my love," said her husband, "your fancy has completely overcome your reason."

Arrived at Eighteenth St., the young woman retired, and Van and I sat and talked the matter over, with a flask of Rudesheimer before us.

"Curious!" said he at length, "strange! I never supposed she had fancy enough to be so wrought upon. I never saw anything like it in her before. One reason why I fell in love with her was on account of her calm, equable temperament, which was a true complement to my opposite nature. There is something in this business beyond me. My philosophy does not quite come up to it. That card was written by her, and you heard what she said in the carriage?"

"Yes."

"As we came into the house, she whispered to me: 'Heinrich, that was Pauline's spirit—I know her playing as well as I know your handwriting.' I can't make it out."

"But what was the meaning of the signature, 'Thy still sorrowing sister?' " I asked, "who was this Paulina?"

"Has she never told you about her sister?" returned Van.

"No."

"That's strange, so well acquainted with us as you are, and so long in Berlin, too. Did you ever go to Meake's baths?"

"Yes; after an attack of fever, when convalescent, I went through a regular course. By Jove, I have it—that blind girl that used to play the piano-forte so beautifully, so irregularly, and sometimes so incorrectly, her name was Paulina!"

"Yes, and she was my wife's sister."

"What an interesting — yes, I may say, beautiful — creature she was! Her eyes ceased to be a deformity when one had become accustomed to their want of 'speculation,' as Macbeth calls it."

"She was a beautiful, and the most loving, creature in the world. Would you believe it, her home was not a happy one for her, poor child; I would have taken her with me when I married Hedwig, if I could have done it, but I was poor. Would God, I had! For the second letter we received — they came only at long intervals — told us that Pauline had disappeared. The police had been set at work to discover if any blind girl answering to her description had left the city by any of the public means of conveyance or had had her passport viséed at any of the stations on the borders of Prussia. But they could learn nothing. The only probable solution of the mystery is that she may have fallen into the Spree from a balcony, which was her favorite place to sit and dream. There is an iron railing to this balcony in which is a gate, where goods are sometimes delivered from boats on the

river below, and the morning when her loss was first noticed this gate was open."

"But it does not seem very probable to me that she was drowned," said I, "for how could her body pass the toll barrier, which crosses the river by the bridge near the Charité?"

"That is a strong objection. But you know sometimes the current is strong and before it rose to the surface the body might easily be swept through when of a dark morning or in the evening the barrier is withdrawn for the passage of boats. Then, too, how else to account for her total disappearance without a passport and blind? So we settled upon this as the most probable theory, and now that two years have passed without the least tidings in relation to her, we have no longer a doubt. But it is strange that Hedwig's imagination could be so wrought upon; I had no idea of it; but that Paul is a wonderful fellow, and had everything most skilfully fitted to make the strongest impression."

This event was a nine days' wonder in our circle, and then Monsieur Paul was forgotten — who still night after night astonished a crowded audience — except that we occasionally joked Mrs. Van Heid upon her powerful imagination, who took it in good part and prophesied that she should yet astonish the world by some marvellous romance or poem.

As two or three of our editorial corps could speak German, French and Italian with greater or less fluency, and the head editor was noted for his charities, hardly a day passed in those times without calls upon us from political refugees, Germans, Poles, Hungarians, Italians — all manner of "nationalities" — for advice and assistance — the first of which they of course seldom followed, and with the other were seldom satisfied. As a general — not, I am glad to say, a universal — rule, those for whom we did the most were the most conspicuous, so soon as they began to take part in New York politics, which often happened within a few weeks of their escape from some continental police "hue and cry" — in denouncing us, our journal, and the principles which we conscientiously sought to enforce. But so soon as they were in trouble again — and not until then — they were sure to lift up the light of their reconciled countenances upon our sanctum, to our great edification and satisfaction; men, who wore finer though not cleaner linen than I can afford; who swore at fate if their dinner with wine for a dollar at Dietz's had to be omitted for a day, and they be forced to put up with one for two or three shillings in a cellar, where I was glad to eat, hesitated not to come begging or borrowing of such as I. My conscience is clear of having aided that class of men to live a life of idleness.

All sorts of mechanics and men of "sedentary professions" — such as tailors and shoemakers — too, came to us for work, and in this way I became acquainted with Schulz, the bookbinder, who proved an honest, steady fellow, a capital workman, and — a phenomenon — one who, if he promised you a book at noon on Wednesday, kept his word! I had given him some work and various friends had followed suit. Towards the end of May I received a note from Whitney, requesting me to see Schultz about some binding, and in the afternoon — the time I usually devoted to rambling and getting ready for the labor of

the night — I went round to his place, up a narrow lane, among a mass of old houses, which have now given way to huge blocks of stores and offices. I found Schulz's shop full of men and girls, and was sent up into the attic to find the man himself.

"So, Schulz, you are getting up in the world," said I.

He, of course, took me literally, and answered:

"Yes, my business has increased so that I was crowded out of the shop, and about six weeks ago I had this place fitted up, where I do my fine finishing. You see I have had this large window put into the roof, and it is a capital place, airy and light; only now that summer is coming I find it rather hot at times."

"Where is that fine piano-forte that I hear?"

"Just across the alley. Since the warm weather came on, and the windows are open, I hear it by the hour together, and I assure you it is not bad playing. It comes from a window that you can see just down there, and the projecting roof of my window catches the sounds as they rise, like a great ear. I say, Mr. Brown," and Schulz dropped his work and folded his arms, for having something important to say, he could not work and talk too, and shaking his head with an air of wise gravity, "there's something there I can't quite make out. Here, I will swing the window so as to throw the sun down there — now look."

He made way, and I looked directly down, across the narrow passage, into the upper part of a casement, which swung back in the European style, and which was now open. Against the wall on the right stood what I took to be an upright pianoforte of a very peculiar form, and in the centre of the room a Grand, upon which a young woman was playing. Her back was towards me and her face of course hidden; but there was something in the attitude, in the motion of the arms, head, hands, which — was it imagination? — reminded me of the blind girl of Meake's baths.

"There," resumed Schulz, "you would take that room to belong to that house, but it doesn't. It has a separate passage and entrance running up from the lane below, and in that room that girl and an old woman live all alone, and the girl is blind."

"What's that? Schulz, blind?"

"Yes, stone blind. But now comes the curious part. Every morning, between nine and ten o'clock, a splendid looking man —"

"A tall, grand looking man, towards fifty years old, with a long black beard —?"

"Not at all," said Schulz, "a handsome young fellow, with a moustache. Well, he comes there, takes the girl down the lane to a carriage and drives away. At three o'clock in the afternoon she returns and plays the pianoforte two or three hours, as now. After which the old woman brings her tea. A few times in the evening, when the old woman has come into the room with a light, I have watched her playing apparently on the upright instrument against the wall, but I have never heard anything. I have only noticed this two or three times, for they seldom have a light and the shutters are almost always carefully closed."

While Schulz was speaking my mind had rapidly made a diagram of the cluster of houses before me, and I felt very sure that the room in

which the pianist sat must nearly adjoin Monsieur Paul's exhibition room.

"What time is it, Schulz?"

"Half past four."

"Half past four, five, six; an hour and a half, good," cried I, and forgetting all about Whitney's books, I caught my hat, and saying to the book-binder, who was all astonishment at my sudden excitement: "I'll be here again in an hour," I rushed to the street, jumped into the first omnibus, and was soon in Eighteenth Street.

"Is Mrs. Van Heid in?"

"Yes, she is up stairs," said the girl.

"Tell her I want to see her, at once; I'm in the most tremendous hurry."

The girl smiled and ran up stairs, and I stepped into the parlor. Mrs. Van Heid may have been five minutes in finishing dressing—it was near their dining hour—but it seemed to me ten times as long. I fidgetted from picture to picture, turned over the music on the pianoforte, and had looked through half the "Views in Berlin" which lay on the table.

"Well," said she, as she entered.

"Oh, Mrs. Van Heid, put on your bonnet and go with me at once. The mysterious music you know; I have made a discovery; don't wait; we must be off."

"But it is just dinner time, and Mr. Van Heid will be here soon."

"No matter; no matter; do come, there is a blind girl in the next house to Paul's rooms,—and —"

"What!" she almost shrieked, "a blind girl?"

"Plays the piano like an angel," said I. "Ah, what a fool I am to burst out so, I might have known better," added I, seeing how pale she grew. She drank a glass of water, sat for a moment, ran up stairs, and returned with bonnet and shawl. As we came into the street an empty carriage was passing; I hailed it, gave the coachman the direction.

"Now," said I, "drive as if the devil was after you."

"I guess he's goin' as a passenger," grinned the coachman.

We were soon at Schulz's, and bidding the carriage wait, I led the way at once up into his little room in the attic. During our ride I had explained all to Mrs. van Heid, and she was now a great deal calmer than I was—we both trembled. The windows were still open, and as we entered the little room the tones of the pianoforte sounded loud and clear. "Hush," said I to Schulz, "let the lady come to the window—in all probability that blind girl is her sister."

"Du lieber, Gott!" cried Schulz, as he made way, "is it possible!"

Mrs. van Heid gave but a glance—then clasped her hands and raised her eyes to heaven with an expression of joy and thoughtfulness, which I cannot describe. Then succeeded an expression of trouble, and I noticed she shuddered at some thought, which came into her mind. Meantime the girl played on and we listened in silence. I had drawn to the window also and was considering what to do next. But Mrs. van Heid's instinct was better than my reason, for, as soon as the last chords of the piece, which the girl was playing, had died away:

"Pauline!" she cried. The blind girl started and turned toward the window.

"Pauline!"

The girl pressed her hands against her brow as if bewildered, sprang forward, her face now flushed, now pale, then spread her arms as if to clasp her sister to her bosom.

"Pauline!" repeated my companion, in a voice almost stifled with emotion. But the blind girl heard it; all doubt vanished. She clasped her hands, raised her sightless eyes towards us—

"Oh Hedwig! Hedwig! my sister!"

We were soon round the corner, up the lane, and at the door. The blind girl was alone. She drew the bolt and the next moment she was on her sister's knees, her bosom beating against that of Hedwig, while the glad tears streamed down their cheeks—and down mine too—for that matter.

While they sat thus, I tore a leaf from my note book and wrote to this effect:

"Monsieur Paul can find his pianiste at the house of her sister, Mad. van Heid, at such a number, in Eighteenth St."

"Come," said Hedwig at length, "come home, Pauline."

"Home!" said she.

"Yes, to my own delightful home, where Heinrich and I and little Marie will all make you so happy."

"Do let us go," returned she, apparently, in her great joy, forgetful of the existence of Mons. Paul—for there was nothing in her manner, which betrayed any desire to leave him—her expressive features spoke only of her delight to be again with her sister.

"But old Gretel has gone out and we must not leave anything exposed," said she.

"Gretel has a key, has she not?"

"Oh yes."

"Well, here is another hanging by the latch, with which I will lock the door, and leave it where it will find its proper owner."

We were soon in the carriage, and after leaving the key and my note at Paul's ticket stand, we drove to Eighteenth St.

That evening Monsieur Paul's exhibitions ceased, and disappointed people enough were turned from the door, to have filled a larger hall than his.

Next day came old Gretel with Pauline's trunk and clothes, but not a word from M. Paul, "who," said Gretel, "smiled wondrously, and just told me if I wished to go to Pauline to pack up all her things and go. And so I did, and here I am."

(Conclusion next week.)

Mozart—Child and Man.

(Continued from page 172.)

No. 35.

Mozart the Elder to M. Hagenauer, — (Continued.)
Vienna, July 30, 1768.

We are much afflicted at our long sojourn. Hanover alone retains us. But for this we had long since returned to Salzburg. Would you have it proclaimed throughout Vienna that Wolfgang was unable to finish his opera here, or that he produced one so wretched that it could not be performed, or again that it is not he but his father who is the author? Would you have had us await in cold blood till this triple calumny be disseminated through every country? What had become of our honor—what I even say of that of our prince? You will inquire, what thinks the Emperor of all this? I can only answer you very briefly. One cannot write everything. But you will guess my meaning. Had I known before what I have since learnt, could I have foreseen certain circumstances that have arisen, Wolfgang would certainly not have written a note, and we

should long ere this have been at home. The theatre is firmed out, or rather abandoned, to a certain Affligio, who is obliged to pay every year some thousands of florins to people whom otherwise the Court would be called upon to salary. The Emperor and the Imperial family do not pay for their admission. Hence follows that the Court has not a word to say to this Affligio, who does everything at his own risk and peril, and who, in fact, does incur the chance of being completely ruined.

The Emperor had one day asked our Wolfgang if he did not wish to write an opera, and added, moreover, that he should see him with pleasure seated at the piano directing his work. The Emperor intimated this wish to Affligio, who arranged with us, and promised us 100 ducats. This opera* was in the first place to have been ready for Easter; but the poet was the first to bring an impediment to the matter by putting off from day to day, under pretext of necessary alterations, to such an end that we could only tear from him two airs altered and settled by Easter. It was put off to Whitsuntide; then to the return of the Emperor from Hungary. But by then the masks fell; for in the interval all the composers, with Gluck at their head, had undermined everything to counteract the progress of the opera. The singers were stirred up against us, the orchestra were irritated, every imaginable means were employed to render the performance impossible. The singers, who are scarcely able to read their notes, and have to learn everything by dint of parroting, were to say they could not sing pieces which, nevertheless, they had heard, approved, and applauded in our apartments, and which had perfectly suited them. The orchestra was to exhibit repugnance at being conducted by a child. Others said, at the same time, that the music was not worth a straw, that it was not adapted to the words, and outraged prosody, the child not knowing Italian sufficiently. No sooner was I informed of this assertion, than I proved in houses of the highest consideration, that the father of music, Hasse, † and the great Metastasio, ‡ had pronounced their opinion on this subject; and had invited the calumniators to come to them and hear, from their own lips, that scores of operas were performed in Vienna not approaching that of this child in any respect, and that for their own part they admired it very much. Then one after the other repeated that it was the father who had written the opera. But the calumniators had no better success by this manœuvre than by the others, and they fell *ab uno extremo ad aliud*, without being able to extricate themselves from their embarrassment. I made them take any volume that came first of Metastasio; the book was opened at a chance, and the first words come upon were put before Wolfgang. He took the pen, and wrote without taking any time for reflection, in the presence of a considerable number of persons, the music and an accompaniment for a grand orchestra with astonishing rapidity. This he did at the Kapelmeister's Bono, at Metastasio's, at Hasse's, at the Duke of Braganza's, and the Prince of Kaunitz. During this time the parts of a new opera had been distributed. Nevertheless, as there was no means of retreating from the engagement, nor anything to oppose us, Wolfgang's will come immediately after.

An hundred times have I been on the point of packing up my boxes and quitting. Had an *opera seria* been in question I should have left immediately, and offered it to His Grace the Prince Archbishop. But as it is an opera buffa, requiring, moreover, special *personne buffe*, it was necessary to save our honor at any cost, and that of the Prince into the bargain; it was to be shown that the persons he had in his service were not charlatans and imposters guing about under his authority into foreign countries, and throwing dust in the peoples' eyes like mountebanks, but good and honest folks who, to the honor of their Prince and native country, bring to the knowledge of the world a miracle which God has shown forth at Salzburg. This do I owe to God, under pain of being the most ungrateful of creatures. And if ever it has been a duty that I should convince the world of this miracle, it is precisely at a time when everything pretending to be a miracle is scoffed at, when every species of miracle is denied. I am bound, therefore, to convince the world. And it was no small joy nor paltry triumph for me to hear a Voltairean say with astonishment: "Well! I have at last in my life beheld a miracle, but it is the first."

* *La Finta Semplice*. Mozart composed the same year for the celebrated Mesemer, the father of animal magnetism, a little German opera, entitled *Bastien and Bastienne*, a great deal of church music, and for the piano, and a trumpet concerto for a boy of his own age.

† A celebrated composer, born at Hamburg. 1705; died in Venice 1783; surnamed by the Italians *the divine Saxon*. He wrote music to all Metastasio's operas.

‡ Born in Rome, 1698; died in Vienna, 1782. Author of sixty-three lyrical tragedies, twelve oratorios, forty-eight cantatas, &c., &c.

And as this miracle is by far too evident, and cannot be denied, it is sought to annihilate it. They will not *en laisser la gloire à Dieu* (leave the glory of it to God). Only a few years need be got over, they think, and then there will be nothing but what is quite natural, and it will no longer be a divine miracle. He must, therefore, be removed from before the eyes of the world; and what would render him more visible than a success in a great and populous city, before the whole theatre? But should we be surprised to encounter persecutions in foreign countries when my poor child has suffered so many in his own native place? How shameful, and how inhumane?

After hearing all this, will you be surprised that the Prince of Kaunitz and other great persons, that the Emperor himself, does not order the performance of the opera? In the first place, they cannot command it, as it concerns only Signor Affligio (whom some call Count Affligio). In the second place, as the Prince of Kaunitz has, against the Emperor's wish, persuaded Signor Affligio to bring over some French comedians, who cost him 70,000 florins yearly, and are causing his ruin, for they do not attract the people as it was expected they would; and as Affligio lays the blame on the Prince of Kaunitz, who on his part expected that he could bring the Emperor to take pleasure in the French plays and reimburse Affligio for their cost—it has followed that for many weeks past the Emperor has ceased to appear at the play. All this has afforded our enemies a chance of circumventing Affligio, of getting him to put off from day to day Wolfgang's opera, while all the time he is keeping the 100 ducats in his pocket; whereas, on the other hand, no one dares speak to him of persons in power, and exert any pressure upon him for fear of hearing something about a return of the 70,000 florins. This has all taken place, however, underhand. Affligio fell back upon the singers, saying that they refused to sing the opera. The singers charged Affligio with the matter, alleging that he had said he would not have it performed, let them make what changes in it they could. The upshot is, that it will be played nevertheless. If any fresh obstacle were to supervene, I should get a complaint forwarded to their Majesties, and I should demand a sufficient satisfaction to save our honor in the face of the honest part of the world, and in order that it might not be said we had left the place in disgrace because Wolfgang had failed in his attempt to write an opera, or had written one so bad it could not be played. This is how the world has to be battled against. If we are without talent, our lot is miserable enough. If we have talent, envy persecutes us in proportion to that talent. Add to this, that the female singer, Bernasconi, has got a violent catarrh, and that *la Baglioni* is also unwell. This will cause another delay of three weeks; so that I am obliged to wait the issue of this odious business amidst the utmost vexation, such as I had not met with in any of our preceding journeys. All reasonable people see, with blushes, how shameful it is that Germans should oppress a German whom foreign nations have admired, and to whom they have rendered justice even in their public papers. What is to be done? We must take patience, and persevere, to convince the world that our opponents are wicked liars, calumniators, envious creatures, who would laugh in their sleeves over their victory, were they permitted to frighten or fatigue us, the more so that these opponents are incredibly conceited and puffed up—one because he happens to give lessons to a princess, another because he teaches an imperial prince; all simply because they breathe the air of Vienna, and Vienna is the residence of the Emperor. From the height of their imaginary grandeur, they despise poor people like us, who serve foreign princes, and they speak in terms of disdain and contempt of all who are not imperial or Viennese. I think I have said enough to make you understand our position, and yet I have only spoken of things in general. I should have told the prince himself all this, had I not feared, in doing so, to withdraw his attention from more serious affairs by so long a story.

You can see, by all that is going on, that our enemies at Salzburg have a good opinion of us, since, also, they spread the report that Wolfgang has received 2,000 florins for his opera.

No. 36.

The Same to the Same.

Vienna, 14 September, 1768.

As to this opera of Wolfgang's, I can only say this about it, that all the hell of the musical world seems to have conspired against him to hinder one admiring the talent of a child. I cannot even insist on getting a rehearsal, the conspirators having resolved to fail in the execution, and to destroy the effect. I have been obliged to wait for the arrival of the Emperor; had it not been for that the battle would have com-

menced long ere this. I will spare no means by which I can save the honor of my child. I have known all this for some time past, and had a presentiment of it all from the beginning. I said so to the Comte de Jell, who thought that all the musicians were favorably impressed towards my son; because he judged from external appearances, and did not know the real character of these wicked and mischievous animals—Patience! Time will bring all things to light; and God permits nothing uselessly that is.

No. 37.

The Same to the Same.

Vienna, 24th September, 1768.

I wrote to-day to His Excellency the Prince Archbishop. I hope the report you told me of is without foundation, but if God has other plans for us, we can in no way alter them. I hope, however, that you will not leave me in uncertainty for a moment.

The 21st of this month I had an audience of the Emperor, and I made my complaint against the manager of the theatre. The inquiry into this affair has been intrusted to Count Sporck, and Affligio has received orders to justify himself. The Emperor was most kind, and has promised me that justice shall be done. I have been obliged again to draw on credit. But heaven will watch over us. Here is a copy of my address transmitted to the Emperor.

When the nobility of Vienna had been convinced, by positive and reiterated proofs, of the extraordinary talents of my son, it also allowed that it would be one of the most wonderful phenomena of ancient and modern times, to see a child of twelve years old compose, write, and conduct an opera. A clever writer (of Paris) had strengthened this opinion in saying, after having completely described the genius of my son, that without doubt he could at the age of twelve years compose an opera for one of the theatres in Italy. Every one thought that a German ought to reserve this glory for his country. After having received pressing solicitations from all parts, I obeyed the general voice, and the Dutch ambassador, the Comte de Degenfeld, was the first who made the proposal to the manager Affligio, because he had learned to understand the talent of my son when in Holland. Carattoli, the singer, was the second person who proposed it to Affligio, and the affair was concluded at the Doctor Laugier's, in the presence of the young Baron von Swieten,* and of the two singers, Carattoli and Caribaldi; all, and especially the two singers, declaring that the whole town would be drawn to the theatre, if even the music were mediocre, by the reason that it had been written by so young a child, and that every one would be curious to see him seated at the harpsichord, directing the orchestra in a composition of his own. My son, therefore, began to compose.

As soon as the first act was completed, I begged Carattoli to hear and criticize it, so as to feel reassured. He came, and his astonishment was so great, that he came again the next day, bringing Caribaldi with him. The latter was no less surprised, and, in his turn, brought to me a man named Voggi. They were all so loud in their approbation, that on my asking if they thought it really good—if they thought he ought to continue—they got irritated with my doubts, and exclaimed several times: 'Why it is a prodigy! *questa opera andrà alle stelle* (this opera will mount to the stars.) It is marvellous! Do not fear! 'Who writes, progresses.' Carattoli repeated the same thing to me in his own house.

Re-assured as to his success by the opinion of the singers, my son continued his opera, and I begged Dr. Laugier to agree as to the price in my name with the manager. Affligio promised a hundred ducats. To retrench the expense of my very dear sojourn at Vienna, I proposed to have that opera represented before the departure of His Majesty for Hungary. Unfortunately some alterations that the poet had to make affected the composition. Affligio said the piece should be played on the return of His Majesty.

Now the opera had been finished for some weeks past. They commenced copying, they distributed the parts of the first, and soon after of the second act to the singers, and during that time my son played upon the harpsichord some parts of it, and among others the *finale* of the first act, to the nobility of Vienna on different occasions, and all were enchanted, and Affligio himself was ocular, auricular witness of all this at the Prince de Kaunitz's.

The repetitions began, and then it was (I could hardly believe it), that the persecution began of which my son has been subject.

It is very rare that an opera succeeds perfectly the first time, or has not to undergo a hundred changes. And it is precisely for that reason that repetitions at the harpsichord are necessary, and singers ought not

to sing to the orchestra before they know their parts perfectly, and have alone all well studied their *finales* together. Now in this case they did quite the contrary. The *répétitions* had not yet been studied, they had neither repeated with the harpsichord, nor repeated the *finales* together; and, notwithstanding all this, they had a repetition of all the first act, with all the instruments, for no other reason but to give from the beginning a bad impression of my son's work. No one can say, without blushing, that that was a rehearsal. I do not wish to reproach those whom their conscience ought to condemn with their unchristianlike conduct. May God forgive them.

After the rehearsal, Affligio said to me: 'Ah, it will do very well, but there are some changes necessary; there are, to me, passages too high; talk about it with the singers, and as His Majesty will return in about twelve days, we will perform the opera in about five or six weeks at the latest, so as to have time and get all in order. Do not be uneasy, I am a man of my word, and I will keep all my promises. This is nothing new, in every opera there are always some changes to make.'

The changes asked for by the singers were made; two new airs were introduced in the first act, and, in the interval, the *Caschina* was represented at the theatre.

The time fixed on by Affligio had passed, and yet I heard he had distributed the *roles* of another opera. They even said that he would not have that of my son performed at all; that he had said the singers could not sing it. And yet, not only had these latter been satisfied with it, but they had also cried it up to the skies.

(To be continued.)

The Oratorio.

When Parliament is over Musical Festivals begin. Music now holds her Court in the country. Liverpool one year, Birmingham another, Bradford now, open their lofty, spacious, and majestic halls to admit her with her suite and retinue, her thousand voices, and the whole creation of art which she has formed around her. The Musical Festival is an English institution, it takes its place by the side of other great erections of law or custom in Church or State. Our recreations as well as our politics have a constitution; everybody is supposed at certain intervals to hear an Oratorio. An Oratorio—grand word—stands for a certain perfect combination of everything that is sublime, sacred, impressive, majestic, and, we may almost add, dogmatic and didactic in musical shape of which we are justly proud.

We go to an Oratorio of Handel as we go to a view of the Alps or St. Peter's at Rome, or to the Falls of Niagara, if we are so adventurous, in order to be wound up, to be raised to a mood of real sublimity, to have our nature brought out, to feel a succession of grand ideas passing through the mind, which hardly recognizes itself in such lofty company, and is astonished at seeing its humble prosaic interior converted into magnificent State chambers and suites of apartments entertaining the imposing, however dim and shadowy assemblage. And music is more unerring and certain of its results than mountains or rivers, or architecture, or sculpture, or painting, or anything visible. It is an old remark, that we go to see some grand sight, and find when we have got there that we cannot feel the least impressed; in vain we apply the screw, stare hard, summon up all the reasons why we should be in ecstasy,—our minds, like children, do not behave well when they are wanted, and the mood we want will not be forced. There is a great deal of effort in admiring objects of sight, but the ear is more accommodating; we are passive under sound, which makes its impressions easily, without requiring such laborious co-operation.

The popularity of the Oratorio is the more remarkable fact from the circumstance that it is a complete defiance of Puritanism. There are religious scruples felt in some quarters against it on the ground of its mixing religion with gaiety, and bringing crowds, with all their fashionable display, to nod and chat at their ease between the most solemn passages of Scripture which form the words of the music, bringing in the deepest doctrines. We need not dwell, however, on this class of scruples, which has not much weight with the generality, from the circumstance, we presume, that religion and the world are a good deal mixed up together in this sublimity scene, and that it is very difficult to help it; because, in truth, the Oratorio defies a much deeper and more fundamental Puritan scruple than this—viz., the objection to æstheticism altogether, to the principle of developing the religious feeling and sentiment by means of Art, and addresses itself to the senses.

Any one must see at a glance that in principle it is perfectly absurd to object to painting or sculpture as

* Son of the celebrated Doctor van Swieten, who died at Schoenbrunn, in 1772.

a medium of religious impression, and not to object to music. Take a great popular Oratorio of Handel; it is, in fact, one of the most magnificent creations of Art that the world has ever had presented to it for the expression and development of religious feeling. No Crucifixions or Transfigurations of Raffaele or Rubens, no sculptured form representing the most sacred, transcendental, and mysterious of all acts, ever appealed to the senses more overpoweringly than the musical expressions of religious truth given in one of these great productions. A movement of Handel is the poetry, sculpture, painting, and everything else of the ear. All Antwerp, Milan, and even Rome itself, as worlds of religious Art, are concentrated in one of these solos or choruses which fix all ears, still in an instant the restless thought of thousands, and stamp one idea upon the whole mass. If anything is æstheticism this is, for it is a distinct elaborate application of Art in sound to embody religious thought, to elicit religious feeling, and to clothe doctrinal truth with a form of exquisite beauty addressed to one of the senses, through which it takes captive the inner mind, subduing it into a passive receptacle of the thought and feeling which it thus illustrates. Yet innocent crowds flock to these Oratorios every season in the country, and every week in London, without the slightest idea that they are countenancing Art in religion, that they are enjoying anything in common with the Continental æsthetics, or that they are not the most zealous and staunch of Protestants on this question. Nor is there the slightest reason why they should not enjoy these triumphs of Art in the sphere of religion, or why they should harbor suspicion, or apprehend the necessity to prohibit religious luxuries. Certain lines and walks of Art, from having been grossly abused, may be fairly treated with some jealousy; and yet the principle itself may be freely welcomed and embraced, that we are intended to be impressed, and impressed religiously, through our senses.

The Oratorio, however, may, perhaps be regarded as in a degree a substitute for some religious luxuries of which a sober and sensible restriction deprives us. We are properly restricted in the use of painting, and sculpture from aiding religious impressions, and therefore we go more readily into music. The place of the Oratorio in our popular religious system, however disguised under the mask of an amusement, is quite a phenomenon of the day; nor can we observe the crowds which fill our metropolitan halls for so large a part of the year to hear these splendid triumphs of religious music, without seeing that there must be some influence accompanying this extraordinary use of this instrument of Art. People are never tired of hearing Handel; he has become one of the great English powers and influences; it is no exaggeration to say that the *Messiah* is a great exponent and interpreter of Scripture, exercising enormous influences upon large masses.

It has been said that every sermon ought to be a condensation of the whole Gospel; this rule is open to criticism, but the *Messiah* is, in a way, an exemplification of it. The whole deep pathos attaching to the great fundamental acts of the Christian dispensation, and to the doctrines founded upon them, is brought out with an overpowering force in that great work of Art which strikes home to and lays the strongest hold of the popular mind. It has created a Christian imagination in thousands who would not have gained one from other sources, sermons or books, however ably these may sustain a Christian belief; it has imprinted great scenes and pathetic action upon minds in which abstract truth would only else have resided. The Oratorio has triumphed over the jealousy of English Puritanism; it subdues even the hardness of mercantile life; the great emporiums of trade erect their spacious halls for its accommodation, and our religious music becomes a popular phenomenon.—*London Times*.

A Morning with Rosa Bonheur.

Paris, August 10, 1859.

By birth Rosa Bonheur belongs to France, by the rights of genius, to the world.

She is the most distinguished female painter living or dead. No other has won so wide a fame, no other built a reputation on so broad and firm a basis. Wherever Art is known and talked of, Rosa Bonheur is known and talked of. In France, England, America, Germany, and the smaller kingdoms of Europe, the name of Rosa Bonheur is a household word.

At twelve o'clock, on the eleventh of March, we were set down at No. 32, Rue d'Assas, and passed through a gate down to the farther end of a garden, where we entered the vestibule of a small cottage-house, the present residence of Rosa Bonheur. We sent up our card, and in a few moments were seated in her *atelier*, a large, square, oaken-furnished room on the second *etage*, talking with the little painter

with as much familiarity as if we had known her all our lifetime. In a clear, rather thin voice, Rosa ran on about Art and Art-life for half an hour, only leaving us room to slip in the points of conversation edgeways.

"You have accomplished much, mademoiselle," we said, glancing at a large picture on the easel, called "*Les Moutons*," (The Sheep.)

"Yes," she replied, "I have been a faithful student since I was ten years old. I have copied no master. I have studied nature, and expressed to the best of my ability the ideas and feelings with which she has inspired me. Art is an absorbent, a tyrant. It demands heart, brain, soul, body, the entireness of its votary. Nothing else will win its highest favor. I wed Art. It is my husband, my world, my life-dream, the air I breathe. I know nothing else, feel nothing else, think nothing else. My soul finds in it the most complete satisfaction."

"You have not married," we said.

"Have I not said that I married Art? What could I do with any other husband? I am not fit to be a wife in the common acceptance of that term. Men must marry women who have no absorbent, no idol. But the subject is painful; give me some other topic."

"You don't love society?" we said.

"Yes, I do," she replied, with an air of impatience; "but I select that which pleases me most. I love the society of nature; the company of horses, bulls, cows, sheep, dogs, all animals. I often have large receptions, where they are the only guests. I also like the society of books and the thoughts of great minds. I like George Sand. She is a great genius. The world has wronged her, society outraged her. Go to see her. You will like her. I have no taste for general society, no interest in its frivolities. I only seek to be known through my works. If the world feel and understand them, I have succeeded."

"Have you given the Women's Rights question any attention?" we asked.

"Women's rights! women's nonsense!" she answered. "Women should seek to establish their rights by good and great works, and not by conventions. If I had got up a convention to debate the question of my ability to paint *Marche au Cheval*, (The Horse Fair,) for which England would pay me forty thousand francs, the decision would have been against me. I felt the power within me to paint. I cultivated it and have produced works that have won the favorable verdicts of the great judges. I have no patience with women who ask permission to think!"

At this moment two or three visitors entered, and while Rosa was occupied with them, we busied ourselves by making notes of things in the *atelier*.

On the wall to the left of the entrance was a head of a buck with long, branching horns; one of a goat, another of a bull; an imperfect skeleton of a horse, and the skins of various animals. At the farther end of the room stood a large oaken case filled with stuffed birds of all sizes and descriptions, and on the top of it, in a perfect state of preservation, were an eagle, a hawk, an owl, and a parrot. On the wall, *en face* the door, were a pair of landscapes representing a storm rushing between the rocks, and clouds breaking on their tops. The third and fourth walls were taken up with the busts of horses, cows, sheep, dogs, cats, wolves, &c., in bronze and plaster, modelled by Rosa's own hand. All about the waxed floor were spread out the preserved skins of cows, bulls, stags, with their great and uplifted horns, and bears, goats, sheep, dogs, and wolves, with their fierce eyes glaring upon us.

The impression these wild pieces of carpeting made on us, on entering the *atelier*, was almost startling. It seemed more like a den of wild beasts than the *atelier* of a lady.

After a short flirtation with the parrot, which spoke tolerable French, we took our leave promising to meet Rosa at the School of Design for Women on the next Friday, where she goes once per week to give a lesson. This school was founded by Rosa's father. At his death, she became its sole mistress, but now entrusts it mostly to the care of her sister and brother. There are about fifty regular pupils who receive instruction gratis.

Rosa Bonheur has many proofs of the reward of industry. If she wished to make a small fortune in a few days, it would be easy for her to do it in England, by opening there an exhibition of her pictures and sketches. "*Marche aux Chevaux*," (The Horse Fair,) which was exhibited at Williams & Stevens's, a year or two ago, and which was so well received by the New York press, was bought by Mr. Ganiber, an English editor, for forty thousand francs. When Rosa visited England, she was received like a princess.

America also paid, the last year, ten thousand dollars for a "View in the Pyrenees," one of her least known pictures.

A rich Hollander, visiting her *atelier* recently, offered her a thousand crowns for a small sketch that she could have painted in two hours. "It is impossible to comply with your request," she said, "I am not inspired."

Mademoiselle Bonheur is below the medium height of woman; in appearance, about thirty-five years; *petite*, with quick, piercing blue eyes, and brown hair, worn short and parted on the side, like a boy's. Her dress was a brown alpaca skirt *sans crinoline*, with a blouse jacket of black cloth. She looks very boyish.

Mademoiselle also has an *atelier* in the country, where she spends much time. When in the city, she wears the costume of her sex; but never ventures outside the barrier except in her masculine gear.

There are many anecdotes in circulation about the little painter. One day when she returned from the country, she found a messenger awaiting to announce to her the sudden illness of one of her young friends. Rosa did not wait to change her male attire, but hastened to the bedside of the young lady. In a few minutes after her arrival, the doctor, who had been sent for, entered, and seeing a young man (as he supposed from the costume), seated on the side of the bed, with his arm round the neck of the sick girl, thought he was an intruder, and retreated with all possible speed. "O! run after him! He thinks you are my lover, and has gone and left me to die!" cried the sick girl. Rosa flew down the stairs, and soon returned with the modest doctor, who said he did not wish to intrude.

On another occasion, Mademoiselle had tickets sent her for the theatre. She had an important picture in hand, and continued at the easel till the carriage was announced. "Yes," said Rosa, "*je suis prete*;" and away she went to the theatre *comme la*. A fine gentleman in the next box to hers looked at her with surprise, turned up his nose, affected great disgust, and went into the vestibule to seek the manager. Having found him, he went off in a rage:

"Who is this woman in the box next to mine, in an old calico dress covered with paint and oil? The odor is terrible. Turn her out! If you do not, I will never enter your theatre again. It is an insult to respectable people to admit such a looking creature into the dress-circle."

The manager went to the box, and in a moment discovered who the offensive person was. Returning to the fine white-gloved gentleman, he informed him that the lady was no less than Mademoiselle Rosa Bonheur, the great painter.

"Rosa Bonheur!" he gasped. "Who'd have thought it? Make my apology to her. I dare not enter her presence again."—*Home Journal*.

Rosa Bonheur.

We had the pleasure yesterday of making one of an admiring crowd at the shop of Messrs. Williams & Everett before the two newly arrived pictures of Mlle. Rosa Bonheur.

All the picture-loving world, and that is getting to include everybody, will not fail to taste of these fresh banquets this admirable lady has spread for us. And what a hearty satisfaction was in every face, what looks of content, what a buzz and what a silence of enjoyment! How people looked and wondered, and asked if that clever looking woman with a tiny hand upon the majestic neck of a bull was like the dispenser of this feast! And some wished to know about the mountain pass, and some about the stiff, sullen, shaggy little cattle. As I had the pleasure to hear Mlle. Bonheur chat about these very pictures, or studies for the same, in the same dress in which Monsieur Dubuffe has painted her, a few words about them may be of use to somebody.

The largest of these pictures represents a Pyrenean pass, with a troop of the mules always passing and re-passing, under the conduct of sublime fellows, who wear with pride the title of *contrabandistas*. Their nobility of bearing is overwhelming. They step down the degrees of their mountain thrones like disguised kings. They wear their shabby handkerchiefs round their heads as crowns. They swing their batons as if sceptres. You yield the path to them as to the better right. How capably Mlle. Bonheur has caught their air of grandeur, without caricature, and how right royally they swing along.

And confused by that tumultuous mass of heads and tassels and jangling bells, how one jumps aside from that plunging drove! No animal ever was painted in a more difficult position. Reflect that she could of course never get one to stay so long enough to draw even his legs. And how true the local color! That downright sun blazing on the heads of the muleteers, cutting like silver against the shadows of their shirts, and turning into bloom and fruit almost, the strings and tassels of the animals, till hot in company with the men and beasts, we cool our eyes in seeing

the sun-shafts sheathed in far snow basins of the mountain ledges.

The other picture gives us an unaffected group of Highland cattle, studied from the life. How Mlle. Bonheur dilated to us with affection upon the merits of these half savage creatures. She respected the famous breed of Lord Tankerville, but thought these the real native cattle. How she liked their queer, stupid gaze, their tangled hides, their untamed deportment, and with what naïveté she has rendered them. She treads the heather as if her Balmoral were inherited. Indeed, we believe, the good Highlanders reckon her one of their own maids of the mist.

In connection with these animals Mlle. Bonheur told us of her disappointment with the English horses. She detested their racers. She loved nature too well to care for these dandies of the turf, with limbs like the heroes of the Newport "German." She preferred the Norman horse, rich in strength, and fire, and color. As she has made him immortal, she has a right to her opinion.

Besides the holiday crowd of novelty hunters and excitement mongers, we advise the sad sisterhood of women's rights ladies to visit these pictures. Before they give up their desiccated nerves to the tropic air of our parlor stoves, let them catch one breath of free nature—a breath from the heather and the box-bush—and sigh to think how much one silent woman's hand out-values for their cause the pathos and the jeers of their unlovely platforms.—*Courier*.

Dwight's Journal of Music.

BOSTON, SEPT. 24, 1859.

MUSIC IN THIS NUMBER. — Opera of *Don Giovanni*, continued.

Airs by Bach.

In the musical drought of these times—so far as anything like fresh creative genius in the way of melody is concerned—it is truly pleasant that we can open up old sources, hidden away for ages under the leaves and dust of an imputed dry, pedantic learning, and find no end of melodies, and of the freshest, gushing forth from their contented privacy. If we get nothing now-a-days but common-place and sentimental changes upon mere melodic forms, each weaker and more artificial than the last, or else mere vocal passages for the display of singers' voices; if the real magic streams are dry, it is a comfort to know that there is at least one quiet brook (BACH) still flowing down to us from a past century, whose music is of the sweetest and the rarest and the freshest, had the world but listened.

And here comes one to make us listen:—one who has wandered by that brook so long, and listened so devoutly that its song passed into his own heart and soul, inspiring him too with the true song genius, or rather quickening and helping to more perfect and artistic utterance the genius that was in him. We mean ROBERT FRANZ. And we must crave his pardon; for when we spoke of the melodic drought we should have excepted him, the most original, prolific and imaginative song composer of our times, not excepting even Schubert. In the songs of Franz, which now count by hundreds, each so individual, so deep and delicate in feeling, so full of the true fire of passion (not that of muscles and grimace and physical impetuosity which passes for passion among singers, who appear to know no warmth except that of applause), so wondrous in imaginative treatment, another trait, which many would think wholly inconsistent with all these, is equally remarkable. It is his intimate affinity with Bach. More thoroughly, certainly more inwardly even than Mendelssohn's, Robert Franz's compositions show the influence of the great master of Fugue, the less known equal and contemporary of

Handel. And it is more than an influence, if you regard it closely; it is an innate and genuine affinity. An affinity which seems destined to work out a great good for our day: namely, to mediate between Bach and us, to modernize Bach for us, or rather, to prove to us how much there is in those inexhaustible old scores, which speaks, in spite of all our notions of their severe, dry contrapuntal learning, to the freshest sense of to-day's musical experience and life. His was music from the life; and it was only the earnestness, the whole-souled devoutness with which he gave his life to music, that made him so much more learned, so much more profoundly and yet more beautifully complex, so much more *vital*ly contrapuntal than more popular composers, heroes of a day.

Franz is so much a new, original product of our times, that, where his songs have fascinated, it has been commonly without awakening a suspicion that he hailed at all from the so-called "classical" and "conservative" side of the house. Young people with musical senses and fresh hearts, find in them a new and wonderful experience: nothing of the conventional, the dull respectable, "old foggy" nature here! While astute critics, like those of the English journals, wedded to Handel and the classics, have so far always mentioned Franz in one unconsidered jumbling together of names, with Wagner, Berlioz, Liszt and Bülow, as a "musician of the Future"! The truth is that, with the inspiration and the newness which most of these "disciples of the newness" lack, he also has as high a claim as any man now living to be esteemed a genuine Bachist,—one who has not only studied and in a great measure mastered the method, by who has become also penetrated with the *spirit* of Sebastian Bach.—And this leads us back to what we have now briefly to announce.

It fell to Bach's duty, for some years, in his still, unostentatious round as Cantor in a church, to prepare, original, for every Sunday's service a Cantata,—really a formidable composition, such as the best musician of our days might shrink from—consisting of choruses, chorals figurally harmonized, airs, instrumental symphonies, accompaniments for a stringed quartet, and sometimes for flutes, English Horn (*oboe di caccia*), trumpets, and almost an orchestra, besides which he would, as it was also Handel's wont, fill up long spaces with his own extempore Organ part. Most of these works have remained unpublished until the splendid edition of the Bach Society in Leipzig, now going on with lengthening prospect of endless volumes, has begun bringing them to light. Robert Franz in studying them has been smitten anew with a sense of the wondrous beauty, freshness, and deep, tender feeling of the many airs with which they abound, and has been moved to arrange a series of these, with piano-forte accompaniment, for publication. The task was one of great difficulty and delicacy, demanding such appreciative fidelity to the original, with such musicianlike resources, and such certainty of working in the spirit of Bach, as no man now possesses in so high a degree as Franz. For he had, in the first place, to reproduce the instrumental parts in a fit shape for the piano; and in the next place, to supply, with nothing but Bach's figured Bass, and his own sure instinct of the logical unfoldings of the *polyphonic* style of music (that in which every

part moves on melodically) to guide him, the empty places in which Bach played the organ; and moreover to observe all Bach's nice and nowhere thoughtless adaptations of the musical phrase or note to the text, and many other points too subtle and too numerous to dwell upon, but which will be found touched in Franz's own Preface, which we give below. In a word, he had to produce what should be the same, and yet not the same; and it has been as much a work of love and reverence with him, as it has been one of Art.

The result is that he has produced admirable arrangements of *thirty-two airs by Bach*; and Boston is to have the honor of their first appearance. They will speedily be issued, one after another, beautifully engraved, in uniform style, by Messrs. Oliver Ditson & Co. The first eight songs, all for Alto voice, have been received, and three or four of them are already engraved. These will be followed by an equal number for the Soprano, for the Tenor, and for the Bass voice. We shall have more to say of them as they appear, and meanwhile ask attention to the arranger's Preface, which is well worth study.

The main object in the publication of these Arrangements—soon to be followed by similar sets for the other classes of voices—is simply to excite in wider circles that interest in the works of BACH, to which they have the fullest claim. Selected, as the pieces are, with reference to modern taste, they would fain initiate even those who stand remote into Bach's manner of expression; and since the complete full-score edition of the Bach Society in Leipsic cannot avail the larger public for immediate use, these pieces will help pave the way to the treasures of that edition.

This purpose of my labor led me to a freer position towards the originals. A piano-forte arrangement, in the ordinary sense, could hardly answer that purpose. In the first place there are blank spaces here and there in the accompaniments, which in Bach's time were filled by the free intervention of the Organ: these I have had to make good, in obedience to Bach's figured bass, and, so far as possible, in Bach's spirit, by the insertion of complementary parts, each having an individual movement. Then the transfer of the instrumental parts to the piano,—in places where brief passing discords are not smoothed out, as they are in the orchestra, by the carriage of the voices and the variety of the tone-colors—frequently required a changed position of the parts, and sometimes a closer, sometimes a more open distribution of the harmony. The means of the modern Piano-forte technique had to be employed in the fullest measure, in order to reproduce what Bach could entrust to certain obligato parts or to the coming in of the Organ, in a manner at all suited to the piano. Even in the voice part occasional modifications seemed to be required, to avoid harshness, which vanished in the broad spaces of a church, but which would make themselves sensibly felt—and surely much against the purpose of the composer—when executed in a small room at the piano. This has induced me, in certain passages, to let the voice part and the accompanying parts run into one another. Finally, it seemed allowable to depart from the original in places where undoubtedly it merely followed the tradition of the times: as, for instance, in those extended repetitions, in which the last century delighted, but which offend our modern ears, accustomed as they are to shorter forms, injuring rather than helping the impression of the whole.

For the quicker understanding and right execution of some passages, I have added expression marks, which indicate at the same time the course of the musical development. These are intended also to meet various settled prejudices in regard to Bach's music.

The outward uniformity of movement in his compositions leads very frequently in practice—and exceptions only confirm the rule—to an objectionable monotony of rendering and of coloring. Singers think they must deliver the whole in the same kind of tone, with an unvarying exertion of the vocal organ; and naturally the accompanying instruments conform for the most part to the mode of singing. Such execution only shows, that we have lost the understanding of the polyphonic manner of expression, which gives to every part a melody, i. e., an individual expression, and whose very peculiarity consists in the mobility and suppleness of all the parts. The poly-

phonous style demands the very opposite manner of the singer. He must accommodate himself somewhat to the accompanying instruments, and now and then even subordinate himself to them, since it is all-important to make clear the harmonic connection of the whole, wherein the voice part intervenes in a determining and independent manner. The vocal part is not borne up here by harmonic masses; the more need, therefore, that the singer maintain the most vital relation to the accompanying instruments, always singing into the ever growing, never finished harmony, and always helping (with the rest) to bring out the harmonic whole.

It is the *Singer's* problem, above all, to comprehend in his own consciousness the musical purport of the whole composition, and with this comprehension to inspire his song with life, and into this life draw the accompaniment along with him. The voice must not, as in the homophonous style of later times, dominate over the whole; but it must know how to give life, characteristic expression to the whole. The singer must also feel out the melodic ground-forms underlying the figural and instrumentally treated portions of the song part; he must seize the right accent and right emphasis in each little phrase, thus bringing light and shade into the rendering, which, as a whole, finds firm hold and the best support in the text. This (the text) in Bach's music is of far more importance than is commonly supposed. Not only must it be enunciated clearly; but it must be declaimed with the right feeling and with the closest adherence to the turns and fluctuations of the music; for this, it has been truly said, with Bach expounds the text: and so *vice versa* it is the singer's business, by an intelligent delivery of the words, to make Bach's musical intentions plain. Great as are the difficulties which single passages present, in view of such claims, the advantages of constant reference to the text are not less great. In most cases this will lead the musical shading in the right way; a good delivery of the text will make the musical significance of certain passages clear for the first time, and in various ways facilitate the right emphasis of musical phrases. And for this reason it has been deemed inadvisable to make any changes in a text sometimes repugnant to our taste.

No doubt, the conventional vocal method, whose whole effort is directed to the brilliant presentation of a richly developed, all-controlling *cantilena*, will prove in many ways unequal to these aims; but this is one more ground for recommending the works of Bach to singers; by earnest study they can learn infinitely much from them, and they will discover ever new beauties of a fine, interior melody beneath his seemingly sophisticated contrapuntal forms. This perception will of itself lead the singer to a live, intense, and variously shaded manner of delivery, lifting him above that poor conception of Bach's music, which thinks it enough to reproduce it solidly and surely, with a literal and even rough fidelity.

It is the duty of the Accompaniment, in its domain, to follow up the same intentions; by a *legato* rendering to make the ear discern the single parts or voices, both in their individual movement and in their constant reference to one another; but, at the same time, to bind those parts together, in all proper places, into a compact, elastic, rounded mass of tone, for a foundation for the voice part.

It will be understood, of itself, that my pianoforte accompaniment involves the freest use of the Pedal. I have omitted the usual Pedal marks, because the ever moving, never resting carriage of the voices [*Stimmführung*] makes it very difficult, and often quite impossible to fix these signs. It must therefore be left to the good taste and discretion of the accompanist, when and how long he will make use of the Pedal:—wide positions of the chords require it in all cases.

After all that has been said, I am very far from claiming any improvements in these *workings over* of Bach's scores, or from seeing anything more in the above hints about their rendering, than what was clearly given in the works themselves. My only problem was, to find the corresponding form best suited to our times. I can assure my readers I have come to this work with the greatest piety, and I may conclude here with the wish, that all, who shall make use of this Arrangement, may be inspired with the same feeling in their execution.

Halle, August, 1859.

ROBERT FRANZ.

ORIGINAL PAINTINGS BY ROSA BOWNE. — Our lovers of Art must not neglect the opportunity, now offered at the rooms of Messrs. Williams and Everett, of seeing a couple of the best works of this unequalled female artist, together with an admirable portrait of her by Dubuffe, her arm resting over the neck of a bull, splendidly painted by herself. The largest of the pictures, called "The Bourricarles," represents a troop of mules with their drivers coming down over the Pyrenees, under a hot midday sun, the rifts of the mountain tops white

with snow beyond. The movement of the whole is wonderful, so life-like in the huddling of the creatures as they come forth shortened towards you, as well as in the thorough individualizing of each one. So much nature, so much picturesqueness, so much atmosphere and daylight and harmony of color, and felicity of grouping we have scarcely seen before. "Morning in the Highlands" is a more quiet, but not less fascinating picture, giving life-like *com amore* portraits of some noble cattle, in a rough heather-purpled foreground, with very New-Hampshire-like mountains in the distance. One can never exhaust the interest of such master works.

But all that we could say is better said, and with more knowledge, in an article by "A," which we have copied elsewhere from the *Courier*.

Musical Chit-Chat.

The Opera seems to be postponed till Oct. 3. . . . We are happy to hear that that excellent musician and violinist, JULIUS EICHBERG, with the pianist, HUGO LEONHARD, will give a Soirée of classical music early in November, assisted by OTTO DRESEL, Mr. KREISSMANN and others. Concertos, violin solos, and airs by Bach, a Sonata by Beethoven, pieces by Schumann, Chopin, &c., and songs by Franz are contemplated in the programme. It ought to draw an eager audience and lead to several such concerts. . . . Our much esteemed conductor, teacher and musician, CARL ZERRAHN, has removed to No. 86 Pinckney St., and is now ready to give lessons on the pianoforte and flute, in singing, harmony, &c. Many, no doubt, will eagerly seek his services. . . . The *Transcript* makes encouraging report of the progress of the "Boston Music School," conducted by Messrs. B. F. BAKER, L. P. HOMER, J. C. D. PARKER, Wm. SCHULTZE, and other competent teachers, whose fall term is approaching. The writer says:

It is now no longer an experiment, having just completed the third year of its existence since it was incorporated, and the number of those who have availed themselves of its advantages is the best proof that it meets a want which, before it went into operation, was not supplied. It is under the control of an efficient board of managers, who are personally engaged in promoting the interests of the pupils, and by their stated examinations secure a degree of thoroughness in the studies taught that is highly commendable. No institution heretofore in operation has ever offered so many facilities in the way of musical culture and preparation for teaching, and the high standard aimed at by the instructors gives hope that its future may be as bright as its past has been successful.

Notation, embracing the elementary departments, Harmony, Counterpoint and Fugue, Composition with reference to musical form and instrumentation, Vocalization, Practice in Choral singing, the pianoforte, violin, and any of the orchestral instruments, are taught by competent instructors. From this it will be seen that not only to the student, but to the amateur also, the amplest means are afforded for pursuing whatever branch may be desirable to pay attention to.

The *Tribune* gives the following as from a letter of VERDI to his friend and pupil, Signor Muzio:

For the present I shall compose nothing. I have refused a great many engagements. I am just now in receipt of a telegraphic dispatch calling me to St. Petersburg. I should be very much delighted to visit America, but have feared that there is too much water between us. However, in spite of all that, I am so desirous to view the beauties of nature in America, and especially Niagara, that I shall endeavor during the next year to accomplish the voyage.

Musical Correspondence.

NEW YORK, SEPT. 20, 1859. — The opera during the past week has been highly successful. After opening with *Poluto*, we had *La Sonnambula*, sung by Gassier, Brignoli and Cortesi; then *Norma*, by Cortesi, Stefani, Patti-Strakosch, and Junca; then the *Barber*, by Gassier, Brignoli, Morelli and Rocco; and for a *matinée*, on Saturday, *Norma* was repeated. This week, we have had *Poluto* again, and are yet to have *Trovatore*, *Ernani*, *Lucrezia*, and *Lucia*. Next week it is understood that the company goes to Boston.

In the meantime the rehearsals for the "Sicilian Vespers" are being actually carried on, and advertisements are out for twenty additional chorus singers. Muzio has written some pretty *ad captandum* airs for the opera, as it is considered by the opera magnates here to be a rather heavy concern, requiring something showy to make the people swallow it. If successful, Verdi's *Aroldo* will probably follow.

ANNA BISHOP has been well received here and has

met with a moderate pecuniary success. She expresses her surprise at the great increase in musical taste and knowledge here since her last visit in 1852. She thinks our opera house wonderful and wants to sing in opera herself. Mrs. Bishop preserves all the beauty of her voice, and sings a ballad as perfectly as any one I have yet heard. TROVATORE.

Music Abroad.

England.

The Bradford Festival now over is said to have outdone expectation in that matter so important (yet not all important) on such occasions, the financial receipts,—and thereby to have made an advance towards that permanent establishment which all lovers of music must desire. The performance, under the circumstances, could hardly fail to be superior, though claiming no report in detail.

We are more disposed than ever to wedge in the recommendation of attempts at novelty wherever it be practicable, from observing the annual increase of concert-tours. These generally consist of a quartet of singers, an accompanist, and sometimes a solo instrumentalist. While Madame Goldschmidt, Signor Belletti, and Herren Goldschmidt and Joachim are conquering the Sister Isle, Mdle. Tietjens will head four singers (including Signor Giuglini) from the Drury Lane Opera,—while Mdle. Piccolomini, with three other playfellows from the same theatre (one of them M. Belart), has a roving commission in another direction. Thirdly, there is Madame Rudersdorff's party, helped on its way by Herr Molique,—fourthly, that of Madame Louisa Vinning, to whom M. Ré-ményi is joined as solo player. All of these parties must, it is obvious, beat the towns and villages of England with the same programme; since though some among them advertise themselves as open to engagements for "Oratorios," these can only be the hackneyed works which, without any disrespect to individual cleverness of the singers, can but be sung mechanically. Between execution and that prepared under other conditions there is all the difference that exists betwixt barrel-organ and organ. However convenient such arrangements may be for managers, and however advantageous to young performers is the opportunity of frequent appearance before the public, for composers and for audiences the "concert tour" system works badly.

Signor Costa is understood to be engaged in composing a new Oratorio:—the text, as before, is by Mr. Bartinolew.

The Surrey Concert-Room is again open. The music there is now under the management of Herr Schallehn. Canterbury Hall has added the fourth act of Signor Verdi's 'Macbeth' to the first one, the performance of which was dwelt on some weeks since. Acts second and third are advertised as being in rehearsal.—*Athenæum*, Aug. 27.

Paris.

The *Opéra Comique* of Paris, which, during the time of incubation of the new opera by M. Meyerbeer, has been exclusively devoted to that object, is now about to renew its repertory. Two or three new works have already appeared in addition to those which we have been promised. One of these was 'Le Rosier,' by M. H. Potier, in which two new singers, Mdle. Guerra, a Milanese lady, and M. Ambroise were tried. The gentleman is described as an acquisition to the ranks of comic acting-singers. The second novelty, 'Voyage autour ma Chambre,' by M. Grisar, is described in the *Gazette Musicale* as having gained complete success. The principal character is in the hands of that consummate actor, M. Couderc. Shortly is to come 'La Pagode,' a two-act opera, the essay-piece of a young composer, M. Fauconnier, in which Mdles. Bousquet and Geoffroy ("of whom," to quote the *Journal des Débats*, "many favorable things are said") will "come out."

Mdlle. Poinso, who for some years belonged to the *Grand Opéra* of Paris, and has since been singing in America, is about to appear at the *Teatro della Scala* at Milan.

To add to the list of the foreign ephemera of the time, may be mentioned a victory *Cantata*, given at the *Grand Opéra* at Paris.—'The Return of the Grand Army,' the music by no French, but a Belgian composer, M. Gevaert. There has been also a *Cantata* at the *Opéra Comique* by M. Duprato, in which Mdle. Wertheimer, a clever mezzo-soprano, personated the Muse of History, with a success which the *Journal des Débats* advertises as one of those happy moments which decide the place of an artist.

Peeps at Italian Papers.

BY TROVATOR.

BENEVENTANO DONE BROWN.

Digging among the latest Italian journalistic arrivals, as a miner digs for gold, I find a real genuine nugget. To be sure it has a great deal of dross, but then it has at least a modicum of value. It is a prodigious puff in biography of the burly, bellowing Beneventano, the blustering baritone, who sang here some five years ago. He has turned up a trump, according to the writer in *Il Pirata*. I mean to give the article a very literal translation, as the Italian exaggerations when turned into corresponding, if not equivalent, English are so exquisitely funny. So here it is, — one of a series of lives of contemporary singers :

"Giuseppe Federico Beneventano, who for the first time sang at the theatre of his Majesty (Turin) on the 10th of April, 1856, was born on the 14th of April, 1824, in Scicli, a town of Sicily in the province of Noto, of a most noble family. His father, the Baron Don Luigi Beneventano, having destined him to the study of jurisprudence, sent him to Naples to facilitate his studies, not thinking that his son's inclinations were entirely in another direction. Gifted with one of the most beautiful of voices, Giuseppe, in place of studying Justinian and his treatises, dedicated himself entirely to the art of singing, under the instruction of the celebrated Giacomo Guglielmi. His rapid progress, and the beauty and rotundity of his voice, were not long in being reported to the Signor Vincenzo Flauto, who in 1842 was the head of the Impresarial Society of the Royal Theatres of Naples, and very soon he had opportunities of engagements in the service of the best theatres. A few scruples caused by the aristocratic position of his family detained him for a short time; but ere long, rising above social prejudices, Beneventano decided to accept the contract offered to him, and entered into an engagement of three years. His first appearance on the stage was in *Linda*, in the part of the *Prefect*, when the celebrated Tadolini, Fraschini, and Coletti were in the company. The success of his debut was such that, during his engagement, the renowned maestro Saverio Mercadante wrote expressly for him *Il Vascello di Gama*, the maestro Battista his *Anna la Prie*, and many other valiant maestros confided to him very important parts. The voice of Beneventano may be called unique, for, though of vast power and extent, it lends itself equally to agility and sweetness (!) He can sing the works of Mozart, Weber, Meyerbeer, Auber, Rossini, Mercadante, Donizetti, Bellini, and Verdi, and it may be said that he is equally good in the antique and the modern schools, and in consequence of that it is difficult to decide whether he is greater in *Assur* or in *Nabuco*, as *Fraunce* or *Count Luna*, *Rigoletto*, or *Carlo V.*, the *Doge* in *Foscari*, or *Bertram* in '*Robert*,' *Don Giovanni*, or *Figaro*, *Dandini*, or the old *Germont* in *Traviata*.

"After his contracts at the Naples theatres expired, Beneventano was engaged by Signor Merelli, for the Fair of Brescia, where he performed in *Beatrice* and *Lombardi*, and even here he had such success, that Merelli engaged him for the seasons of 1845-6 at Milan. *Roberto Devereux*, *Linda*, *Bravo*, *Otello*, *Son-nambula*, and *La Stella di Mureia* were the principal operas that brought him applause at La Scala, and opened to him the way to the Theatre Porta Carinsia at Venice, whence, still under the direction of Merelli, he passed to Bergamo. Returning to the grand stage of La Scala, he sang there in *Gemma di Vergy*, when one evening, the directors of the Italian Opera at New York, Signors Sanquirico and Patti, happened to be present and, delighted with his beautiful voice and his finished style of singing, decided to engage him at any price to cross the ocean.

"In 1847 Giuseppe Beneventano, upon the stage of the Italian theatre in New York, presented himself to the Americans in the part of *Antonio* in *Linda*, and was so extraordinarily well received, that all the papers, the *Herald*, *Evening Express*, *Musical Times*,

and *Dispatch*, could not find eulogiums worthy of him. He afterwards, in the following year, made his appearance in the magnificent new Astor Place Theatre in *Ernani*, *Semiramide*, *Nabuco* and *Puritani*, and always with the most eminent success.

"The echo of the last triumphs of Beneventano rebounded to the distant ears of the Millionaire, Marty, proprietor of the grand Tacon Theatre, who engaged him as successor of Salvatori, to sing with Steffanoni, Tedesco, and Marini. Here also Beneventano became quickly a favorite with the public, and on the evening of his benefit many admirers presented him with a crown of gold and silver, of the value of four thousand francs, and with a great quantity of flowers, garlands, and poetic tributes. Recalled to New York by Maretzek, here the public welcomed back with the greatest pleasure its old favorite, who, when Maretzek took his company to Mexico, not content with executing the baritone parts confided to him, added to his repertoire many bass roles, like those in *Freischütz*, *Lucrezia*, and *Roberto il Diavolo*. The name of Fil-lippo Galli and his traditions were fresh with the frequenters of this theatre, and they beheld in Beneventano an image of that great artist, in consequence of which Beneventano soon became *l'enfant-gâté* of the public, and to respond to this sympathy appeared now as a baritone and now as basso, almost always in opposite characters in both the day and evening performances which were given.

"Having reaped an abundant harvest of money and ovations, Beneventano returned yet another time to New York, to sing there with Alboni, Salvi and Marini, under the direction of Legrand Smith. In the succeeding summer operas were given at Castle Garden, and every evening the theatre was over-gorged with enthusiastic spectators, to hear the Sontag and the Steffanoni, the Salvi and the Beneventano!! It was finally in May, 1853, that Beneventano left America with the most beautiful Augusta Anna Davenport, to him espoused, during the second year of his residence in that country.

"Spain reopened in Europe the series of his triumphs, and Madrid overwhelmed him with plaudits and honors, and Cadiz and Seville called him with advantageous engagements beneath their delicious skies, when the ardent and intrepid Impresario of the theatre of the Queen of London sought to secure him at any price and paid 10,000 francs indemnity, to cancel an engagement that would have prevented him from hastening to London during the season.

"Neither the season nor the theatre at London would have been opened at the appointed time, if Beneventano, almost at the moment when the people were gathering in the theatre, had not consented to supply the place of another artist who was taken sick. This trait of unheard of courtesy could compromise his future career with a public habituated to hear our best Italian artists. The debut was successful though, and from that time Beneventano was one of the chief supports of the season, and he made a second engagement, extending from the 15th of August to the 26th of September, to make a tour with Piccolomini in Scotland. His other engagements were: from September, 1856, to March, 1857, for the Royal Theatre of Lisbon; from April, 1857, for two years, and till September, 1859, for her Majesty's Theatre, repeating the second and third years his provincial tour."

One would suppose from this long rigmarole, that Beneventano was one of the greatest singers that ever lived. Unfortunately, my faith in Italian newspapers is much lessened, since I saw in one of them not long ago, an article about Salviani, a tenor who nearly failed here a few years ago. It seems that Salviani wanted an engagement on his return to Italy, and so the Italian paper pathetically remarked, — in the merest casual manner — that "New York was disconsolate and distracted at the loss of her favorite tenor, and was frantic to recover him at any price"!!

Another thing that rather militates against the effect of the above biography, is the fact, known in musical circles here, that Beneventano had the crown, mentioned above, as presented to him by his admirers, — that he himself had this crown made by a New York jeweller, and paid nearly a thousand dollars for it. A rather expensive bit of vanity. I wonder whether Beneventano knows enough English to spell H-U-M-B-U-G?

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC.

Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

The Psalm of Life. Poetry by Longfellow.

Music by Blockley. 25

Beautiful music to beautiful words, the latter long familiar to all lovers of poetry.

Integer vitae. (He who is upright.) Quartet for male voices. Fleming. 25

A real old gem: good, solid, substantial ware, which keeps. It has lately been brought out at various concerts with the most decided success, which shows that it is a work as pleasing as it is meritorious. The original Latin text is an ode of Horace's, well known to the classic scholar.

With Guitar Accompaniment.

In tears I pine. (La mia letizia.) "Lombardi." 25

List, and I'll find, love. (Vedrai carino.)

"Don Giovanni." 25

Elegy of tears. (Das Lob der Thränen. Schubert. 25

Brightest eyes. (Die schönsten Augen.) Stigelli. 25

Favorite songs of foreign lands, with two sets of words, the original ones and a good English translation, which have not before been published with an accompaniment for the guitar.

Instrumental Music.

Pardon de Ploërmel. Polka Mazurka. Talery. 35

Pardon de Ploërmel. Valse de Salon. Burgmüller. 50

Contain some of the most striking melodies from this very successful Opera in an elegant dress. Both composers are well known for their remarkable talent to knit the gems of an opera together to a brilliant Mazurka or a dashing Waltz, and have succeeded as well this time as ever before.

Cæsar Galop. Aug. Herzog. 25

Always a great favorite at the fashionable réceptions, where the Germanians furnished the music, and of late a prominent number on the programmes of the Promenade Concerts.

Austrian medley. Charles Grobe. 50

A variety of airs, familiar in Austria, among which stands foremost Haydn's "God save the Emperor."

Major Stoddard's Quickstep. M. Arbuckle. 25

Harmony Polka. Mme. C. Peterson. 25

Trumpet Waltz. " 25

Grand Ascension Polka. Y. de Lave, 25

Muscle of the day, light and sparkling, and easy of performance.

For Violin and Piano.

Dance des sorcières. (The witches' dance.)

Paganini. 1,00

One of the genial master's most celebrated works, which no player of reputation dares omit in his repertoire. It is difficult.

Books.

CONTINENTAL HARMONY. A Collection of the most celebrated Psalm Tunes, Anthems and Favorite Pieces, designed particularly for "Old Folks' Concerts" and the Social Circle; containing numerous compositions from Ancient Collections not to be found in any other book. 75

Lovers of genuine old-fashioned music will find in this book all the choicest gems of the past. It contains the best pieces of nearly every volume of American Psalmody issued since '75, and, in addition thereto, the most popular Psalm Tunes of modern composers, with a large variety of Anthems, Quartets, and Choruses, particularly adapted to the use of Choral Societies and social gatherings. Its "Secular Department" comprises a large number of favorite patriotic and home songs, selected as the most beautiful and chaste of the popular melodies of the day.

J. C. D. PARKER,
Instructor of the Pianoforte, Organ and
Harmony.
8 HAYWARD PLACE.

SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.
Residence, Tremont House.
Address, until October, at Messrs. Chickering & Sons'; after-
wards at either place. 17

W. S. MACKIE,
MUSIC DEALER,
ROCHESTER, N. Y.

MR. ZERDAHELYI, THE PIANIST, continues to
give instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS RICHBURG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.
Address at 21 East Canton Street, or at the Music Stores.

Setnam Barn,
Residence,.....No. 47 Hancock Street.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIEBLOK,
Residence, 235 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
8 Temple Place.

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 281 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.

EDWIN BRUCE,
Teacher of the Piano-Forte and Singing.
Room, BOWDOIN STREET CHURCH.

O. O. OLAPP & CO.

SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, .. Boston.

HALLET, DAVIS & CO.
PIANO MAKERS
109
Washington Street,
BOSTON, MASS.

J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicho-
las Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 357

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

A. A. ADEY,
Music and Musical Instruments,
SPRINGFIELD, MASS.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.
ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

MANNING'S FIRST PREMIUM PATENT MELODEONS.
William N. Manning, Manufacturer and Patentee, 118
Essex Street, Salem, Mass. For sale by E. H. Wade, 197
Washington Street, Boston. 378

RICHARDSON'S NEW METHOD
FOR THE PIANO FORTE.
By the Author of "The Modern School," is adapted to all
Grades of Tuition, and combines all the valuable features of
previous works with Additions, Revisions and Improvements.
Two Editions are published, one with American, and the
other with Foreign Fingering. Price, \$3, on receipt of which
a copy will be sent by Mail, post paid.
Published by Oliver Ditson & Co., Boston.

COLLECTIONS OF CHURCH MUSIC

PUBLISHED BY

MASON BROTHERS NEW-YORK.

A Complete Catalogue of our Publications sent free to any address, on application.

THE JUBILEE. A new collection of Church Music,
containing Hymn Tunes adapted to every variety of meter,
and arranged with reference both to choir and congregational
singing; Chants, Anthems, and set-pieces for every occa-
sion; a short sacred Cantata; and a new arrangement of the
Elements of Music, interspersed with secular pieces progres-
sively arranged for class practice. By William B. Bradbury,
author of "The Shawm," etc. Large music octavo. \$1.

THE JUBILEE; Anthem Edition. Same as the
above, but with additional Anthems in the place of the
Cantata of "Esther, or the Beautiful Queen." \$1.

THE SABBATH-BELL. A collection of Music for
Choirs, Musical Associations, Singing Schools, and the Home
Circle, arranged in three divisions, namely: Part 1. THE
SINGING-SCHOOL. Part 2. CHURCH MUSIC. Part 3.
OCCASIONAL AND CONCERT MUSIC. By Geo. F. Root.
384 pages, large music octavo. \$1.

THE HALLELUJAH. A Book for the Service of Song
in the House of the Lord, containing Tunes, Chants, and
Anthems, both for the Choir and Congregation; to which is
prefixed the "Singing-School," a manual for classes in vocal
music, with exercises, rounds, and part-songs, for choir
practice; also, "Musical Notation in a Nut-Shell," a brief
course for singing-schools, intended for skillful teachers and
apt pupils. By Dr. Lowell Mason. \$1.

THE SHAWM. A Library of Church Music, embracing
about one thousand pieces, consisting of psalm and hymn
tunes, adapted to every meter in use; anthems, chants, and

set-pieces; to which is added an original Cantata, entitled,
"Daniel, or the Captivity and Restoration;" including also
the "Singing-Class," an entirely new and practical arrange-
ment of the elements of music, interspersed with social part
songs for practice. By Wm. B. Bradbury and Geo. F. Root,
assisted by Thos. Hastings and T. B. Mason. \$1.

CANTICA LAUDIS; or, the American Book
of Church Music. By Dr. Lowell Mason and George
James Webb. \$1.

THE CARMINA SACRA; or, Boston Collec-
tion of Church Music. By Dr. Lowell Mason. \$1.

NEW CARMINA SACRA; or, Boston Collec-
tion of Sacred Music. This book is a careful and
thorough revision of the favorite work heretofore published
under the same title. The object has been to retain the most
valuable and universally pleasing part of the former work
as the basis of the new, omitting such portions as experience
had proved to be the least serviceable and popular, and sub-
stituting choice tunes and pieces selected from the whole
range of the author's other works. \$1.

THE BOSTON ACADEMY'S COLLECTION
OF CHURCH MUSIC. By Dr. Lowell Mason. Pub-
lished under the direction of the Boston Academy of Music.
\$1.

THE PSALTERY. A new collection of Church Music.
By Dr. Lowell Mason and George J. Webb. \$1.

THE NATIONAL PSALMIST. By Dr. Lowell
Mason and George J. Webb. \$1.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE,
RUSSELL & TOLMAN, and OLIVER DITSON & CO., Boston. J. B.
LIPPINCOTT & CO., and E. H. BUTLER & CO.,
Philadelphia. ROOT & CADY, Chicago.

The price of our Church Music Books in New York, Philadelphia and Boston, is EIGHT DOL-
LARS per dozen; but as it will be much more convenient for Teachers, Singing-Schools, and Choirs
in the West and South to procure their books from local dealers, we subjoin a list of Booksellers and
Music dealers from whom our Church Music Books may at all times be procured, at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, &c.

Albany, N. Y.—S. R. GRAY,
" " J. H. HIDLEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. E. PRATT & BRO.
Beloit, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—RICKEY, MALLOY & CO.
" " APPLEGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" " ROOT & CADY.
" " W. B. KEEN.
" " HIGGINS BROTHERS.
" " D. B. COOKE & CO.
Cleveland, O.—S. BRAINARD & CO.
" " J. B. COBB & CO.
Columbus, O.—RANDALL & ASTON.
Detroit, Mich.—FRANCIS RAYMOND.
" " M. ALLEN & SON.
Dubuque, Iowa.—COUGH & GILBERT.
Janesville, Wis.—J. SUTHERLAND & CO.
" " MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,
Indianapolis, Ind.—STEWART & BOWEN.
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Mansfield, O.—D. STURGIS.
Milwaukee, Wis.—E. TERRY & CO.
" " A. WHITTEMORE & CO.
Pittsburg, Pa.—J. H. MELLORE.
" " H. KLEBER & BROTHER.
Quincy, Ill.—GEORGE W. WINANS.
Rochester, N. Y.—WILLIAM ALLING.
" " E. DARROW & BROTHER.
St. Louis, Mo.—KEITH & WOOD.
" " L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" " PECK & RUDD.
Toledo, O.—D. ANDERSON & CO.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

New Class Book for Female Colleges, Schools, &c.

THE AMERICAN MUSICAL CLASS BOOK;

Designed for the Use of Female Colleges, Institutes, Seminaries, Normal and High Schools.

CONTAINING

ELEMENTARY INSTRUCTIONS, VOCAL EXERCISES AND SOLFEGGIOS, AND A VALUABLE COLLECTION OF DUETS, TRIOS, AND CONCERTED PIECES.

BY T. BISSELL.

This New and Superior Work, in addition to its full and comprehensive lessons in the Elements of Vocal Music, Pleasing Exercises and large number of Solfeggios for Two or Three Voices, contains a large collection of Favorite Songs, Duets, Trios, &c.

"The American Musical Class Book" has been prepared with much care, and in strict compliance with the wishes of Collegiate and other public and private Institutions of Instruction in the country, and cannot fail, in every particular, to prove satisfactory. Single copies 50 cts., on receipt of which it will be sent by mail, post-paid. Per dos. \$5.

IN ADDITION TO THE ABOVE, THE UNDERSIGNED PUBLISH THE FOLLOWING VALUABLE WORKS FOR CLASSES IN VOCAL MUSIC:

A B C OF MUSIC. By A. PANSEERON. Abridged. The very best work for a thorough training of juvenile classes.....1.00

MUSICAL RECREATIONS. By E. IVES, JR. A collection of Two-Part Songs from the most eminent composers; may be sung by one or fifty voices on a part, and principally intended for the use of Female Classes as a relief from study.....50 cts.

THE OPERATIC ALBUM. By E. IVES, JR. Music for female voices, admitting of several on each part, but may be sung by male and female voices combined.....67 cts.

SEMINARY CLASS BOOK OF MUSIC. For Female Seminaries, Private Classes, etc. By E. L. WHITE and T. BISSELL.....50 cts.

NASON'S VOCAL CLASS BOOK; containing a Thorough and Systematic Course of Instruction in the Art of Singing; with a Choir Collection of Music, Original and Selected, adapted to the use of High Schools, Common Schools, The Social Circle and Juvenile Singing Schools. By EDWARD S. NASON.....40 cts.

THE GOLDEN WREATH. By L. O. EMERSON. The Elements are arranged according to the Pestalozzian system, and many of the exercises are accompanied with pleasing illustrative Manual Exercises. It is

the most popular book of its class ever issued, nearly 100,000 having been sold, and contains, in addition to its excellent Lessons and Exercises, more than 200 popular Songs, which, if purchased in sheet form, would cost \$50.....30 cts.

MUSICAL SPELLING BOOK. A New Method of Instruction in the Rudiments of Music; with Musical Recreations. By E. IVES, JR. 75 cts.

HOHMANN'S PRACTICAL COURSE. A translation of a very popular work by a teacher of celebrity in Germany, where it is used with great success for various grades of tuition, commencing with the youngest pupils. Translated by J. C. D. PARKER. The first number is designed for children in Primary Schools; the second for youngest classes in Grammar Schools; the third part for advanced pupils in the same Schools; the fourth for Normal or High Schools and Seminaries. Ea. 15

PRACTICAL TEXT BOOK. By E. B. OLIVER. Within a small compass, nearly three hundred subjects connected with the Art of Piano Music, are alluded to, necessarily in brief, but in every case so as to impart essential information. No work in our language can prove a more efficient aid to the teacher of music in his labors than this; and especially to those foreign teachers who find difficulty in explaining, in our language, much that is theoretical.....38 cts.

VOCAL AND INSTRUMENTAL MUSIC FOR FEMALE SCHOOLS.

Select Trios, &c., for Female Voices.—Distant Chime, Trio, *Stephen Glover*, 40 cents. Down among the Lilies, Trio, *Stephen Glover*, 50. Mermaid's Evening Song, Trio, *Stephen Glover*, 40. On the Ocean, Trio, *Concone*, 30. The path that lies before me, Trio, *Mozart*, 25. Gentle Sisters, now we part, Duet and Trio, *T. Bissell*, 25. Scholar's Adieu, a parting Song, *Marquis*, 25. Three part Songs for two Sopranos and Contralto, viz.: No. 1, Thoughts of Home, *J. Benedict*, 40. No. 2. Forest Home, *J. Benedict*, 40. No. 3. Warbler of the Forest, *J. Benedict*, 40. Starry Night, Duet and Chorus, *Concone*, 30. Funeral of a Child, Terzettino, *Concone*, 30. Beneath the old Oak, Chorus and Duet, *Concone*, 30. Evening Hymn, Three-parts chorus, *Concone*, 30. May Queen, Three-parts chorus, *Concone*, 30. Youth and Charity, Two-parts chorus, *Concone*, 30. Angels Serenade, Three-parts chorus, *Concone*, 30. Terzettino, *Lucantoni*, 35.

Instrumental Music for six Hands.—Anvil Chorus from "Trovatore," Arranged by *T. Bissell*, 35. Rustic Reel, arr. by *T. Bissell*, 15. Downfall of Paris, arr. by *T. Bissell*, 25. Overture to "Fra Diavolo," arr. by *Czerny*, 1.00. Overture "Der Freyschutz," arr. by *Czerny*, 1.00. Fantasia on

Airs from Norma, arr. by *Czerny*, 1.25. Fantasia on Airs in Donizetti's Operas, arr. by *Czerny*, 1.25. Yankee Doodle, arr. by *Bissell*, 15. Soldier's Joy, arr. by *Bissell*, 15. Overture "Don Giovanni," arr. by *Czerny*, 75. Overture "Tancredi," arr. by *Czerny*, 75. Overture "Figaro," arr. by *Czerny*, 75. Overture "Barber of Seville," arr. by *Czerny*, 75. Fantasia on Airs from Mozart's Operas, *Czerny*, 1.25. Annie Laurie, arr. by *Bissell*, 15.

Music for eight Hands on two Pianos.—Battle March of Priests in "Athalia," arr. by *Horn*, 60. Beauties of "Trovatore" and "Sic. Vespers," arr. by *Duroc*, 1.25. Overture to "Fra Diavolo," arr. by *Decourcelle*, 1.50. Overture "Zampa," arr. by *Lattenberg*, 1.50. Overture "Wm. Tell," arr. by *Schmidt*, 1.50.

Grand Duets for two Pianos.—Belisario, Fantasia de Concert, *A. Goria*, 1.00. Coronation Duet, "God save the Queen," and "Rule Britannia," *Herz*, 1.25. Beauties of "Norma," *Rosellen*, 1.50. Fantasia on Airs from "Martha," *Alberti*, 1.25. Fantasia on Airs from "Traviata," *Alberti*, 1.25. Fantasia on Airs from "Trovatore," *Alberti*, 1.25.

RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE,

IS UNSURPASSED AS A SYSTEM OF INSTRUCTION, for the acquirement of a thorough Knowledge of Piano-forte Playing. It is adapted to all grades of tuition, from the *Elementary Instructions of the Youngest to the Studies and Exercises of advanced Pupils*; combining, in a masterly manner, the Valuable Features of the Author's previous work, with such Additions, Revisions and Improvements, as experience in its use has suggested. Teachers and Scholars can order this work with perfect reliability. Professors of Music, and other competent judges, unite in attesting to its superior merits, and to its many new and attractive features, as of the UTMOST IMPORTANCE TO PUPILS, who would learn quickly, understand correctly and become rapid and finished players! Of the numerous notices of this work we have room in this circular for only the following, which is a fair representation of the general opinion respecting it:

"Mr. Nathan Richardson is known as the Author of the "Modern School," which was without an equal or superior, until he undertook, conscientiously, to revise it and correct the faults which his own criticism, and that of others, had detected. In the present volume we have the perfected work, and we have no hesitation in recommending it as the Soundest, the Clearest, and altogether the BEST BOOK for teaching the Piano that has ever appeared."—*Phil. Evening Bulletin*.

Two Editions are published, one adopting American, the other Foreign Fingering. When ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3.00, on receipt of which it will be forwarded by mail, post-paid.

OLIVER DITSON & CO., Music Publishers, 277 Washington St., Boston, Mass.

Dwight's Journal of Music.

WHOLE No. 393.

BOSTON, SATURDAY, OCTOBER 15, 1859.

VOL. XVI. No. 3.

Translated for this Journal.

The Leipzig Gewandhaus Concerts (1840—1841), Reviewed by Robert Schumann.

FIRST CONCERT, OCT. 6.

Overture to the *Vampyr*, by MARSCNER. — Aria, BELLINI. — Concertino for violin, by F. DAVID. — Aria, BELLINI. — Heroic Symphony, BEETHOVEN.

The choice of just that furious *Vampyr* overture for the beginning of the whole cyclüs might surprise one; something of Gluck's too would have pleased us better. Meanwhile that by Marschner always counts its friends, and even lady friends, among the public, and remains, in spite of its strong allusions to Weber, a fresh, effective piece of music. Moreover the execution was as distinguished as one as has ever been heard. The two airs by Bellini from the *Puritani* and from *Norma* were sung by Fraulein SOPHIE SCHLOSS, who visits us this winter for the second time; her voice is fresh and strong as formerly, and told particularly well in the first air. Whether just these Bellini airs were a judicious selection for the beginning of a first concert, may at least be questioned. If unfortunately we have not any superfluity of German concert pieces for the singer, we have at least enough to make us able to dispense with these entirely, at least in a first concert. And if it be urged in defense, that Mozart, Weber and Spohr have already been heard so very often, let us go farther back. In Handel's oratorios, in Gluck's operas there still lie treasures enough, which require just such a strong, sound voice, as that possessed by the above-named singer, to raise them into notice. — Just now we hear, that she is soon to sing from *Iphigenia*, which can only redound to her honor, as to our delight.

In the violin Concertino, Herr UHLRICH again showed himself worthy of all praise; his playing has gained from year to year in certainty, purity and taste, and its effect is altogether edifying. Of the composition, the last movement spoke to us particularly; but, in striving to make the orchestral part also interesting, the composer does here and there perhaps too much, which, however, can not prevent us from according full approval to the effort in itself as opposed to the insipid manner of accompaniment of other violin composers. In the Symphony of BEETHOVEN, at least, we felt ourselves once more in the old Leipzig concert hall, which has so often vibrated with it. The orchestra was excellent. Herr Concertmeister DAVID stood at the head, as Herr Musik-director MENDELSSOHN was not yet back from his journey to England.

SECOND CONCERT, OCT. 11.

Overture to *Euryanthe*, WEBER. — Air, by DONIZETTI. — Concertino for Bass Trombone, by C. G. MÜLLER. — Air, by BELLINI. — Symphony (B flat major), BEETHOVEN.

The Director, on his coming forward, was greeted with applause, in which we joined heartily. Upon Weber's compositions special pains have been bestowed since Mendelssohn became

director here in Leipzig, and so that honor always happens to the orchestra, which virtuosos as well as larger executive masses always most dearly covet and unwillingly vouchsafe, that, namely, of the call for a *da capo*. This time, too, it fell little short of it, and the eager expectation of the following number was perhaps all that prevented it. A young female singer was announced, preceded by the fame of great beauty and of artistic culture already considerable; Fraulein ELISE LIST. Sprung from a most highly respectable family, she has already as a child seen the other half of the globe; after which she passed some years in Leipzig, where her father, North American Consul here, has done the highest service in regard to the establishment of the railroad; and recently she came back to us from Paris, where she had been spending the last years. All this must have enhanced the interest in her graceful appearance. Her embarrassment was great; the journal mentioned before, it was her first appearance. Of the beauty of her voice, veiled as it seemed by anxiety, no one could doubt, after hearing a few bars; and quite as little of the good school in which it had been formed; so that one plainly saw that the singer willed nothing it was not in her power to do. But verily, what one can do excellently well under four eyes, he cannot do half so well under a thousand; and if this holds true of men and artists of importance, how much more so of a novice, a young maiden of eighteen! Only rudeness can overlook this. To the credit of our public, the fair and bashful maiden was received most kindly; and if those were disappointed, who think more of empty runs and trills than of the delivery of a very noble organ, still there are in our cultivated city persons enough who know how to distinguish commonplace talents from original manifestations, and with the latter we may class this young singer with entire conviction. What she does not yet possess, may be acquired; but what she has, is not acquirable. Let her hold fast to that, and go on with courage in the path she has commenced.

After her we heard a master, who certainly has stood the fire a hundred times and more, Herr QUEISSER, the trombonist, who was received with applause the instant he appeared. His mastery seems to remain, year-out, year-in, the same, and often makes in its infallibility a grandiosely jovial impression. Most beautifully the B flat Symphony closed the concert with the effect, which all the Symphonies of Beethoven make: that which you have just heard always seems to be the most beautiful of all. Our attention after the Symphony was called anew by a master of the art to the conclusion of the first movement; there is evidently a *bar too much* here. Compare the score, page 64, measures 2, 3, 4. The perfect similarity in all the parts shows an error on the part of the copyist, or even, very possibly, of the composer. Beethoven might not, after he had finished the work, have troubled himself farther about what follows. Whoever possesses the original score, please look into the matter; of course we must hold first of all to that.

(To be continued.)

For Dwight's Journal of Music.

How we spent Sunday.

(Concluded.)

"There are many other compositions," I said, which possess more grace and beauty than this Stradella aria. It is not the melodic form which touches, — like the pictures of early Christian Art, it is more remarkable for its solemn, simple harmonious arrangement. It is even more suggestive than complete, but it has in it that tone, that voice, which sounds like inspiration, and touches the heart as only such tones do. As the severe old Aria sketches out boldly the prayer design, it suggests to the mind the "solemn silence round the throne," while a soul whose deep woe is pressing inward,

"With a hot and clinging pain,
Till all tears are prest away,"

is striving to cry: "Pieta, Signore, di me dolente, Signor, pieta."

"Such a music so clear,
It may seem in God's ear
Worth more than a woman's soft weeping."

And so I often think, my friend, at nightfall, when I sit here alone, the daily bread labor over, with the feverish throbbing of sad memories pressing inward, too weary to weep out my implorings to God, — then this is my prayer!

We remained silent a few moments.

"It saved the young Stradella's life," I continued, and a beautiful, gifted woman sang it at the death bed of poor Chopin. May we not hope it brought consolation to him? It was like an angel's pleading, when that poor tossed spirit heard above the fierce wave-beats of its agony, that glorious voice crying:

"Gran Dio, giannai lo sia dannato, nel fuoco eterno,
Dal tuo rigor."

I drew a little tabouret to S.'s feet, and taking down Liszt's Chopin from the book shelves, leaned on her lap. My sore heart yearned for caresses, — like poor Siebenkäs, "whose inner man was so bruised and bleeding, it longed to embrace any outward being, be it what it would." I pined for loving touches; then most grateful was the firm grasp of S.'s loving arms about my neck, and the warm breath from her lips that rested on my forehead, while I read aloud to her from Liszt's rich Teutonic French:

"Sunday, the 15th of October, a more painful crisis than the preceding lasted for several hours. Chopin bore the suffering with patience and great strength of soul. The Countess Delphine Potocka, who was present, was deeply touched, she wept bitterly; he perceived her standing at the foot of his bed, — tall, *svelte*, clothed in white, she resembled the loveliest angelic form, that ever the most pious painter imagined. He took her for some celestial apparition, doubtless, and as the crisis gave him an instant of repose, he asked her to sing. It was believed at first that he was delirious, but he repeated his request with such earnestness, that who could dare oppose him? The piano of the drawing room was rolled softly up to the door of his chamber, and the Countess sang with real sobs in her voice. Chopin seemed to suffer less, while he listened. She sang that famous canticle which it is said saved Stradella's life:

"How beautiful it is," he murmured. "My God, but it is beautiful! again! again!"

"Although overcome with emotion, the Countess

had the noble courage to accede to this last wish of a friend and compatriot; she seated herself again at the piano, and sang one of Marcello's psalms. Chopin suddenly grew worse: every one was struck with fear; by a spontaneous movement, all present fell on their knees; no one dared to speak, and only the voice of the Countess was heard soaring aloft, like a celestial melody, above the sighs and sobs which formed for it a solemn, muffled accompaniment. Twilight cast its mysterious shadows around the sad scene. The sister of Chopin, prostrate beside his bed, wept and prayed, and never rose from this posture so long as the brother so deeply beloved by her lived."

"And his Lucrezia Floriani," asked S. "Where was she at that sad time?"

"O, if she had been there, my friend, the Countess Potocka and Chopin's sister could not have been; and then instead of this divine scene, there would have been an account, probably as grotesque as the amusing but shocking one given of Mlle. de l'Espinasse, when she feared D'Alembert was dying, — feared? no, not feared, but was peering in curiously on all death's workings, with the cold-blooded scrutiny of an *esprit-fort*."

"No, it was well for all, that she was not there; for while with Liszt I can do full justice to all Mme. Sand's wonderful genius, I cannot conceive of her possessing power to give happiness or help at any time, to one like Chopin. How well Liszt sketches her: 'Brown, olive hued Lelia! Thou hast led thy steps in solitary places, sombre as Lara, soul-tortured as Manfred, rebellious as Cain; but more ferocious, more pitiless, more inconsolable than they; for thou hast not found one man's heart sufficiently feminine to love thee as they were love!; to pay to thy masculine charms the homage of a confiding and blind submission, a mute and ardent devotion; and allow thy Amazon force to protect his obedience.'

"The gracious, elegant tone-poet was not made for such a nature; and though Prince Karol might have forgotten for awhile his higher origin, under the mysterious influences of her siren power, he at last soared off into a purer realm, and his last moments on earth were left mercifully undarkened by any Sphinx-torturings of that regard which, in her cunning, adroit account of the intercourse between them she calls 'maternal adoration entirely free from illusion.'"

All these thoughts led us to read from her curious autobiography — as long, and in many places as spun out, as that of Mme. DeGenlis, the Mme. Sand of her day, — all the passages relating to Chopin, and we grew indignant over her unaimable unveiling of the great but sensitive artist's foibles. Why could she not have been as generous as Liszt? Or why did not the memory of that "maternal adoration" impose silence on her?

There are in this life, often, fearful, mysterious ruptures between hearts, which make the future of this world desolate to both, and which no words can explain, nor rectify; all defence or exculpation only vulgarizes and degrades; better leave these griefs to be resolved in another state of being, and envelop the ever aching wounds in the mantle of

"A silence more pathetic than death."

While we were talking, the vestibule door opened, and in came our beautiful N., holding up triumphantly in her fine arms, her baby-boy. Had I been a sculptor I should have seized the *pose* on the instant. It was as beautiful as any classic Nymph and infant Bacchus, that the relics of ancient Art have to show us. Oh! divine Nature, we have thee always with us, and yet we are so blind!

"What are you two doing?" she cried. "Do you know what time it is?"

"About mid-day, — or two o'clock, may be."

"Mid-day! After *four*, dreamers! I have waited ever since mid-day for you, and finding your coming hopeless, I have come to seek you."

We looked aghast. After 4! And so much yet

to be done before the 6 o'clock dinner. The day had passed like a dream. We sate a little while and talked to the lovely young mother; then, with difficulty, I carried S. off from the delicious babe, — she has a marvellous proclivity towards such dear little animals, — but I was relentless; those woods at sunset must be seen; she must carry to her town home a memory of my dearest haunts.

We rushed up the road, traversed fields and lifted fence-bars, to seek the shortest road to my pet corners, to the path by the swamp-stream, where nod plumelike, superb fans, and bloom the richest Cardinal flowers, whose vivid scarlet blossoms made S.'s eyes dance with delight; — to the Magnolia thicket and stately little pine grove, under whose shade-lapped in the velvety moss, I often long to be at rest. The sunset gilded the atmosphere, and the air was filled with the balmy odor of the pines.

"Read's poetry must be strictly pastoral," I said, "for one remembers it always in such places as this."

Two verses from one of his last poems, "The Singer," trilled on my tongue, and I chanted them aloud, as we gathered ferns, pushed aside the tangled wild vines, tramped over the soft yielding moss, and leaned over the creek bank in the long reeds, for stately, nodding Cardinal blooms and the wind-like fungus Indian pipe and snowy white Serpent-heads:

"To sweeter song the wind would melt,
That fanned him with its perfumed wing;
Flowers thronged his path, as if they felt
The warm and flashing feet of Spring."

The brooklet flung its ringlets wide,
And leapt to him, and kept its pace,
Sang when he sang and, when he sighed,
Turned up to him its starry face."

But we had to leave the beautiful woods and hurry up the hill, for S. had to pay a farewell visit to the attractive uncle and aunt in their picturesque old home, and he, like Epictetus, "sick in body and beloved by the gods."

Sorrow, old age, and solemnity, are sublime attributes, and where the sorrow is silent it is touching, and where the old age is calm and dignified with its solemnity, it is truly venerable; so we both felt, as we walked silently but swiftly home. A delicious dinner, one of Tina's inspirations, awaited us.

"La soupe est justement prête," she said, with a victorious Ude-like air, as we threw off our *chapeaux ronds* and leaned back languidly in our chairs. She knew that news would give us fresh energy, for her soups are artistic, so we drew up to the table and commenced.

Artist-like we both own up frankly to a goit for appetitive repasts picturesquely served. It is not the luxury displayed — Sevres, Bohemia, and Canton, may be left unvisited, so that the *legumes* and *viandes* be fresh, and cooked nicely, "to a turn," the soups savory, the fruits luscious, and the *café noir* like sorrow, black as night in its mass, but golden in its sweet drops, soothing and calming down the generous dinner, as sorrow does the too exuberant life.

We had just finished soup and second course, and were preparing to thrust the silver prongs of our forks in the gorgeous melon before us. S. was toying with some superb Bartlett pears, and I coquetting with some purple grapes, and the beat of the drawing coffee as it fell from the strainer was ringing rhythmically upon the ear, when again Cousin H. came.

"A second time to-day," he cried, reproachfully, "you break your promise. Not ready again for meeting!"

We tried to rouse ourselves, — in vain; we could not leave those charmed delights; so we concluded an armistice. He should go before, and keep a look out for our coming. We drew a delicious sigh of relief as he left us, and relapsed back into our sweet Arcadian life where there are no appointments to keep, no sermons to hear.

But pleasure, like sorrow, also has its end — while

we were again drifting off in a most unprincipled manner, forgetting all about meeting and every thing else, N. came in on us in such a stately, calm way that we had to arise and do her bidding; men can be put off, but a positive woman, — never! So we tore ourselves unwillingly away from the dear after-dinner dreams that were preparing to brood down lovingly over us.

I really and truly wanted to hear K.'s sermon. It was to be a farewell one, — not the farewell ones of the day, those had been preached in the morning to his flock, and in the afternoon to his sabbath school children; but this was to be only a few farewell words to the young men of the community — an unprepared, simple good-bye. I had never heard him preach, and for my own sake I was pleased to hear him thus unprepared, as I would be better able to judge of his natural style and manner.

I found him singularly calm and self-possessed, and preaching with an attractive dramatic effect that would have made of him a fine Shakespearian reader on the boards. Hillard, I think, makes a mistake when he says that while "English Oratory declines into hardness, American Oratory degenerates into sentimentality;" although he speaks more to my opinion when he says that the feminine character predominates in the latter. American oratory is not sentimental, but dramatic; sometimes a little melodramatic, a little questionable in taste it may be, but never sentimental; feminine, because tender and touching, when full of feeling, and enthusiastic and expansive.

K. is dramatic, essentially so, and a poet. He made some fine points. One image, with the accessories of form and gesture, was particularly beautiful. He was speaking of the dry dust and ashes that mere worldly pursuits yield.

"We fashion out," he said, "with curious skill, fair marble cisterns to ourselves; we adorn them with every gracious sculpture, and bring to them all that taste and culture can supply; but when we go to draw up living waters from them we find them dry, and our fevered, parched souls turn away fainting, with hot lips seeking hopelessly, in the dry desert of the world, for drink and refreshment."

Nature has bestowed on K. an elegant, slender, rather languishing form, and endowed him with a most musical voice, which rings out like a clarion, and at times is as plaintive as a horn heard on a lake by moonlight; added to this, he has most graceful gestures, and the self-possession and calmness of mid-age.

I looked curiously around this assemblage, which was a rare sight for me to see, as I have not been for years in a Protestant church, and the congregations of my own faith are so widely different. This was a true American audience of the old Pilgrim stamp; stolid, quiet men, and self-restrained, enduring looking women, most of them hard-working; and I thought, as my eyes rested dreamily on some suggestive faces, of what a wide field there is in our country for an "Adam Bede" or "John Halifax," novelist. Some day such a woman will arise and portray this American life of the interior, this hardy plant of the old Puritan graft. Some woman — not a man, for none but a woman could write such books as "Jane Eyre," "John Halifax," and "Adam Bede," which seize with so powerful a grasp on the public taste.

Strange public! for how is it that it takes so earnestly to books so different in their character? I am a heretic on that subject; I admit it; for while I acknowledge the great merit of "John Halifax," and "Adam Bede," I never shall read them but the once; but "Jane Eyre" has been and will be a companion of my walks, my dreamy after dinner hours and my midnight waiting-moments for tardy sleep.

And now the Sunday is over, and the new week commences with its teaching-toil for me, and unwilling parting from my friend, who goes back to her

town home, bearing pleasant memories, I trust, of her old companion, whose path once lay beside hers, in the golden wheat tracks of gracious, elegant town life, now and forever running so widely apart. Yes, her memories are pleasant, for, as I wrote these last words, a letter from her was laid down before me.

"Dear A.," she writes, "what a host of pleasant recollections I have about you and B. The walks, the talks, the books, the music, the breakfasts and dinners—all are delightful. Tell Tina her soups have made me misanthropical. Last night I read Shenstone's 'Schoolmistress' aloud, which mother enjoyed greatly. Is it not a nice homely picture? The scent of the old fashioned thyme and sweet marjoram seem to linger in its lines, just as that poem of Read's, 'The Singer,' will forever smell to me of the fragrant piny odors of your Uncle's woods, and bring back to me the nodding ferns and gorgeous Lobelias. Tell your Uncle how I love his woods. Good Bye."

September 29, 1859.

A. R.

A Course of Practice for Learners of the Piano-forte.

(From KNOX'S "Methodical Guide.")

TRANSITION TO SECOND PERIOD.

Having passed satisfactorily through all these exercises and studies, the pupil may be considered master of the rudiments, and should be led to compositions of medium difficulty, beginning with the easiest of the kind. In the nature of things, no exact definition can be given of such a class. A reference to the compositions themselves, which will be enumerated, will give a sufficiently distinct idea of what the author means.

Preparatory to these there will be new mechanical finger exercises required, but with a greater compass than heretofore.

As the teacher can lay only a few of these mechanical exercises before his pupils at a time, for private study, and so fill only half the time of the lesson with them, he will do well (rather than neglect the musical progress entirely, and least of all in reading notes) to fill up the other half of the lesson by four-hand pieces. He should select, however, rather agreeable pieces, to counterbalance the dryness of the mechanical study. This purpose will be answered by a collection of arrangements, (mostly from operas), edited by Diabelli, in Vienna, called *Euterpe*. The author recollects how his pupils always liked to play especially the following numbers of this collection: 14, 22, 25, 27, 52, (Rossini.) Nos. 255, 259, 261, 263, (Auber.) No. 286, (F. Schubert.)

We now give a list of the *easiest compositions and études* of this class, of *medium difficulty*.

J. Pleyel, favorite Rondos, Nos. 1 and 2, in A and Eb, (Leipzig, Peters,) are two pleasing pieces, by which musical elocution may be greatly promoted, although Pleyel has become somewhat antiquated.

G. Lick, Rondines, op. 34 and 35, in Eb and A, (Vienna, Haslinger,) contain nicely-treated themes by Paganini and Strauss, and are well suited, in point of difficulty, to follow those of Pleyel.* Here too belong,—

C. Mayer, Variations, op. 41, on a Russian song, in F, (Leipzig, Hofmeister;) and

Beethoven, 6 Variations, No. 3, on "Nel cor piu," in G, (Vienna, Diabelli.) The first exemplifies the easy and elegant, the last the legato and expressive style.

C. Mayer, Valse, in Eb, (Leipzig, Breitkopf and Härtel,) presents a special exercise in dotted notes, to be held with the greatest care through their full value, whilst in its Trio, (in the manner of F. Schubert's "Le Desir" Waltz,†) the upper voice is to be nicely and carefully slurred. It is found most correct in the author's edition of A. E. Müller's Method, Part I. end of § 114.

F. Schubert, *Moments Musicaux*, op. 94, (Vienna, Diabelli,) contain a beautiful thought, (in F minor,) which, unfortunately, is not to be had separately.

Suitable pieces for two and four hands at this stage are,—

F. Hüntel, op. 12, 28, 31, 52, 50.

W. Plachy, op. 1.

J. Schmitt, op. 62.

C. Czerny, op. 111, Nos. 3 and 4.

Besides these pieces for two or four hands,—

H. Bertini, *Études*, op. 29 and 32, (Leipzig, Peters,) may be especially noted. They were originally designed as a preparation for the famous *études* of J.

* There are, in all, seven of such Rondines by Lick.

† Of this Waltz, commonly ascribed to Beethoven, only the germ is found in one of that composer's works.—Ta.

B. Cramer. As the study of the whole might prove too tedious, I make here a selection of one fourth, without, however, intending to impose any restriction upon the teacher. Nos. 1 and 8, in C; Nos. 14 and 16, in E minor; Nos. 39 and 21, in F; Nos. 24 and 48, in C; Nos. 43 and 47, in G; No. 34, in C minor; and No. 37, in Ab.*

Stephen Heller's *Romantic Études*, op. 45, (Berlin, Schlesinger,) books first and second, form an agreeable variety from those of Bertini, which have generally a more classical style; Heller's are interesting throughout, as they are less based upon dry figures, but are agreeable, melodious compositions.

SECOND PERIOD.

PIECES OF MEDIUM DIFFICULTY, FIRST HALF.

Coming to the compositions of *medium difficulty*, which exist in great numbers, the teacher should bear in mind, that (for the beginning, at least) there are two roads on which to advance, according as the pupil shows more of an artistic or of a dilettante tendency. The first leads mainly through the works of Mozart, Haydn, Clementi, and similar composers; the other through those of Hüntel, Herz, &c. It will suffice to enumerate only a few pieces of this kind, (of which there are only too many,) in progressive order, (as far as practicable, as, after all, the main difference in their difficulty depends upon the movement.) These the teacher may study, with his pupil, selecting alternately two-hand and four-hand pieces, according to his own judgment. This list, incomplete as it is, may serve, at least, as a standard in the selection of other similar compositions.

A. For two Hands.

F. Lauska, Sonat. brill. op. 37, in C.

F. Hüntel, Fantasia, (Donna del Lago,) op. 24, in C. Var. (Them. Allen.) op. 16, in C. Var. (3 Airs Ital.) op. 65, No. 1, (La Zaira,) in F; No. 2, (La Niobe,) in C; No. 3, (La Norma,) in Eb.

H. Herz, Rondo caract. (Barc de l'Op. Marie,) op. 33, in C. Les Trois Grâces, op. 68. No. 1 (Cavat. Pirat,) in Eb; No. 2 (Cavat. Semiramide,) in D; No. 3, (Cavat. Anna Bolena,) in F.

C. Czerny, Var. (Sehnsuchts Walzer,) op. 12, in Ab.*

C. Mayer, Var. (on a Waltz by Gallenberg,) in Ab. Gdinek, 9 Var. (on "Wann i in der Früh," in Eb. Hummel, Rondo fav. op. 11, in Eb. La Bella Capricc., op. 55, in Bb.

Dussek, La Consolation, op. 52, in Bb.

Mozart, Fantasia, in C minor; and Rondo, in A minor. *Œuvr. Compl. de Mozart*, Cah. VI.

Haydn, Sonat. op. 92, in Eb. See *Œuvr. compl. de Haydn*, Cah. I. No. 1.

Clementi, Presto, in Bb, (first movement,) No. 1. Sonata in G minor, No. 12. *Œuvr. compl. de Clementi*, Cah. I. Toccata, in Bb, (Liv. I. of Czerny's "Ecole du Doigt.")

If any wish for arrangements, they may play *Ouverture Tancréd.*, (Breitkopf and Härtel,) or *Ouvert. Jean de Paris*, (Peters;) nor are the dances by Strauss, Lanner, Labitzky, Gungl, Lumbye, &c., altogether to be condemned; only every thing in its proper time.

B. For four Hands.

Clementi, 6 Sonat., *Œuvr. compl. de Cl.*, Cah. IV.

Hummel, Nott. op. 90, in F.

Mozart, Sonates, &c., *Œuvr. compl. de M.*, Cah. VII. VIII.

C. Czerny, Var. (on Gallenberg's Waltz,) op. 87, in Ab.

F. Ries, Marches, op. 9, 12, 22. Var. (Air Russe,) op. 14.

Of arrangements in which the pupil may play also the bass, the following are particularly recommended: Spohr, Nott. op. 34, (Peters.)

Beethoven, Septetto, op. 20, (Breitkopf and Härtel,) and the easier sort of Overtures; for instance: *Demophon*; *Swiss Family*; *Joseph*; *Il Pirata*; *Abu Hassan*; *Sargino*; *Elizabeth*; *Maurer*; *Enchanted Rose*; *Fra Diavolo*, etc. Bad arrangements, as contained in various cheap collections to be met with, are to be avoided.

PIECES OF MEDIUM DIFFICULTY, SECOND HALF.

A. For two Hands.

As the way to compositions, gradually larger and more difficult, is prepared mainly by the better class of *études*, which are to be considered as special sup-

* For those who may possess the French edition, or that of Schott & Sons, or Joh. André, we here enumerate the numbers under which these *études* may there be found. They are: Op. 29, Nos. 25 and 1 in C. and Nos. 10 and 12, in E minor. Op. 32, No. 8, and op. 29, No. 19, in F. Op. 29, No. 16, and op. 32, No. 26, in C. Op. 32, Nos. 6 and 12, in G. Op. 32, No. 18, in C minor, and op. 32, No. 19 in Ab.—Ta.

† The "Sehnsuchts Walzer" (*Le Desir*) originated with Beethoven, op. 7; the Waltz itself is by F. Schubert, op. 9.

plements of the instruction book, these shall be mentioned first in the following list:—

A. Schmitt, *Études*, op. 16, Cah. I. A work less universally appreciated, but excellent in details, which has for its main object equality and persistency of touch. Nos. 6, 8, and 13 may be recommended even to finished players.

J. B. Cramer, *Études*, Cah. I. A work famous all over the world; the basis of study for, perhaps, all the *virtuosi*; which aims to secure, not only the greatest possible quiet of the hands in *legato* playing, but, also, particularly the practice of the weaker fingers, the third and fourth. Hints for some passages are contained in the author's edition of this book, with notes, (Boston, O. Ditson & Co.)

A. E. Müller, Caprices, op. 29, Cah. I. Nos. 1 and 2. A work truly classical, having for its object chiefly the practice of artificial operations of the hands; as exchanging, interlocking (the fingers of one hand between those of the other), and crossing hands.

C. Czerny, Toccata, op. 92, in C. An uninterrupted exercise in double notes, promoting firmness and persistency in touch, and at the same time written in a more vigorous and pithy style than most of the works of this composer.

C. Mayer, Toccata in E. A counterpart of the preceding, as its object is an easy change of fingers by repeatedly striking the same key. As a composition, it is a model of elegance, being one of the earliest works of this composer.

H. Herz, Exerc. and Préludes, op. 21. Exercises and improvisations in easy, unrestrained form (à Capriccio) a key to many passages of Herz. Var. brill. (Violette,) op. 48 in G. Var. brill. (*Dernière Valse de Weber*,*) op. 51 in Ab.

C. Mayer, 3d Gr. Rondo in B minor. Towards the end to be played without exchanging the fingers.

C. M. von Weber, Gr. Polonaise, op. 21, in Eb. Aufforderung z. Tanze, (Invitation to the Dance,) op. 65, in Db. Polacc. brill. op. 72, in E.

The following pieces belong to the class of *Lieder ohne Worte*, (Songs without Words,) which name is given nowadays to almost any thing that is entitled *Romance*, *Notturmo*, *Rhapsody*, *Pensée Fugitive*, &c. They are intended to make the pupil familiar with methods of elocution very frequently occurring in our parlor music.

Field, Notturmo, (No. 5,) in Bb. A kind of serenade, noble in the simplicity of the melody, on a broad harmonic basis. This kind of compositions Field was the first to introduce.*

C. Mayer, Notturmo, (No. 3,) in E.

Kalkbrenner, *Pensée Fugitive*, (*La Femme du Marin*) in G.

Leop. de Meyer, *Chant Bohémien*, in Ab.

Hensel, *Chanson d'Amour*, op. 5, No. 11, in Bb, originally in B.

Liszt, *Lob der Thränen*, ("Praise of Tears," by F. Schubert. Transcription in D.

Döhler, Notturmo, op. 24, in Db.

Chopin, Notturmo, op. 9, No. 2, in Eb. On the basis of that of Field mentioned above; only much more complicated, but without injuring the beauty, which, on the contrary, is only heightened by peculiar manners of playing, (à la Paganini.) Mazurkas op. 9, 7, (Liv. 1 and 2.) Vals. op. 18, in Eb. 2 Polon. op. 26. Vals. op. 42, in Ab.

These easiest of Chopin's compositions give an idea of the character of the modern romantic school, which is generally placed in contrast with the old classical school. It has its foundation in Beethoven's later works, and in those of F. Schubert; it was, however, not fully recognized until it got a new impetus from Paganini. Chopin† and Robert Schumann, two kindred poetical natures, were the first to own allegiance to it.

R. Schumann, *Papillons*, op. 2. *Kinderszenen*, (*Scenes d'Enfants*), op. 15.

(These two works of Schumann are among the easiest of this composer, who, however, requires less of mechanical practice than of spiritual comprehension.)

Those wishing for arrangements may take two overtures by Mozart, viz.: to Don Juan and to The Magic Flute, (Peters;) one of Gluck to his *Iphigenie in Aulis*; and that of Spohr to Faust.

B. For four Hands.

Moscheles, Rondo brill. op. 30, in A.

Kalkbrenner, Var. (*Murch de Moïse*) op. 94, in A.

* The waltz known as Weber's Last Waltz is not by Weber, but by Reissiger.—Ta.

* Other notturnos by Field are also very beautiful; for instance, No. 8, in Ab; No. 4, in A. New edition, by Liszt, Schubert, & Co. Hamburg and Leipzig.

† A life of Chopin, and a most excellent exposition of Chopin's genius, as it is embodied in his works, by Franz Liszt, the hero of modern piano playing, and one of the few intimate friends of Chopin, may be found in Nos. 3-11, Vol. I., of "Dwight's Journal of Music."

Pixis, Var. (them. orig.) op. 112, in D. Var. (*Rob. le Diable*), op. 117, in C.

Of Arrangements.

J. Haydn, Symphonies, arranged by C. Klage, Nos. 3, 7, 9, 14; and,

Mozart, Symphonies, in older arrangements, (G minor, Eb, C with the closing fugue;) also Overtures viz.: *Lulu*; *John of Finland*; *Dessauer March*; *Alfonso and Estrella*; *Preciosa*; *Falconer's Bride*; *The Vestal*; *Olympia*; and others.

(To be continued.)

Mozart—Child and Man.

(Continued from page 218.)

No. 41.

L. Mozart to his Wife.

Mantua Jan. 11, 1770.

We arrived yesterday, and an hour after we were at the Opera. We are in excellent health, God be thanked. Wolfgang looks like a captain who has just gone through a campaign; the air and the chimney fires have tanned him, chiefly round the nose and the mouth; pretty much like the Emperor. My beauty has not greatly suffered as yet, — fortunately, for I should be sadly grieved.

I went to see the Prince of Taxis to-day, but he was away and his gracious spouse, the Princess, had so many letters to write she could not receive her compatriots. To-morrow we dine with Count Eugene d'Arco. At Verona we saw the Museum Lapidarium; you can read the description of it in Keyser's travels. I bring back with me, however, a volume concerning the antiquities of Verona. I should make this letter too heavy and too dear were I to inclose the papers which speak of Wolfgang. I send you one, however, in which there are two mistakes, namely, that they call him *maestro di capella*, and that they make him less than 13, whereas it should be under 14. I could send you all sorts of documents about him, for poets have vied with each other in singing his praises.

No. 42.

The Same to the Same.

Milan, Jan. 26, 1770

On the 16th there was the usual weekly concert at Mantua, in the rooms of the Philharmonic Academy, to which we were invited. I wished you could have seen the *Teatrino* Academia. Never, in my life, have I seen anything prettier of the kind. It is not a Theatre, but an opera house, with private boxes.

Instead of the stage, there is a platform, on which the musicians are stationed, and behind the musicians is a row of private boxes for the audience.

I am at a loss to describe the multitude of people, the applause, the noise, the shouts, the "bravos" succeeding one upon another; in a word, the general admiration. Count Eugene d'Arco showed us every imaginable politeness at Mantua. As to the Prince of Taxis, it was impossible to obtain an audience.

He was returning home just at the moment of our second visit. But we were told that the Prince had engagements which he could not put off, and begged we would come another time. The countenance, the trembling voice of the servant, and his confused expressions, showed me instantly that the prince had no desire to see us. God forbid I should disturb any one in the midst of engagements, especially when to do so involved a long journey and coach-hire into the bargain. Fortunately we have neither of us lost anything by not coming into closer contact, for we saw each other at a distance, and if I saved the cost of a coach, I spared him the fright of having to show me some politeness in return for the honors he met with at the court, and from the nobility of Salzburg.

I send you a piece of poetry written by a Signor Sartoretti, with whom we dined at Mantua. The next day came a servant bearing in gallant style upon a salver a magnificent bouquet, tricked out with red ribbons, to which was appended a four-ducet piece. The verses were stuck in the very centre of the bouquet. I can assure you that I have met everywhere with excellent people, and that everywhere we found friends quite marked in their feelings, who never left us till our departure, and would have done anything to make our stay agreeable. I may mention, for instance, the family of Count Spaursk at Inspruck; Baron Picini, Count Ladrone, Cristiani Cosmi, at Roveredo; Count Carlo Emily, Marquis Carlotto, Count Giusti, the house of Luggiatti, and especially M. Locatelli, at Verona; at Mantua, the house of Count d'Arco, and especially Signor Rottinelli, who, with his brother and sister-in-law, quite placed themselves at our disposal. The wife was full of solicitude for Wolfgang, as though she had been

his mother, and we did not part without shedding tears.

I must also tell you, that neither at Mantua nor at Verona do concerts pay. Everyone comes in gratis; at Verona, only the nobility do so, as they alone contribute to the concerts; at Mantua, besides the nobility, the military and the citizens do, because the Academy is kept up by an endowment of the Empress. You will thereby be apprised that we are in no likelihood of becoming rich in Italy, and you must learn that it is much if one clears travelling expenses. Hitherto I have always succeeded in this.

In the six weeks since our departure from Salzburg we have spent seventy ducats. For even when living *a parte*, and never dining at home scarcely, supper, the rooms, fire-wood are still so dear, that you never leave an inn without parting with about six ducats for only nine or ten days. I thank God I left you at home. In the first place, you could not have borne the cold: secondly, it would have cost an enormous sum of money, and we could not have had the free quarters we are now enjoying in the Convent of the Augustines of St. Mark, where we are not saved all the expense, it is true, but we are commodiously and safely lodged, and quite close to His Excellency Count Firmiani. Every night our beds are warmed, so that Wolfgang is delighted to go to bed. One of the friars waits on us.

(To be continued.)

Fine Arts.

Miss Hosmer's Zenobia.

(From the Home Journal.)

Your entertaining journal seldom fails in cordial recognition of whatever indicates progressive tendencies in the education and character of women. Therefore, you cannot be otherwise than deeply interested in Harriet Hosmer, spiritually the twin-sister of Rosa Bonheur, of whom one of your correspondents lately gave such a graphic and lively sketch.

When I parted from Miss Hosmer, on her return to Rome, in 1857, her mind was completely occupied with planning a statue of Zenobia in chains, as she appeared in the triumphal procession of Aurelian. The personal beauty and proud bearing of that great Queen of the East rendered her an admirable subject for sculpture; and the costume of the place and period was also extremely favorable to artistic purposes. But the earnest young sculptor foresaw many obstacles in the way of success. The action of walking would obviously be very difficult to render gracefully and naturally in marble; and it required genius to conceive and embody the expression suitable to the Majesty of Palmyra under such painful circumstances. I said to myself: "If my enterprising and energetic young friend accomplishes this task well, she will assuredly deserve a place in the world's history."

She has accomplished it well. I am sure that would be your prompt verdict, if you could see a photograph of the completed statue, which I received from Rome last week.

She has worked at this great statue with such intensity of purpose, and such untiring labor, that physicians sent her into Switzerland to save her life. The production is worth all the concentrated thought she has bestowed upon it. It far surpasses anything she has hitherto done. Many women, if they had accomplished half as much, would think they had a right to put up at the Hotel de l'Univers, and do nothing during the remainder of their natural lives, but repose on their laurels, and be lionized by visitors. But Miss Hosmer is not one of that stamp. Her soul is so absorbed by an intense love of Art, that she will never be satisfied with any stopping-place on the ladder of excellence.

The statue of Zenobia is larger than life size. The head is covered with a helmet, fashioned like a tiara in front, suggested by a medal of the Palmyrene Queen in the British Museum. Under this, in keeping with the royal costumes of the East, is a gemmed fillet, the ends of which fall among her curls, and meet in a pleasing line, the ornamented cincture crossed upon the breast. The left hand clutches the chain fastened to her wrist by manacles in the shape of bracelets. On the right arm, which falls naturally and easily by her side, is visible a thin sleeve looped up in the Amazonian fashion. Over this first dress is a shorter robe of thicker material. The ample folds of a rich mantle, fastened on the shoulders with gems, breaks up the monotonous outline of the more closely-fitting garments. The whole costume is a charming combination of Grecian grace with oriental magnificence. In the position of the feet and limbs, the artist seems to me to have accomplished the exceedingly difficult task of making a just poise between action and repose. It indicates precisely the slow,

measured tread natural to a stately person walking in a procession. The expression of the beautiful face is admirably conceived. It is sad, but calm, and very proud; the expression of a great soul, whose regal majesty no misfortune could dethrone. Miss Hosmer, in a letter accompanying the photograph, writes: "I have tried to make her too proud to exhibit passion or emotion of any kind; not subdued, though a prisoner; but calm, grand, and strong within herself." I think the public will agree that she has successfully embodied this high ideal of her superb subject.

Are you not glad a woman has done this? I know you are; or I would not have written to you of my own delight in this great performance of our gifted countrywoman.

This grand specimen of modern sculpture is now at Rome, in the Academia dei Quiriti. It will be exhibited a short time in London, and then brought to this country.

L. MARIA CHILD.

Page's "Venus Conducting Æneas from Troy."

From the N. Y. Albion.

Mr. Page's picture is now here and on exhibition at the Dusseldorf Gallery. It is a striking, and in some respects, an admirable work,—one which at once asserts its claim to a careful consideration of its merits.

The composition is as simple as it could well be. Venus stands in a shell which is drawn by a pair of doves and pushed by a pair of wingless cupids. In the far distance the Trojan ships are seen, following the goddess. Conventional forms and standards have been adopted with regard to every part of the picture, except the principal figure. The sea, the shell, the ships, the doves, the loves, are all impossible in nature; and this is well enough, for they profess to be nothing more than conventional. But it has been the painter's aim to paint the woman as like nature—ideal nature—as a woman could be painted. He has interposed no drapery, no limb, no shadow to perform the slightest office of concealment. Yet the picture is entirely modest. We have seen many a portrait of a woman clothed to the chin and to the wrists, at which men and women with the least delicacy of perception could not look together, and from which men so endowed would turn with distaste, even when alone. But this entirely naked figure awakens no such feeling. No modest woman ought to be repelled by it; no modest woman will, except in obedience to a feeling not natural, but acquired. Between this Venus and another in Boston by the same painter, and if we mistake not from the same model, there is a great difference. For while this is not immodest, that one is: the immodesty of the other consisting not in the nakedness of the figure, but in the expression of the face and the action of the limbs.

Mr. Page's Venus is the old classical Venus, with all her traits and attributes. The amber hair; the violet eyes; the sweet, voluptuous, deep-cornered mouth; the cheek flushed with the consciousness of beauty; the alluring glance; the figure in which no form is noble, no line severe, but all is rounded to the gentlest wooing undulation; the very pearl, ear-pendant, that Vulcan gave—(one only, for its companion was dissolved by Cleopatra);—these all are there: and the first impression, as the figure is seen through the golden haze which the painter has cast over it, is of the fullest expression of the most entrancing type of womanly beauty. But at a second glance, faults great and manifold appear. The head, of the highest Greek type, is beautiful in itself, but much too large for the figure. The neck is poor in form and unnatural in action. The shoulders are beautiful, but too large for the waist and hips. The breasts are exquisite in form and color, though a little hard and wooden in texture; but they are an inch or two below their proper place upon the bust, and look as if they had slipped down, like a land slide on a mountain. The waist is unnaturally small and far from beautiful; even a corset-wearing woman of modern days would hardly show such manifest effects of compression after having been relieved a little while from her artificial support. Just below the waist, too, is another anatomical fault; for the upper part of the figure is slightly turned to the right, and the depression which there marks the middle of the trunk, is carried very decidedly in the same direction, an error which could only be the result of the painter's having failed to observe that the rotation of the upper part of the human figure upon the lower takes place entirely above the hips. But from the hips down, as well as from the shoulders to the finger tips, the drawing is almost faultless, and the lines in these parts are exquisitely beautiful. The figure is incorrect, both in proportion and in individual parts; but the limbs

are perfect in form, and also in action, if we except the right leg which is turned too much in at the knee; so much, in fact, as nearly to produce the effect of consciousness, and so imperil the modesty of the picture.

It is as a painter (using the word in its strictest sense), rather than as a draughtsman, that Mr. Page wins our admiration in this work. The color is rich, strong, and harmonious, and of that pure and genuine character which is only attained by men who, to an exquisite natural perception of color, add a thorough knowledge and mastery of the resources of the palette. The affected golden tone of this picture granted, as something not to dispute about, its coloring is of a higher order than that of any other modern painter whose works we have seen; we will not except Couture. But not only in color is the work so admirable; the modelling of the figure, the fleshy texture of its surface, the exquisite gradation of light and shadow, reflected lights, and even reflected shadows, including, of course, the preservation of local color under all circumstances, make this picture one of the most remarkable, as it is one of the most attractive, among modern works of Art. We are informed that it is to be engraved in line.

Church's "Heart of the Andes."

From the London Saturday Review.

It does not need a prophet to arise and point to the West, in order to proclaim in what direction we may look for a young and vigorous school of Art. Those who scan the horizon augur a great Art future for America, and we regard with peculiar interest the harbingers of that new school which we anticipate. It would be impossible to predict the direction which it may take, as there are too few works of American artists known in this country to justify any opinion on the subject. We know the reputation gained by the Transatlantic sculptors who have studied in Rome; but we knew positively nothing of American pictures, beyond a few landscapes which found their way across the Atlantic, when, last year, Mr. Church's fine picture of the "Falls of Niagara" showed that Art was not limited to Europe, and that it was not necessary for genius to study in any school but that of nature. It would be superfluous to do more than allude to a picture which was generally seen, and which was fully acknowledged as a great achievement. Mr. Church's was an unexampled and marvellous treatment of water. If he failed to give all the beauty of color, he succeeded in rendering the motion of water, its endless variety, its weight and irresistible force, with the intense truth that only genius can attain. Here was a young artist who had mastered one of the very greatest difficulties of landscape art—representation of water in motion; and so perfect was the rainbow spanning the Falls that at first sight it appeared an optical delusion rather than a creation of the painter. It seemed a ray of light reflecting on the picture the prismatic color of the glass through which it passed. The line of low, distant landscape and sky was, we remember, less satisfactorily treated. Great was the expectation Mr. Church aroused when he sent a second picture to be engraved in England; for, it may be observed, it is only in the way of business that we have a chance of seeing his works.

The "Heart of the Andes" is now shown by Messrs. Day and Son, in the German Gallery, in Bond Street, with all the pomp and circumstance always attending works exhibited separately with a special object. If no one had recorded on canvas such a mighty scene of water as the Falls of Niagara, we have all seen mountains nobly drawn, and so have a standard to judge by. Here we may say that it is not to be assumed that the elevation and size of a mountain proportionally increase the difficulties which an artist has to surmount, and therefore there is as great merit in truthfully rendering the Alps as the Andes. Mr. Church's picture is a panorama on a vast scale. It does not impress one at first sight, and it is only by examination that full justice will be done to the remarkable qualities it exhibits. The spot selected is on the Equator, several miles from Quito. The artist is supposed to be on high ground. A river, which has broken over rocks, flows beneath him, and on either side are bold groups of trees, detached from the forest, which has its glades, secret streams, luxuriant vegetation all brought out; whilst in the foreground are bright flowering shrubs in full bloom, crimson passion-flowers and other creepers tangling around the trunks of trees, in the branches of which we see brilliant tropical birds. Beyond this dexterous and elaborate detail lies a tract of country—hill, dale, village, lake, and waterfall being given with great care. For miles the eye sweeps on with the plains to the great chain of mountains which grow out of the distance, and rise gradually towards the sky, rearing peak above peak, till they are lost in the clouds, be-

yond which the region of eternal snow tells white against the blue sky. Two small figures before a little cross near the foreground enable one to estimate the vast scale of this grand panorama. There must be something bold in the heart of a man who sits down deliberately to paint such scenes, but for all this Mr. Church has not the pure feeling for mountain gloom and mountain glory. It is not necessary to have seen a particular mountain to recognize the general truth of its portraiture; so in the American artist's mountains we do not doubt the exactitude of the outline, but we miss the delicate, subtle hand that would have lingered tenderly in tracing the detail of spur and cleft, and, in spite of the snow, following the articulation of what has been called the skeleton of the mountain. A blurred sketch of Welsh hills, by David Cox, seizes on the mind, and has more of the true elements of grandeur than Mr. Church's ten feet of panoramic view of some of the highest mountains in the world.

A certain mastery of manipulation Mr. Church undoubtedly has, but whether he is in the highest sense a great artist we are not prepared to decide. The "Heart of the Andes" exhibits his versatility rather than increases his reputation. The local color of American scenery is new to us; yet, arguing from what we know, the proofs would confirm us in the opinion that Mr. Church is not a great colorist. We know the exquisite tints of American shrubs and flowers, transplanted from their natural soil, and then we ask why they should lose their brilliant luminous appearance and delicacy by being painted in the Tropics. The painting might have been expected to be startling in its vividness, yet, on the contrary, it is opaque, the texture reminding us of German painting on copper. It is summer, but there is no warmth; there is sun, but it is simply light, without heat. The mountains are leaden, like the clouds; the sky has no luminousness. There is no tender dying away of tint, without which Mr. Ruskin has said there is no good, no right color. We much regret that Mr. Church has never been in Europe, has never seen the masterpieces of his art. Nor, for the present, is he likely to do so, for he is now devoting his ambitious energies to painting icebergs in Greenland. It is impossible, however, that so determined and adventurous a man should fail to achieve success, with youth, talent, and discipline in his favor. His fellow countrymen admire and applaud him because he "sticks at nothing." He should follow the bent of his own genius, without forgetting his real public—men with eyes and hearts trained in the study of the noblest works of Art. To them he must look to win his highest praise, higher than the admiration of the untravelling American connoisseur. We look on Mr. C. as the probable founder of a school of landscape painting. Something grand and revolutionary in Art should, one might expect, be originated by the influences of nature on a grand scale, moulding the minds of those who study the secrets of her beauty; yet this is not necessarily the result, if we may generalize from a particular instance, and speculate whether it is as true of a people as it is of an individual that the first flights of genius are rarely very original. There is an old way of trying wings to feel how high they may soar.

Transatlantic literature has as yet scarcely produced any great national work. The best books are, for the most part, founded on European models, the most original are the wild shoots grafted on the Old World stock. Will it be the same in art as in literature? Shall we see a gradual development, or shall we be startled out of all precedents by true American art, Minerva-like, springing full-grown into the astonished world? The "Falls of Niagara," by Mr. Church, would make us incline to the latter hypothesis; and we await what he may hereafter send us with the greatest curiosity and interest.

Life's Autumns.

BY J. R. LOWELL.

We, too, have autumns, when our leaves
Drop loosely through the dampened air,
When all our good seems bound in sheaves,
And we stand reaped and bare.

Our seasons have no fixed returns,
Without our will they come and go;
At noon our sudden summer burns,
Ere sunset all is snow.

But each day brings less summer cheer,
Crimps more our ineffectual spring,

And something earlier every year,
Our singing birds take wing.

As less the olden glow abides,
And less the chiller heart aspires,
With drift-wood beached in past spring tides
We light our sullen fires.

By the pinched rushlight's starving beam,
We cower and strain our wasted sight,
To stitch youth's shroud up, seam by seam,
In the long arctic night.

It was not so — we once were young —
When Spring, to womanly Summer turning,
Her dew-drops on each grass-blade strung,
In the red sunrise burning.

We trusted then, aspired, believed
That earth could be remade to-morrow; —
Ah, why be ever undeceived?
Why give up faith for sorrow?

Oh, thou whose days are yet all spring,
Trust, blighted once, is past retrieving;
Experience is a dumb, dead thing;
The victory's in believing.

"Professor."

The most sadly persecuted word in our language is Professor. It once indicated a class of learned men, who filled the highest seats in the universities, and implied a world of erudition and many accomplishments. Professors, for the most part, were gentlemen of great refinement of manners, accustomed to the best society, and welcomed as men of most agreeable manners and capacity for affording solid and rational entertainment. It is difficult to distinguish, in this graceless time, between the legion of personages whose names are published with this prefix, until the character of their business is known. We were informed, a day or two since, that "Professor" — would enter the cages of certain wild animals in a travelling menagerie, and were really at a loss to know whether the astounding announcement was credible. It might possibly be that some learned theologian, desirous of practically illustrating "Daniel in the Lion's den," had ventured on this singular and startling method. Or, perhaps, some other learned professor, devoted to the advancement of learning, had chosen this occasion to study the habits of wild animals for the benefit of his college, but our doubts were dissipated by reading that he was the successor of Van Amburgh, the caravan man.

A man may be a professor by simply professing an art or trade. In this sense, every physician, attorney, clergyman, mechanic, or blackleg, is a professor, and the menagerie man was therefore literally correct when he ambitiously appropriated the title. The word has not, until a very recent time, been applied to any other than one who teaches in a seminary of learning, and Professor Agassiz would not wish to be classed with "Professor" —, who bangs a tame lion and cuffs a sickly tiger about in a wooden cage.

Every dancing-master is now-a-days Professor; plain mister is altogether put aside, and Rarey, the horse tamer, claims the title which is so well and honorably borne by Agassiz, the naturalist, Hitchcock, the geologist, by Silliman and Robinson.

The great naturalists, whose intimate acquaintance with nature enables him to reconstruct a fish from its broken and fragmentary bones, the learned gentleman who, from his study, sends out editions of the classics, or writes most profound disquisitions on mental and moral, is professor with the sable personages who removes spots from old broadcloth, or the less respectable quack, who advertises his nostrums and his cures. The title is no longer redolent of the atmosphere of college, and laden with recollections of the laboratory and the library; it has fallen on evil times.

It is now a convenient caption for dabblers in all sorts of arts, the aim of which is to get a living out of the public with the least possible labor, and requiring the exercise of no capital, except impudence. Alas! for the once honored word; the time has come for it, like furniture worn out, to be turned out for the use of the "lower classes."—*Buffalo Express.*

Musical Correspondence.

(A rather Verdi-ish letter.)

St. Louis, Oct. 6. — Since my last communication, we have had an operatic performance every

night, which, if continued much longer, may possibly prove a "leste too much of a good thing," as our citizens at this period have not yet fully realized and appreciated their duty of attending every night for several weeks, nor are their purses plethoric enough to withstand the drain of the constant "carriage and four tickets."

In the metropolis we may visit the opera night after night and encounter new faces; but in a small town of the size of St. Louis, only a certain class attend, and their places are filled so regularly that one soon recognizes almost every attendant, and knows just how much this new "elegant fan" or that "exquisite boquet" cost, or how much was invested in total to produce such an effect.

But we are wandering. We have been favored with everything but *Sonnambula*; *Lucrezia* once; *Ernani*, three times; *Trovatore*, twice; *Traviata*, three times; *Rigoletto*, once; *Norma*, twice; *Favorita*, once; and *Poliuto* four or five times.

In reviewing that list, our first impression is that this troupe runs to Verdi; and we venture to say, "and we say it boldly," that take it when you will, in spite of the sneers of various astute critics, the music in Verdi's operas pleases more and draws better houses than that of any modern composer. *Trovatore* and *Traviata* are full of melody, drawn though it may be from other sources, yet Verdi has the tact of arranging his music, producing startling effects here, and fine contrasts there, which please, and which are not excelled. His concerted finales in *Trovatore* and *Ernani* are masterpieces; and his instrumentation, although perhaps too noisy at times, and often abrupt in modulation, has a smoothness and melody about it which always will please. Hence Verdi will remain popular, and his works will be performed wherever an operatic performance is given.

When our troupe first came, we were promised *Martha*, *Don Giovanni*, *Vêpres Siciliennes*, &c.; but their success has been of such a doubtful character that the expediency of any extra expense is questionable; and besides that, the tastes of the people must be consulted. The mass rule here.

ALAIMO, described as a broken down prima donna by New York critics, has pleased some and disappointed more. Her voice is a cross between a shake and a squeak, and she can strike no prolonged or high notes without producing a decidedly unpleasant impression. Still she has fine abilities as an actress, and redeems herself, when she has an opportunity. She sung *Norma*, with PARODI as Adalgisa, rather a novel cast and one which did her no credit, coming as it did after Parodi's rendering of the same role.

The singer who has "filled the bill" most acceptably to the audience is Signor GNONE. He has improved very much, sings true, intonates correctly, thus relieving himself of our first main criticism, and, the cold, under which he was laboring at first having left him, he appears to have a powerful, fine organ, and under good control. Our favorable verdict has been upheld by the audiences in attendance.

To-night, we believe, is the last night. From here they go to Louisville. The season, on the whole, both pecuniarily and artistically considered, has been a decided success. They leave with the regrets of many, and the "Almighty Dollars" of still more.

PRESTO.

Dwight's Journal of Music.

BOSTON, OCT. 15, 1859.

MUSIC IN THIS NUMBER. — *Kyrie a Capella*, by ROBERT FRANZ, continued.

Italian Opera.

The audiences at the Boston Theatre, since the first two nights, have continued reasonably large, until *Don Giovanni* claimed and had the usual crowd. *Martha* and *Ernani* proved the next most attractive among the hacknied favorites. *Norma* was given on the third night, last week, which we did not witness, but can credit what is said of the strong impersonation of Mme.

CORTESI — strong, but not imaginative, we must believe—and of the sensation created among those whose ears have hungered for a strong *tenore robusto*, by the new debutant, as Pollione, Signor (or rather Herr) STIGELLI.

On Friday evening *Martha*. A very few hearings suffice to exhaust the musical significance and take off the bloom of Flotow's light and pretty melodies. The chief charm of the work lies in its facile, Frenchy, conversational humor, in the readiness with which it lends itself to the graceful comic acting of those who are at the same time artists in their singing. In two, perhaps the most important parts, we had already had the best that could be had. It was impossible to go to *Martha* with minds not preoccupied by the admirable Nancy of Adelaide Phillips and the former Plunkett of Herr Formes. Signor JUNCA sang the music of the latter well, with rich and musical bass voice, but without a gleam of humorous sunshine in his uniformly solemn face, without the slightest unction, and with wise abstinence from all attempt at comic by-play. Of course Miss Nancy had no chance to do much, even if it had been in her, and Mme. STRAKOSCH, with a contralto rich and warm, but hard and worn in parts, and a fine presence, made but a stiff and clumsy figure where much action was demanded.

But Mme. GASSIER was a charming Lady Henrietta (*Martha*). If not so marvellously trained an instrument for every florid, flute-like passage as Laborde's, her voice has richer color, more individuality and freshness, while there is the advantage of vitality and grace in all her movements; and she is surely one of the most finished of the soprano singers. The Lionel and poor Sir Tristram were as we had known them. In the latter character Herr MUELLER was as conscientious and as clever as he always is. BRIGNOLI seems always happy when he has an air so comfortably pitched in the best region of his voice as *M'appari*, &c., and he sang it this time exquisitely, giving himself out for once entire; a repetition was insisted on and gladly granted. On an earlier occasion we were glad that he victoriously resisted one of the idle, unreasonable and obstinate *encores* of a portion of the audience who sought to tyrannize over the rights of others. The general performance, orchestra included, was comparatively slipshod.

On Saturday afternoon came a *Matinée*. The opera of *Lucia di Lammermoor*, and the last scene of *La Favorita* made out the feast. In the former, Mme. GASSIER won still more deeply on the sympathies of her audience by the artistic beauty of her singing and the natural pathos of her acting. The new tenor, STIGELLI, we saw only in the great Sextet (betrotthal) scene. His voice is, indeed, manly and sonorous, with something of the old Benedetti ring to it; but it was sometimes forced unpleasantly in the higher tones, and even resorted to the sorry shift of the falsetto once or twice. He sings and acts, apparently, with all his might, (not saving himself after the comfortable model of our friend Brignoli), and, being far from elegant in figure, or graceful in motion, some of his dramatic climaxes would border on the grotesque; his fury, when he tore the ring from poor Lucia's finger, was simply savage. But he left the impression of an earnest, conscientious tenor — a rare animal — and of one with

good material in him, vocal and intellectual — equally a rare thing with tenors. We hear he is a German. M. GASSIER, as Ashton, was very satisfactory.

The *Favorita* scene we did not see. Mme. CORTESI claiming the excuse of illness, Mme. STRAKOSCH took the part.

Il Trovatore was performed on Tuesday evening, and necessarily suffered by comparison with the admirable representation given by the troupe of last winter, which was made so brilliant by the rare perfection of the singing and acting of ADELAIDE PHILLIPS in the character of Azucena — by far the best we have ever had here. Mme. STRAKOSCH, who took the character on this occasion, did it wonderfully well, considering that her part is an uncongenial one for her, and requires a stronger physique, less delicate than hers, to do it full justice. Her conception of the character is excellent, and her singing that evening was the best we have ever heard from her, showing growth and progress, good schooling and good taste. AMODIO was hoarse, occasionally making a good hit, but oftener, a rare thing for him, falling short of his usual mark. The audience sympathized with his disappointment and heartily applauded every success. CORTESI was brilliant indeed, rendering especially the *Miserere* scena with fine dramatic effect, and showing all her best qualities to the best advantage. BRIGNOLI was himself, with voice almost unsurpassed and calling down the most rapturous applause that an audience can bestow, when he sang as he almost alone can sing, and barely escaping, at other times, well deserved hisses for his indolence, indifference, and neglect of everything else that an audience has a right to demand of a lyric artist, who presumes to appear in public, and ask for its favor and patronage.

A rare contrast to Brignoli is STIGELLI, great in every point in which Brignoli is wanting, falling far short of him, *per contra*, in those features in which Brignoli is unapproached. His *Ernani*, on Tuesday evening, was one of the finest performances of the character that any tenor has vouchsafed us, setting aside entirely the rare *C in alt*, that brought down the house, with one consent. He, by constant and unremitting attention to every detail of the character, always doing his utmost and his best, gave an effect to the part that is rarely attained. The finale of the opera was better given than it ever was upon our stage, by Stigelli and the GASSIER pair, and will be remembered by those who heard the performance of Tuesday as one of the choice musical reminiscences. AMODIO again was hoarse, effective only at times, at others singing feebly and false. Indeed the success of this performance lay entirely in the effects of the concerted pieces, as none of the solo parts were remarkable, and, at times, matters seemed to be at loose ends, betokening scant and careless rehearsals. The *Carlo Magno* chorus, of course, was encored, as the Boston traditions now require, and the curtain rose again for its repetition. Take it altogether, *Ernani* was given with fine effect, due to the careful and spirited efforts of the Gassiers and Stigelli, in particular points, rather than to any general merit that should pervade the whole.

On Wednesday evening came the never failing

Don Giovanni. Never failing music, but often greatly failing in performance. This last rendering, as a whole, was but indifferent, very good in parts, in others very bad. These Italian singers, many of them, have a way of treating Mozart's music as if they did not believe in it; they cannot feel a genuine artistic glow in helping to present a music written purely for Art's sake, and not cut out for such vocal triumphs as they are in the habit of achieving. The whole piece, too, is lightly huddled through, as if the end were simply the reaping of what dollar and cent profit there may be in the intrinsic attraction of the music, without taking pains to do more justice to that music than an easy public absolutely demands. In the great banquet scene (the first finale), always advertised of late as a magnificent feature indicative of the liberal scale on which the whole piece is given, it seems taken for granted that enough is done when a couple of hundred novices, in masks and dominoes, are turned in a drove upon the stage, to shout a couple of lusty chords in the Liberty chorus, and for the rest stand utterly unknowing what to do with themselves. No dancing; no gentlemen and ladies in the stately minuet; no waltzing; all of the rustic sort; and nothing on the stage in answer to the three dance tunes of the orchestra except a few awkward movements of here and there a clown or two leading off, without followers, in a very *obligato* "country dance." Many of the noblest arias were omitted,—more of them this time than usual. *Tempi* were hurried, characters and scenes caricatured or slighted, the melody Italianized with modern commonplaces without rhyme or reason or any warrant but the singer's vanity; and so on still, as more or less it ever has been in our operatic experiences. And yet the wondrous fascination of the music, the magnetism of the Mozart inspiration, still asserts its power in spite of all; and notwithstanding some ennui which must be suffered in all poor performances, there was a large preponderance, this time as before, of sincere delight in the vast audience.

It would be an unprecedented case, too, if we did not have at least some one important part to be remembered hereafter as excellent, against that always "coming" good time, when it shall find its complement in other parts of equal excellence. So far we have enjoyed the rôles of *Don Giovanni* one by one. We never again shall see or hear such a Zerlina as Bosio; nor such a Leporello as Formes; nor, perhaps, a better Donna Anna than Lagrange or Grisi; nor a tenor to approach Mario in *Il mio tesoro*. This time we missed all those, but we had the central figure of the Spanish Don presented with more gentleman-like dignity and grace, free from all coarseness, as well as with a refined, artistic use of a rich, musical and manly baritone, than ever before. M. GASSIER is henceforth our *Don Giovanni*; that is to say, the Giovanni of our ideal combination of the actual materials that from time to time have come within our reach. Mme. GASSIER's Zerlina was, in many respects charming both in song and action; but she was guilty of much vulgar alteration of the pure Mozart melody, to make it run into the well-worn (or ill worn) habits of the current Italian operatic voice—(nor was our gentlemanly Don himself quite clean of the sin of now and then a common-place cadenza). But we must own a preference for Mme.

Gassier's Zerlina over that so much praised of Piccolomini.

Mme. CORTESI did not seem to enter into the noble music of Donna Anna with much soul or real interest. There was plenty of physical intensity, which would have been in place with Verdi, but was powerless here. The voice grew harder and more unsympathetic with each increasing effort; and as the Elvira (Mme. STRAKOSCH) also sang not over sweetly, while Brignoli was lifeless and not in his best voice, it may be imagined how far short of delicately blended harmony the always encored Trio fell. The sheepish indifference of our spoiled Ottavio, too, in the first scene, in the duet with Donna Anna, spoiled all, except as the listener sought refuge in the orchestra. Signor JUNCA, the serious gigantic man, gave a respectable (perhaps too respectable), although rather novel presentment of Leporello; he seemed to have grown old and quite grave in the service; but his singing was for the most part good, though sometimes out of tune, and his acting better than we could have expected. Sig. MUELLER's statue was excellent; his ponderous tones, with those of Gassier, in the last terrific scene, were very impressive.

One duty and one purpose which we had upon our mind unfortunately escaped us last week; we cannot discharge it better now than by endorsing the following paragraph from the *Courier*:

THE OPERA BULLETIN.—This is the name of an abomination which, under the semblance of a play bill, is nightly served out to the patrons of the Boston Theatre. It has four pages, only three of which are printed, seemingly for the reason that all the available ink has been used on the first three sides.

It is dirty to handle it, it is painful to look at the only useful part of it, it is sickening to read it. It is an advertising sheet, probably having this prime attraction, that it is published without expense to the "management." It contains many advertisements of very respectable firms, but they are so badly presented to the public eye that the owners of the wares so announced ought, in self-defence, to buy up and destroy each day's issue before it leaves the printing office. Then there are some advertisements which do not suggest ideas quite pleasing and agreeable. We know that we are poor ailing creatures, all of us humans, but for mercy's sake, let us try to forget that fact when we are at the opera. Who can enjoy Bellini when his misanthropy has just been aroused by a list of thirty or forty of the most loathsome diseases peculiar to post-Eden man, even though the antidote is offered by their side. Think of the terrible mingling of *Ah! non giunge* with 'Swelled Nose'—*Ah! bello a me ritorno* with "Felons"—*Spirto Gentil* with "Sore Eyes"—*Il mio tesoro* with "Chilblains!"

Then the redundant advice to "every mother with children"—"all heads of families"—but we turn for relief to another column. Here we come upon a hideous wood cut of a set of false teeth—of false teeth surrounded by a halo of dental apparatus; picks, saws, keys, pincers, wrenches, hammers, single teeth.

The sweets of literature invite us to another part of the wretched little nuisance; there we find a choice selection of the oldest Josephs, witless and vulgar. But enough of these disagreeable reminiscences. Mr. Ullman ought to be more grateful to his patrons than thus to poison the moments they are made to wait for his dilatory curtain.

Afternoon Concerts.

The first concert of the ORCHESTRAL UNION, on Wednesday afternoon, drew a moderately large audience to the Music Hall. The programme and performance were of the best that we have had on such occasions, and we can hardly doubt that a repetition of just what was heard this time with so much pleasure, bating a piece or two of the lighter sort, will bring a crowd to listen next time. These were the pieces:

1. Symphony. Jupiter.....Mozart.
2. Grand Waltz. Controversen. (First time).....Strauss.
3. Overture. Semiramide.....Rossini.
4. Alexandrine Polka.....Strauss.
5. Andante. From Second Symphony.....Beethoven.
6. Finale. From "Romeo and Julietta".....Bellini.
7. Barltinake March. (First time).....Strauss.

The first sound of Mr. ZERRAHN's orchestra—of twenty-four instruments in the Symphony, increased to thirty in the Waltz—was most satisfying and refreshing. A rich ensemble and smooth execution brought the old "Jupiter" Symphony home to us at once with a most welcome feeling; and it was eagerly drunk in by all ears to the end of the four movements. Yet select as the orchestra now is, and in good working order, it will not do to rest in indolent assurance that there is no room for improvement upon such a rendering of a Symphony; there are a thousand little delicacies and finenesses of detail, in the accent and shading of phrases, the strict timing of dotted notes, the *pianissimos*, &c., which make the schooling task of a fastidious conductor verily an endless one.

The Strauss pieces, and the Rossini overture were rendered very effectively. That Waltz had really more in it than you find in many overtures: a great variety and contrast of ideas, with splendid orchestration. The Beethoven Andante was not so smoothly given as the Mozart Symphony; the horns stammered badly sometimes; but it failed not to enchant the listeners.

There should be crowds every Wednesday afternoon to hear such music—and so cheap.

Musical Chit-Chat.

The types gave a ludicrous version of one part of our notice of the Opera last week. Bottom, the weaver, was not quite so strangely "translated." He said: "I see a voice," but not in his height of fancy rose he to such "flowers of odious savors sweet," as to discourse of the "delicious odor" of a singer's voice! *Color* was the word we wrote, keeping within limits of poetic license, like the respectable authority just quoted.

The Classical Concert of Messrs. EICHBERG and LEONHARD is fixed for Saturday, Nov. 12th, at the Meinaon. The programme will include a Concerto for the Piano, by Bach, (Mr. Leonhard, with string quartet accompaniment); some songs by Franz, and an air by Bach, to be sung by Mr. KREISSMANN; Beethoven's Violin Concerto (Mr. Eichberg); a Rondo by Schubert, for violin and piano (Eichberg and DRESEL); Beethoven's Sonata in C minor (violin and piano); a Scherzo by Chopin; a Chaconne by Bach, and Prayer, by Tartini, for violin solo.

Music Abroad.

England.

SCENE AT AN ENGLISH CONCERT.—SPEECH FROM A PRIMA DONNA.—On the 15th of September, at the Gloucester Musical Festival, held in the cathedral of that town, a scene occurred which is described in the *London Times* as follows:

The indisposition of Mr. Sims Reeves has been alluded to. It was observed on all sides during the performance of *The May Queen*, and no one ought to have felt surprise, however he may have experienced disappointment, at the omission of a ballad allotted to that gentleman in the second part of the concert. When, however, Madame Novello had sung "Prendi per me" out of its place, and on her retiring there were no signs of Mr. Reeves, the audience began to be restive, and would not be pacified until one of the stewards (Mr. T. G. Parry) came forward and addressed them. He said (as nearly as we can remember) "Ladies and gentlemen,—It seems to be the principal duty of the stewards to make apologies for Mr. Sims Reeves. The stewards have done all in their power, but as Mr. Sims Reeves has quietly walked off, the stewards cannot fetch him back, and I hope they will not be blamed. He has found a good friend in Madame Novello, who has kindly consented to sing a song in his stead." This address was received with mingled applause and hisses. It did not, however, satisfy Mr. Reeves's substitute, who, protesting that it conveyed an erroneous statement of the facts, declared that she would not sing until it had been corrected. The Mayor of Gloucester (on the refusal of his colleague to set matters right) then volunteered a further explanation, which amounts to this:

"Ladies and gentlemen—I have the pleasure to inform you that Madame Novello will give another song in place of Mr. Sims Reeves."

Cries of "Not enough." "We know that already," greeted the ears of his worship after he left the platform, after having delivered himself of this weighty piece of information. Being apprised of the inadequate manner in which he had accomplished his self-imposed task, the Mayor returned to the charge, and addressed his turbulent co-citizens afresh. "Ladies and gentlemen," he said, "I am to state that Mr. Sims Reeves, being ill, was compelled to leave."

This speech, a worthy pendant of the other, was answered by shouts of laughter, and it seemed unlikely now that the disturbance would be quelled at all. After a long interval, during the progress of which the Shire Hall threatened to be turned into a bear garden, Madame Clara Novello made her appearance on the platform, to fulfill, as was generally surmised, the task she had undertaken as deputy. Shouts, cheers and plaudits greeted her from every part of the room, and when these subsided, she opened her lips, but not to sing. Instead of "Bonnie Prince Charlie," it was, "Ladies and gentlemen." Calmly, unaffectedly, and yet firmly, Madame Novello, like a musical Portia, admonished her hearers. She spoke to the following purport:

"Before he went away, very ill, Mr. Reeves explained to the conductor his total inability to sing his ballad in the second part; but, with a desire that the audience might not be losers through his indisposition, which was not his fault, he applied to me to introduce something in its place, and even sent for a copy of the ballad I am now going to have the honor of singing to you, with much less ability than he would have shown. Mr. Amott, with whom alone the artists engaged at the festival can communicate on business, was consulted, and gave his approval; and not satisfied even with this, Mr. Reeves spoke with one of the stewards, who also consented to the change. Had this been stated, no fault could possibly have been laid to his charge. I thus take the liberty to address you, ladies and gentlemen, because I will not, if I can help it, allow a brother artist to be unjustly accused, as Mr. Reeves was, of course unintentionally—in the explanation given this evening, or to be blamed when he is entirely innocent, and especially when he had taken all the precautions in his power to compensate for any disappointment."

The tones of the nightingale had more persuasive eloquence in them than the voices of the steward and the mayor. The fair apologist (who speaks, by the way, quite as musically as she sings), was completely overwhelmed with the demonstrations of complete satisfaction that her quiet speech had elicited, and the peace of her "brother artist" was made with the public. We do not remember a more graceful act on the part of one artist to another, an act implying a strong sense of right, no little moral courage, and the total absence of a certain feeling of jealous rivalry from which even the most distinguished members of the profession are not invariably exempt.

DUBLIN.—Two miscellaneous concerts will be given in the Ancients' Hall, Brunswick-street, on Monday and Wednesday evenings in next week, when Madame Lind Goldschmidt is announced to sing with Signor Belletti. This will constitute an unexpected pleasure for the good folk of Dublin, who anticipated hearing Madame Goldschmidt at the approaching Handel Centenary Festival only. The eminent violinist, Herr Joseph Joachim, has also been engaged. Madame Goldschmidt is put down to sing the cavatina, "Qui la voce," from *I Puritani*; the scena, "Care campagne," from *La Sonnambula*; the grand scena from *Der Freischütz*; the air, "On mighty pens," from the *Creation*; Swedish "Echo song," and an air to Moore's words, commencing:

"This world is all a fleeting show,
For man's illusion given."

composed by Mr. Otto Goldschmidt. It therefore appears certain that Madame Goldschmidt is determined to return to public life once more, more particularly as she has agreed to sing at Belfast as well as Dublin. It is possible that her acceptance of these engagements may resolve itself into a mere mission of charity. The general impression here, however, seems to be that the announced concerts are but preliminary to the great artist's reëtrance on the scene of all her glories, and that the name of Jenny Lind will again shine forth bright among the brightest of the reigning queens of song. The approaching Handel Festival is creating the utmost excitement among all classes of the musical community, and the demand for tickets surpasses all expectation. A peculiar interest attaches to the performance of the *Messiah* in Dublin at this moment, and under the present circumstances. Handel's great work was first performed in Dublin, in 1842, on behalf of the funds of the Mercer's Hospital. For the charities of the same institution the centenary performance of the same oratorio is about to be given, and the celebration will be at once a homage to the genius of the composer, and a recognition of the fact that the greatest masterpiece of sacred music was first introduced to fame in Dublin. The committee have finally settled that the oratorio shall be performed during the last week in October. All the arrangements have been concluded and the forthcoming festival is expected to be the most imposing, if not the grandest, ever given in the Irish capital.

Paris.

The correspondent of the *London Musical World*, Sept. 17, writes of Vestvali's debut as Bellini's Romeo:

Madame Vestvali is adapted by nature for contralto parts. She is extremely tall, of commanding appearance, and even more masculine in looks and bearing than Mdlle. Johanna Wagner, with whom, by the way, she has many things in common. Her voice is deep, full-toned, powerful, and in timbre singularly sonorous. She possesses nothing of the Italian fluidity and clearness, but sings more after the manner of your English artists, whose voices seem to be, as it were, confined to the throat. Madame Vestvali is too prone to display her low notes, which, being greatly guttural, are by no means greatly agreeable. She is given to exaggeration, too, and emphasises a great deal more than propriety demands. With all these faults the lady has considerable merit. The quality of her voice at once recommends it to the hearer: a splendid figure, and a face, if not exceeding handsome, full of meaning and character, offers no inconsiderable claims to popular favor; while energy, expression, and a power of realizing emotions are equally at command of the artist. Madame Vestvali is not a finished singer, like Albini or Guarducci; she is rough and rugged, like Johanna Wagner, and resembles her more than any one I have seen. A part like Romeo requires an artist with the powers of a Malibran to do it justice. Mad. Vestvali was more successful in the acting than the singing. In fact, the music of Romeo is little suited to her bold and vigorous style. In the last scene, where she has to sing Vacca's music throughout, she both sang and acted with great force, and moved the audience, for the first time, into something like emotion. The flowing and graceful cantilenas of the earlier part of the opera did not suit her at all. In my humble opinion, it would have been much better for the *débütante* to appear in *Azucena*, as the energetic strains of Verdi would have found in her a more perfect interpreter than the smooth cantabiles of Bellini. What effect the new production and the new singer have had upon the public, I cannot at this moment inform you.

Many seem to think that it was an utter waste of time to produce Bellini's mawkish sentimental opera on the boards of the great national theatre. I am told Madame Vestvali made it a *sine qua non* that she should come out in Romeo. If that be so, it would appear that she was more desirous to display the grace of her person than the qualities of her voice.

Madame Gueymard-Lauters made a delightful Juliet, singing the music most charmingly, and acting with grace and feeling, if not with intensity and power. M. Gueymard was well suited in the "fiery Tibald," who, however, in the opera, appears to have lost all his fire.

I have only room to say that a new operetta, in one act, entitled, *Le Fauteuil de mon Oncle*, words by M. René de Rovigo, music by Mdlle. Colinet, has been brought out at the Bouffes Parisiens with success; and that Madame Miolan-Carvalho made her *reentrée*, and the tenor Guardì his *début*, at the Théâtre-Lyrique, in *Faust*.

VIENNA.—*Der Wanderer*, a local journal, announces as an official fact, that the suppression of the Italian Opera has been definitively resolved upon.

The difficulty of obtaining Italian artists, and the neglect of national singers for foreigners, have been assigned as the cause. The *Pardon de Ploërmel*, it is said, will be produced at the Court Theatre, in the month of November. The principal characters will be entrusted to Mlle. Liebhart (Dinorah), and M. Beck (Hoel). The revival of Marschner's *Hans Heiling* is also announced.

ST. PETERSBURGH.—The Italian opera was announced to commence the second week in September. The composition of the *troupe* is as follows: *prime donne*, Mesdames Bernardi, Brambilla, Chardon-Demour, Lagrue; *prima donna contralto*, Mad. Nantier-Didié; *comprimaria*, Mad. Everardi; *primi tenori*, Signors Calzolari, Mongini, Tamherlik; *tenore*, Signor Bettini; *baritone*, Signors de Bassini, Everardi, Giraloni; *basso profondo*, Signor Marini; *basso buffo*, Signor Rossi; *basso*, Signor Polonini. The campaign opens with *Maria di Rohan*; and Meyerbeer's new opera, the *Pardon de Ploërmel*, will be the earliest novelty of the season.

MILAN.—The autumnal season of the Scala was to have opened on the 5th inst., with Mercadante's *Giuramento*. Two new operas, *Riccardo III.*, written expressly for the theatre, by the *maestro* Meiners, and *Lorenzino*, by Pacini, are announced. Two grand ballets also are named, *Una Stella* and *Cleopatra*. Mlle. Poinot is engaged as *prima donna*, and will make her *début* on the opening night, as Elisa in the *Giuramento*, with Madame Marini, Signors Gentili and Crivelli.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Nell and I. G. W. Stratton. 25
Mary Bell. " 25

Two charming little ballads for young amateurs.

Song of the fugitive Slave. E. W. Locke. 25
Good and effective.

Light divine around me falling. (Sfolgoro divino raggio.) From Donizetti's *Polito*. 25

The celebrated Cavatina for Tenor in the first Act, which, next to the melody of the Duet in the last Act, has proved itself the most striking to the general ear. The air has been transposed so as to make it come within the range of Mezzo-soprano or Baritone voices.

Shadow Song. (Ombre légère.) From Meyerbeer's *Pardon de Ploërmel*. 60

This is the Song complete, as written in the original score. It is *vers* song for the Prima Donna. A shorter copy of it in a lower key has been published for the singing world at large. This song will soon be as familiar to musical people as Meyerbeer's "Robert, Robert," or his Prayer and Bohemian Ronde in the North star, are now.

With Guitar Accompaniment.

Bonnie Dundee. Scotch. 25
The Standard bearer. Lindpaintner. 25

Young Agnes, beautiful flower. — 25
All things love thee, so do I. Hime. 25

These are all songs whose merits are universally acknowledged. The guitar part has been arranged by an experienced hand, and all difficulties have been obviated.

Instrumental Music.

Overture Don Giovanni. Four Hands. Mozart. 75
A standard work. The arrangement is by F. Beyer.

Anvil Chorus, from *Trovatore*, arranged for a small String Orchestra, by Burditt. 60

Gentle Nettie Moore, and Cheer Boys, cheer, arranged by Burditt. 1.00
Printed on cards, like the rest of this series.

Le Pardon de Ploërmel. (Repertoire des jeunes Pianists.) Beyer. 25

A new number of this widely known set. The arrangement, it will be recollected, is tolerably easy. As everybody will be desirous to hear the principal melodies, this potpourri will prove very welcome to piano players.

Zurich Quadrilles. C. D'Albert. 30

Sonnambula Quadrilles. " 35
Two very pretty sets of Quadrilles by this favorite author. They have both met with great success in England.

Vernalis Polkas. E. A. Ingraham. 25
A pleasing polka, adorned by a handsomely illustrated title-page.

La Traviata. Fantasia. Charles Yoss. 75
For advanced players, written in the style and difficulty of this author's well known arrangements of "Fille du Regiment" and "Martha."

Books.

THE MEDLEY GLEE BOOK. A Collection of Quartets, Gleees, and Choruses, for the use of Musical Conventions, Associations, Choirs, and the Home Circle. 1.00

This new work comprises the choicest pieces of a dozen or more of the principal Glee Books of the day, — the popular attractions of other volumes are combined in this and produce a collection which every singer and lover of music will not fail to secure and consider the best, inasmuch as it contains the gems that render all others valuable.

J. C. D. PARKER,

Instructor of the Piano-forte, Organ and Harmony.

3 HAYWARD PLACE.

WILLIAM H. SCHULTZ

GIVES INSTRUCTION ON

The Violin, Piano and the Theory of Music,

Address at his residence 196 Harrison Avenue, or at the Music Stores. 390

SIGNOR AUGUSTO BENDELARI

Gives instruction in Singing.

Residence Tremont House. Address, until October, at Messrs. Chickering & Sons'; afterwards at either place. 390

W. S. MACKIE,
MUSIC DEALER,
ROCHESTER, N. Y.

M. ZERDAHLI, THE PIANIST, continues to give instruction in Music. Address at Messrs. CHICKERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS EICHBERG.—Instruction on the Violin; Cultivation of the Voice; Composition, and Musical Arrangement.

Address at 21 East Canton Street, or at the Music Stores.

Hermann Daum,

Residence, No. 47 Hancock Street.

GEORGE WILLIAM WARREN,

ORGANIST OF ST. PAUL'S CHURCH,

ALBANY, N. Y.

ADOLPH KIEBLOCK,

Residence, 286 Tremont Street.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE, 8 Temple Place. 340

O. B. BROWN,

TEACHER OF PIANO & ORGAN,

Address, 277 or 291 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUCE,

Teacher of the Piano-Forte and Singing. ROOM, BOWDOIN STREET CHURCH. 348

O. O. CLAPP & CO.

DEALERS IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, Boston.



J. SCHUBERTH & CO. Publishers and Dealers in Foreign and American Music, St. Nicholas Hotel Building, 98 Spring Street, near the corner of Broadway, New York. 357

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,

DEALER IN

Music, Piano-Fortes, Melodeons, &c.

BURLINGTON, IOWA.

G. ANDRÉ & CO.

IMPORTERS OF FOREIGN MUSIC,

(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,

MUSIC PUBLISHER,

And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.

ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

MANNING'S FIRST PREMIUM PATENT MELODEONS.
William N. Manning, Manufacturer and Patentee, 118 Essex Street, Salem, Mass. For sale by E. H. Wade, 197 Washington Street, Boston. 378

DAVID PAINE,

Teacher of Piano, Organ and Harmony,
Room, basement of First Church, Chauncy St. 380

JOHN W. TUFTS,

TEACHER OF PIANO-FORTE, ORGAN AND HARMONY
Address at residence, 19 Temple Pl., or at Ditson & Co's store.

COLLECTIONS OF CHURCH MUSIC

PUBLISHED BY

MASON BROTHERS

NEW-YORK.

A Complete Catalogue of our Publications sent free to any address, on application.

THE JUBILEE. A new collection of Church Music, containing Hymn Tunes adapted to every variety of meter, and arranged with reference both to choir and congregational singing; Chants, Anthems, and set-pieces for every occasion; a short sacred Cantata; and a new arrangement of the Elements of Music, interspersed with secular pieces progressively arranged for class practice. By William B. Bradbury, author of "The Shawm," etc. Large music octavo. \$1.

THE JUBILEE; Anthem Edition. Same as the above, but with additional Anthems in the place of the Cantata of "Bethel, or the Beautiful Queen." \$1.

THE SABBATH-BELL. A collection of Music for Choirs, Musical Associations, Singing Schools, and the Home Circle, arranged in three divisions, namely: Part 1. THE SINGING-SCHOOL. Part 2. CHURCH MUSIC. Part 3. OCCASIONAL AND CONCERT MUSIC. By Geo. F. Root. 384 pages, large music octavo. \$1.

THE HALLELUJAH. A Book for the Service of Song in the House of the Lord, containing Tunes, Chants, and Anthems, both for the Choir and Congregation; to which is prefixed the "Singing-School," a manual for classes in vocal music, with exercises, rounds, and part-songs, for choir practice; also, "Musical Notation in a Nut-Shell," a brief course for singing-schools, intended for skillful teachers and apt pupils. By Dr. Lowell Mason. \$1.

THE SHAWM. A Library of Church Music, embracing about one thousand pieces, consisting of psalm and hymn tunes, adapted to every meter in use; anthems, chants, and

set-pieces; to which is added an original Cantata, entitled, "Daniel, or the Captivity and Restoration," including also the "Singing-Class," an entirely new and practical arrangement of the elements of music, interspersed with aural part songs for practice. By Wm. B. Bradbury and Geo. F. Root, assisted by Thos. Hastings and T. B. Mason. \$1.

CANTICA LAUDIS; or, the American Book of Church Music. By Dr. Lowell Mason and George James Webb. \$1.

THE CARMINA SACRA; or, Boston Collection of Church Music. By Dr. Lowell Mason. \$1.

NEW CARMINA SACRA; or, Boston Collection of Sacred Music. This book is a careful and thorough revision of the favorite work heretofore published under the same title. The object has been to retain the most valuable and universally pleasing part of the former work as the basis of the new, omitting such portions as experience had proved to be the least serviceable and popular, and substituting choice tunes and pieces selected from the whole range of the author's other works. \$1.

THE BOSTON ACADEMY'S COLLECTION OF CHURCH MUSIC. By Dr. Lowell Mason. Published under the direction of the Boston Academy of Music. \$1.

THE PSALTERY. A new collection of Church Music. By Dr. Lowell Mason and George J. Webb. \$1.

THE NATIONAL PSALMIST. By Dr. Lowell Mason and George J. Webb. \$1.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE, RUSSELL & TOLMAN, and OLIVER DITSON & CO., Boston. J. B. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia. ROOT & CADY, Chicago.

The price of our Church Music Books in New York, Philadelphia and Boston, is EIGHT DOLLARS per dozen; but as it will be much more convenient for Teachers, Singing-Schools, and Choirs in the West and South to procure their books from local dealers, we subjoin a list of Booksellers and Music dealers from whom our Church Music Books may at all times be procured, at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, &c.

Albany, N. Y.—S. R. GRAY,

" " J. H. HIDLEY.

Buffalo, N. Y.—THEODORE BUTLER.

Binghamton, N. Y.—H. E. PRATT & BRO.

Beloit, Wis.—WRIGHT & NEWCOMB.

Cincinnati, O.—RICKNEY, MALLORY & CO.

" " APPLIGATE & CO.

Chicago, Ill.—S. C. GRIGGS & CO.

" " ROOT & CADY.

" " W. B. KEEN.

" " HIGGINS BROTHERS.

" " D. B. COOKE & CO.

Cleveland, O.—S. BRAINARD & CO.

" " J. B. COBB & CO.

Columbus, O.—RANDALL & ASTON.

Detroit, Mich.—FRANCIS RAYMOND.

" " M. ALLEN & SON.

Dubuque, Iowa.—COUCH & GILBERT.

Janesville, Wis.—J. SUTHERLAND & CO.

" " MOSHLEY & BRO.

Fort Wayne, Ind.—C. L. HILL,

Indianapolis, Ind.—STEWART & BOWEN.

Iowa City, Iowa.—WM. LEE.

Jacksonville, Ill.—CATLIN & CO.

Jackson, Mich.—BROWN & CARTER.

Mansfield, O.—D. STURGIS.

Milwaukee, Wis.—E. TERRY & CO.

" " A. WHITTEMORE & CO.

Pittsburg, Pa.—J. H. MELLOR.

" " H. KLEBER & BROTHER.

Quincy, Ill.—GEORGE W. WINANS.

Rochester, N. Y.—WILLIAM ALLING.

" " E. DARROW & BROTHER

St. Louis, Mo.—KEITH & WOOD.

" " L. BUSHNELL.

Syracuse, N. Y.—WYNKOOP & BROTHER.

" " PECK & RUDD.

Toledo, O.—D. ANDERSON & CO.

Troy, N. Y.—EDWARD HOPKINS.

Watertown, N. Y.—HALL, ROGERS & CO.

"EXCELSIOR EDITION."

"The Creation,"

By Haydn.

"The Messiah,"

By Handel.

ORATORIOS COMPLETE,

AT

FIFTY CENTS EACH!

THIS DAY PUBLISHED.

IN VOCAL SCORE

WITH

Separate Accompaniment for the Organ or Piano-Forte

EDITED BY VINCENT NOVELLO.

"We would call special attention to this new and elegant edition of SACRED ORATORIOS, issued at a marvelously low price. Great care has been bestowed in order to present to the musical public as CORRECT copies of these master-pieces as can possibly be obtained—and we have no hesitancy in assuring our readers that they will find this "Excelsior Edition," in every point equal, if not superior, to all others."

Published by Oliver Ditson & Co., Boston.

STEINER & SCHWING'S
"CHURCH MUSIC."

In Press, and shortly to be published, a Collection of Chant Music and Hymn Tunes, prepared by Prof. HENRY SCHWING, of Baltimore.

An effort has been made, in the publication of this book, to meet the special requirements of the new Liturgy of the German Reformed Church, as well as the needs of the Choirs of Protestant Churches generally. The Hymn Tunes are mostly either derived from, or based on, the best German Chorals.

In addition to the Music, the book will contain a Collection of Favorite Standard English Hymns, with Translations from German and Latin Hymnology, for which the Hymn Tunes are specially adapted. This collection and the literary portion of the book have been under the superintendence of Dr. Lewis H. Steiner, aided by numerous literary friends.

The form will be octavo and the general style and appearance similar to that of the "Plymouth Collection."

Price, handsomely and durably bound in roan, \$1.25;—\$12.50 per dozen.

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

Ditson & Co's Opera Librettos

ARE FOR SALE AT

A. Williams & Co. 100 Washington Street.
Redding & Co. 8 State Street.
Fedorhen & Co. 13 Court Street.
H. W. Swett & Co. 128 Washington Street.
John J. Dyer & Co. 35 School Street.
Henry V. Degen. 456 Washington Street.
O. C. Clapp & Co. 69 Court Street.
And at the Publishers, 277 Washington Street.

SCHATZMAN'S
SAX HORN
INSTRUCTOR.

PRICE FIFTY CENTS.

Published by Oliver Ditson & Co. Boston.

LA TRAVIATA.

(THE ESTRAY.)

BY VERDI.

RENDERED INTO ENGLISH BY T. T. BARKER.

The above opera is issued uniform in style with that of the previous volumes of

Ditson and Company's Edition

OF

STANDARD OPERAS.

Price \$3.00

Just Published by

OLIVER DITSON & CO.

CARL ZERRAHN

Has removed to No. 86, Pinekey Street, and he is now ready to resume his Instructions on the Piano-forte, in Singing and on the Flute.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREROOMS,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York. April 1, 1869.

New Edition of "HANDEL'S MESSIAH."
JUST PUBLISHED.

NOVELLO'S POCKET EDITION

OF

HANDEL'S MESSIAH.

In Vocal Score, with Accompaniment for the Piano-Forte, by VINCENT NOVELLO. Demy Octavo.

In Paper Cover. 50 cts.

Bound in Full Cloth. \$1 00

Order "Novello's Edition," the cheapest edition extant of this great work. Mailed to address post free on receipt of price as above.

Just Published. Price \$6.25.

Moore's Irish Melodies.

With New Symphonies and Accompaniments for the Piano-forte, by

M. W. BALFE.

In one volume, 240 pages, full music size, elegantly printed on superfine paper, bound in light green cloth, gilt edges. Containing 78 of the most popular of the Melodies; also, 17 of them arranged as Vocal Duets. Prospectus, with Preface and Specimen Page, gratis on application.

Each Song or Duet may be had singly, price 15c. This work will also be issued in Twelve Monthly Parts, each containing 20 pages.

Parts 1, 2 & 3 price 50 each, are now ready.

The unanimous opinion of musical judges having pronounced the Symphonies and Accompaniments of Sir John Stevenson, originally allied to the "Irish Melodies," both technically incorrect and characteristically inappropriate, the publisher has great pleasure in announcing that Mr. M. W. Balfé has re-arranged the whole of them expressly for this edition, which is also supplied with an explanatory and historical preface (which may be had gratis). With these advantages, combined with a careful revision both of the musical notes and the poetical text, and the whole of the words being set to music, the publisher confidently recommends his edition of "Moore's Irish Melodies" to the public, as one that may challenge competition as the most perfect extant.

Just Published, in 1 vol., uniform with the above, price \$4.00,

Fifty of the Most Popular of

MOORE'S IRISH MELODIES,

Harmonized as Vocal Quartets, (S.A.T.B.)

BY M. W. BALFE.

Each Quartet may be had singly, price 15 cents.

Novello's Catalogues may be had gratis on application, or will be mailed (post free) to address on receipt of the postage, six cents.

WEBB & ALLEN,

381.

1 Clinton Hall, Astor Place, N. Y.

LIBRETTOS OF ALL THE STANDARD OPERAS, with English and Italian Words and the Music of the Principal Airs. Price, 25 cts. each.

Published by Oliver Ditson & Co., Boston.

C. BRUNO.

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarionets, Flutes, &c. for Bands, made to order, and warranted. BUSSON'S CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Sax-horn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 816

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of Instruction for the Harp. 871



THE

BEST

PIANOS,

ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

88 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,
BOSTON.

Cherry Valley Female Academy

CHERRY VALLEY, N. Y.

NEXT SESSION will open NOVEMBER 3d. Owing to the great increase in the number of Pupils of the Musical department, under the charge of Mr. Fowler, an artist of celebrity, who has been for six years under the best Italian masters of New York, has been engaged for the Cultivation of the Voice. For Catalogues, address C. G. HAZELTINE or J. A. FOWLER, Principals. 389-394

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC, AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

Vocal Beauties of Donizetti's Opera,

POLITO.

O, God, my soul. (D'un alma troppo.) Romanza, Tenor. 25
Why fall my tears. (Di qual soave.) Cav. & Aria for Sop. 40
This land recalls to me. (Di tua beltade.) Rom. Baritone. 25
Light divine. (Sfolgoro divino.) Cavatina for Tenor. 30
Words of Sacrilege. (La sacrilege parola.) Sestetto finale of the 2d Act. 50

Published by Oliver Ditson & Co., Boston.

PIANOS & MELODEONS TO LET
AT VERY LOW PRICES.

\$3 TO \$12 PER QUARTER,

with no charge for rent, if purchased within one year. Oliver Ditson & Co. 277 Washington St. Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 394.

BOSTON, SATURDAY, OCTOBER 22, 1859.

VOL. XVI. No. 4.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.

To those whose interest in the paper may lead them to procure subscribers, the following rates will be allowed—the papers to be mailed to one address, or, to each subscriber—payment always in advance. Five copies, \$5. Ten copies, \$10. Twenty copies, \$20.

Advertisements.—The wide circulation of this paper renders it a most advantageous medium of advertising to Music Publishers, Teachers, Piano-Forte Manufacturers and Dealers. Advertisements will be inserted at the following rates.

Three Columns, (1 page), 1 insertion, \$30; One Quarter, \$200; One Year, \$600.

One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225. One-half Column, 1 insertion, \$6; 1 Quarter, \$30; 1 Year, \$125.

One-fourth Column, 1 " \$4 50; 1 Quarter, \$28; 1 Year, \$75. One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.

Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.

Special Notices, headed, and following Editorial, each insertion per line, 45 cents.

Business Cards, Six lines, Nonpareil, per annum, \$20. Teachers' Cards, Two lines, Nonpareil, per annum, \$8.

Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

Printed by J. S. Spooner, 261 Washington Street, Boston.

Advertisements.

M. ERDAHELYI,

THE PIANIST, respectfully announces that he is forming a Class for Ladies, and will give instruction in the Theory of Music, including the study of Harmony, of Forms, and the Art of Composition. Scholars, preparing for Teaching and Playing in public, will also be received. Address at Messrs. Chickering & Sons' or at Oliver Ditson & Co's. 394

CARL MEISEL

Begs leave to inform his friends and pupils that he is now ready to resume his instructions on the VIOLIN and PIANO. Apply at his residence, 8 Hayward Place, or at any of the music stores. 3m-393

MRS. ROSA DE RIBAS is now prepared to resume her instructions on the Piano-forte and in Singing. Residence, No. 2 Dearborn Street, Roxbury. Communications received through Messrs. Russell and Tolman, 291 Washington Street. 392-3m

LOUIS COENEN,

Instructor of the Violin, Piano & Harmony, Address, 98 Tyler Street. 392-3m

AFTERNOON CONCERTS.

THE ORCHESTRAL UNION respectfully announces that their Sixth Series of CONCERTS will commence on WEDNESDAY AFTERNOON, October 12th, at the BOSTON MUSIC HALL, and continue every Wednesday until further notice.

CARL ZERRAHN, CONDUCTOR.

Packages of Six tickets \$1. To be had at the Music Stores and at the door. Single tickets 25 cents, to be had at the door only. Doors open at 2, Concerts to commence at 8 o'clock. 392

AN EXPERIENCED TEACHER (Gentleman) of Piano, Organ, Singing, Drawing and German, desires a situation, South or West.

An Experienced Teacher (Lady) of the Piano-forte, desires a situation.

A Young Lady who feels competent to teach Piano, Singing, and Guitar, desires employment.

Apply to OLIVER DITSON & CO.

The Medley Glee Book,

JUST PUBLISHED, CONTAINS THE FOLLOWING QUARTETS, GLEES, CHORUSES, &c.

All by the shady greenwood tree..... 'Maid of Judah.'
Anvil chorus..... 'Il Trovatore.'
Arab boat song..... F. H. Pease.
Awake, Zolian lyre..... J. Danby.
Away, the morning freshly breaking..... Massaniello.
Bless'd is the home..... Gipsy's Warning.
Behold how brightly breaks..... Massaniello.
Breathe soft, ye winds..... S. Webbe.
Bride's farewell..... T. Williams.
Be kind to the loved ones..... I. B. Woodbury.
(Come, friends, draw near..... Postillon.
Come, fairies trip it on the grass..... John Parry.
(Come with the gipsy bride..... Bohemian Girl.
Ding, dong..... K. Taylor.
Deserted wife.....
Dearest spot of earth to me is home..... Wrighton.
Dream on..... From the German.
Fisherman's glee..... Sir John Stevenson.
Foresters, sound the cheerful horn..... Bishop.
Fondlest, dearest, now good night..... F. Abt.
Fill the wine-cup..... Bohemian.
Gentle thoughts..... Kimbault.
Go, feeble tyrant..... Jackson.
Go to Jane Glover.....
Hark! the lark at Heaven's gate sings..... Cooke.
Hark! the convent bells..... Bishop.
Here's a health to all good lasses.....
Hail, smiling morn..... R. Spofforth.
Hunter's Chorus..... 'Der Freyschutz.'
Here we meet too soon to part..... Rosini.
Home again..... M. S. Pike.
Huntsman's call..... S. Webbe.
Hark, the bonny Christ Church bells..... Dr. Aldrich.
In happy moments..... Maritana.
Laughing trio..... Martini.
Love's young dream..... Moore.
Love's greeting..... F. Abt.
Lady of beauty..... Knyvett.
Lutew's wild hunt..... Von Weber.
Let every heart rejoice and sing.....
Landing of Columbus..... 'La Clemenza de Tito.'
Madrigal for three voices..... J. Playford.
Maltese boatman's song..... Devereaux.
Merry elves we be..... H. Smith.
My Sylvia wears a rosy wreath..... J. Parry.
Merrily, merrily goes the bark..... Willis.
Mark the merry elves..... Dr. Calcott.
My Fatherland..... F. Abt.
Mighty conqueror..... S. Webbe.
Near the lake where drooped the willow..... Horn.
National Hymn.....
Ore on science..... Sumner.
Once upon my cheek..... Dr. Calcott.
Oft in the still night..... Moore.
O, it is not while riches..... Moore.
On to the field of glory..... Bellario.
Old oaken Bucket.....
O, haste crimson morning..... 'Lucia di Lammermoor.'
Our way across the sea..... Swiss.
O, come, come away..... German.
O, come to me..... T. S. Rawlings.
O'er the waters gliding..... Devereaux.
Peace to the souls of the heroes..... Dr. Calcott.
Prepare, ye nymphs, prepare..... Stevenson.
Peaceful slumbering on the ocean..... Comer.
Red Cross Knight..... Dr. Calcott.
Row the boat.....
Sweet the hour when freed from labor..... Stevenson.
See our bark.....
Skylark.....
Sheils of Olean..... Cherry.
Slumber, gentle lady..... L. H. Southard.
Sleep on, sleep on..... From the German.
Shakespeare's load-stars..... Wm. Shield.
See our cars with feathered spray..... Stevenson.
Scotland's burning.....
To the mountain away..... 'Amille.'
Tramp Chorus..... H. R. Bishop.
The hour of love..... Geo. Hewa.
'Twas in the glad season..... Bishop.
The earth it loves rain..... F. Abt.
The soldier's adieu..... F. Abt.
To Greece we give our shining blades..... Bishop.
Time is ever flying.....
They played in air..... 'Fra Diavolo.'
Victoria, Victoria..... 'Cinderella.'
While sunbeams are glancing..... Beethoven.
When o'er the lonely hills at eve.....
When the day with rosy light.....
Wind, gentle evergreen.....
When the wind blows.....
We're all at home..... Bishop.
Yes, 'tis the Indian drum.....
Ye high born Spanish noblemen.....

Price \$1. On receipt of which a copy will be sent, post-paid.

Published by Oliver Ditson & Co., Boston.

SIXTH

Bulletin of Testimonials

IN FAVOR OF

Richardson's New Method FOR THE PIANO-FORTE.

From "THE NEW COVENANT," Chicago, Ill.

"In this new and valuable work, the student commences with the rudiments, wherein the learner is taught every thing necessary to the practice of the piano, including important hints and illustrated diagrams in regard to the positions of the body and of the hands, the student is led gradually along to the accomplishment of his task, by easy stages, and left (if the rules are faithfully followed) a perfect master of the instrument. The thorough manner, the concise and lucid treatment in which every thing relating to the matter is disposed of, is one of the chief recommendations of the work. Another important feature which commends the 'New Method' above all others, consists in its specimens of the compositions of celebrated composers, such as Hunter, Bertini, Beyer, Czerny, Clementi, Mozart, Heller, Dreychock, Mendelssohn, Thalberg, and others, in the study and practice of which the student will gain a knowledge and in some degree imbibed the styles of these eminent masters, instead of confining himself, as heretofore, to the style and lessons of one particular author. Another pleasant feature is, that the exercises are modeled into the shape of melodies, thereby relieving the tedium usually attendant upon these dry details, and enlisting the sympathies of the student at an early stage of his studies. At the conclusion of the work, a chapter is devoted to the first principles of Harmony and Thorough Bass, a department which will be found to be of very great advantage to every one who is desirous of playing well, and of especial interest to those who intend to become teachers. Two editions are published in uniform style, one of which contains the 'foreign' and the other the 'American' style of fingering. Mr. Richardson is a practical pianist, of long experience both at home and abroad, and he understands thoroughly the wants of students. There is no text book for the student of the piano at all comparable in value to this. We most cordially recommend it as superior to all others—an opinion which an intelligent musical community are indorsing in a substantial manner."

From "THE UNION AND JOURNAL," Biddeford, Me.

"We think from the examination which we have made of it, that it will be a general favorite with the musical public. Learners will be especially glad to find that in place of the dry, uninteresting examples which generally render practice so tedious and dull, the author has substituted pleasing melodies and harmonies. The work seems to have been prepared with much care, is full in its explanations and directions, and cannot fail to be liked as an instruction book by both master and pupil."

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

[Sold by all Music Dealers.]

\$50 Worth of Piano Music for \$1.50.

THE HOME CIRCLE,

A COLLECTION OF

MARCHES, WALTZES, POLKAS, SCHOTTISCHES, QUADRILLES, REDOWAS, CONTRA DANCES, ETC.

A Superb Volume of Popular Music. Arranged for the Piano-Forte. Price, \$1 50. In cloth \$2.00. Copies sent by mail. Published by Oliver Ditson & Co., Boston.

W. D. ZOGBAUM,

Importer of Musical Instruments and Strings of all descriptions. Also, keeps constantly on hand a large stock of PIANO-FORTES of the best American manufacture; and a complete assortment of SHEET MUSIC, both American and Foreign. 393 SAVANNAH, GA.

CARL ZERRAHN

Has removed to No. 86, Pinekey Street, and he is now ready to resume his Instructions on the Piano-forte, in Singing and on the Flute.

HALL'S MUSIC STORE.

THE
Driggs' Patent Pianoforte.

REMOVED TO THE
New and Spacious Store and Warerooms,
No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York, April 1, 1869.

LIBRETTO OF ALL THE STANDARD OPERAS, with English and Italian Words and the Music of the Principal Airs. Price, 25 cts. each.

Published by Oliver Ditson & Co., Boston.

New Edition of "HANDEL'S MESSIAH."
JUST PUBLISHED.

NOVELLO'S POCKET EDITION

HANDEL'S MESSIAH.

In Vocal Score, with Accompaniment for the Piano-Forte, by VINCENT NOVELLO. Demy Octavo.

In Paper Cover.....50 cts.
Bound in Full Cloth.....\$1 00
Order "Novello's Edition," the cheapest edition extant of this great work. Mailed to address post free on receipt of price as above.

Just Published. Price \$6.25.

Moore's Irish Melodies.

With New Symphonies and Accompaniments for the Piano-forte, by

M. W. BALFE.

In one volume, 240 pages, full music size, elegantly printed on superfine paper, bound in light green cloth, gilt edges. Containing 78 of the most popular of the Melodies; also, 17 of them arranged as Vocal Duets. Prospectus, with Preface and Specimen Page, gratis on application.

Each Song or Duet may be had singly, price 15c. This work will also be issued in Twelve Monthly Parts, each containing 20 pages.

Parts 1, 2 & 3 price 50 each, are now ready.

The unanimous opinion of musical judges having pronounced the Symphonies and Accompaniments of Sir John Stevenson, originally allied to the "Irish Melodies," both technically incorrect and characteristically inappropriate, the publisher has great pleasure in announcing that Mr. M. W. Balfe has re-arranged the whole of them expressly for this edition, which is also supplied with an explanatory and historical preface (which may be had gratis). With these advantages, combined with a careful revision both of the musical notes and the poetical text, and the whole of the words being set to music, the publisher confidently recommends his edition of "Moore's Irish Melodies" to the public, as one that may challenge competition as the most perfect extant.

Just Published, in 1 vol., uniform with the above, price \$4.00, Fifty of the Most Popular of

MOORE'S IRISH MELODIES,
Harmonized as Vocal Quartets, (S.A.T.B.)

BY M. W. BALFE.

Each Quartet may be had singly, price 15 cents.

Novello's Catalogue may be had gratis on application, or will be mailed (post free) to address on receipt of the postage, six cents.

WEBB & ALLEN,

381

1 Clinton Hall, Astor Place, N. Y.

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK. Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail. Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 871

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarionets, Flutes, &c for Bands, made to order, and warranted. BUSSON'S CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet-Saxhorn, Cornet, Accordion, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 816

Vocal Beauties of Donizetti's Opera,

POLUTO.

O, God, my soul. (D'un alma troppo.) Romanus, Tenor. 25
Why fall my tears. (Di qual scavo.) Cav. & Aria for Sop. 40
This land recalls to me. (Di tua beltade.) Rom. Baritone. 25
Light divine. (Stefano divino.) Cavatina for Tenor. 30
Words of Sacrilege. (La sacrilegio parola.) Sestetto finale of the 2d Act. 60

Published by Oliver Ditson & Co., Boston.



THE
BEST
PIANOS,

ARE MANUFACTURED

BY

CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,
Over all Competitors in the United States.
WASHINGTON STREET,
BOSTON.

Cherry Valley Female Academy

CHEERRY VALLEY, N. Y.

NEXT SESSION will open NOVEMBER 2d. Owing to the great increase in the number of Pupils of the Musical department, under the charge of Mr. Fowler, an artist of celebrity, who has been for six years under the best Italian masters of New York, has been engaged for the Cultivation of the Voice. For Catalogues, address C. G. HAZELTINE or J. A. FOWLER, Principals. 389-394

PIANOS & MELODEONS TO LET
AT VERY LOW PRICES.

\$3 TO \$12 PER QUARTER,
with no charge for rent, if purchased within one year.
Oliver Ditson & Co. 277 Washington St. Boston.

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,

And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

"EXCELSIOR EDITION."

"The Creation,"

By Haydn.

"The Messiah,"

By Handel.

ORATORIOS COMPLETE,

AT

FIFTY CENTS EACH!

THIS DAY PUBLISHED.

IN VOCAL SCORE

WITH

Separate Accompaniment for the Organ or Piano-Forte

EDITED BY VINCENT NOVELLO.

"We would call special attention to this new and elegant edition of SACRED ORATORIOS, issued at a marvelously low price. Great care has been bestowed in order to present to the musical public as CORRECT copies of these master-pieces as can possibly be obtained—and we have no hesitancy in assuring our readers that they will find this "Excelsior Edition," in every point equal, if not superior, to all others."

Published by Oliver Ditson & Co., Boston.

STEINER & SCHWING'S
"CHURCH MUSIC."

IN PRESS, and shortly to be published, a Collection of
Chant Music and Hymn Tunes,

prepared by Prof. HENRY SCHWING, of Baltimore.

An effort has been made, in the publication of this book, to meet the special requirements of the new Liturgy of the German Reformed Church, as well as the needs of the Choirs of Protestant Churches generally. The Hymn Tunes are mostly either derived from, or based on, the best German Chorals.

In addition to the Music, the book will contain a Collection of Favorite Standard English Hymns, with Translations from German and Latin Hymnology, for which the Hymn Tunes are specially adapted. This collection and the literary portion of the book have been under the superintendence of Dr. Lewis H. Steiner, aided by numerous literary friends.

The form will be octavo and the general style and appearance similar to that of the "Plymouth Collection."

Price, handsomely and durably bound in roan, \$1.25;—\$12.50 per dozen.

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

Ditson & Co's Opera Librettos

ARE FOR SALE AT

A. Williams & Co.....100 Washington Street.
Redding & Co.....8 State Street.
Fedorben & Co.....13 Court Street.
H. W. Sweet & Co.....128 Washington Street.
John J. Dyer & Co.....35 School Street.
Henry V. Degen.....456 Washington Street.
C. C. Clapp & Co.....68 Court Street.
And at the Publishers, 277 Washington Street.

SCHATZMAN'S
SAX HORN
INSTRUCTOR.

PRICE FIFTY CENTS.

Published by Oliver Ditson & Co. Boston.

LA TRAVIATA.

(THE ESTRAY.)

BY VERDI.

RENDERED INTO ENGLISH BY T. T. BARKER.

The above opera is issued uniform in style with that of the previous volumes of

Ditson and Company's Edition

STANDARD OPERAS.

Price \$3.00

Just Published by

OLIVER DITSON & CO:

Dwight's Journal of Music.

WHOLE No. 394.

BOSTON, SATURDAY, OCTOBER 22, 1859.

VOL. XVI. No. 4.

Translated for this Journal.

The Leipzig Gewandhaus Concerts (1840—1841), Reviewed by Robert Schumann.

(Continued.)

THIRD CONCERT, OCT. 22.

Symphony (B flat major), MOZART. — Aria by DONIZETTI. — Concerto for Violin by F. DAVID. — Overture to the *Berggeist* (Mountain Spirit) by L. SPOHR. — Air by BALFE. — "*Klänge aus Osten*" (Sounds from the East), Overture, songs and choruses by H. MARSCNER.

The Symphony is familiar, especially the Andante, which, once heard, is not easily forgotten; this movement, too, received the most applause; the others passed by in silence. The aria by Donizetti, a brilliant piece, brought the most tumultuous applause for the singer, Fräulein SCHLOSS; she sang with ease, very carefully, and with a power of voice such as no other singer here at present may possess. The player of the Concerto was loudly greeted; he was at the same time the composer; the composition, too, a new one, now for the first time played by him and heard in public. Certainly it is worthy of a friendly recognition, the way in which Herr Concertmeister DAVID gratifies the Gewandhaus public every winter with something new; it shows a degree of attentiveness not everywhere possessed by those once firmly seated in an office. In tendency and purport, for the rest, this composition classes itself well enough with similar ones of earlier date; that is, the virtuoso wants to show, that he knows also how to compose, while the composer, *vice versa*, likes to shine as virtuoso. That over-muchness in the accompaniment, which we have already recently remarked, occurred again too in this composition; and again the last movement was the most successful and effective. The public called the artist out again when it was finished, — an unusual occurrence here.

The Overture by Spohr made little impression; that to *Jessonda* has by far more friends; and that to *Faust*, too, we should like to hear once more in the Gewandhaus. — The Air names to us a name that never came up here before, and which in God's name may as well keep away still longer; it is a watered Rossini; the composer, for the rest, an Englishman, whose operas have had success in England. It was partly owing to the mediocre composition, and partly to the still great timidity of the singer, that this number of the programme made no success. We are sorry for the young distinguished talent, which had on these accounts to undergo the most unfavorable judgments. Anxiety, we know, is particularly dangerous to the higher tones, and the singer sometimes failed in attacking a note, as it has happened with a thousand *debutantes* before her. But we will not on this account forget the wondrous purity of intonation on the whole, which is a peculiar distinction of this singer, nor the melting quality of the voice, which through all her embarrassment flows out so richly, reminding one of the organ of Pauline Garcia. On the other hand we would urge it upon the singer's atten-

tion, that she takes the *tempi* too slow throughout; let her try it faster, and she will succeed. Self-confidence and courage are especial arts in Art; let her exercise herself in them. Within his own four walls the artist should be modest towards himself, most conscientiously industrious; but before the public let him show courage, even a little joyous boldness, and the favorite is made.

At the close of the evening we heard still another composition (still in manuscript) by H. MARSCNER; it promised something wholly new, and gave it too in form. "Sounds from the East" it was named, and presented an overture, songs and choruses, in unbroken succession. Berlioz in Paris seems in his last Symphony to have aimed at something of the same sort, only he based it on a world-known drama (*Romeo and Juliet*). The poem to Marschner's composition rests upon Oriental love relations, treated in rather a prosaic and commonplace way by the poet. Besides the loving couple we have a soothsayer, of whose appearance at the beginning one would like perhaps to see the reason afterwards; also a people's and a robber chorus. As we have said, had a Rückert lent his hand to the composer for the work, something more deeply effective might have come to light. By all means we must praise the beginning, to which the composer felt himself emboldened, and which others only need to follow up, to enrich the concert room with a new kind of music. The composition has many charming parts; this holds true in particulars of the overture, which, as a whole, would gain by shortening. The leading rhythm is one already often used, especially for Oriental situations; but it appears at one time entwined by a violin passage, of which the effect is most beautiful. At the conclusion there is too much noise. The Gypsy song pleased, with the third rising to the major at the end; and still more the Serenade, which of all the numbers had the most Oriental coloring; also Maisune's song spoke to us, in spite of the awkward poetry. The Robber chorus, it seems, was not at once understood by all; it was peculiar. In the concluding number the words: "Assat, where art thou" were distinguished by particularly beautiful song. The whole work, which we should like to have repeated once, received lively applause.

FOURTH CONCERT, OCT. 29.

Introduction and First Scene from *Iphigenia in Tauris*, by GLUCK. — Concert overture by JULIUS RIETZ. — Aria with chorus, by ROSSINI. — Divertissement for Flute, by KALLIWODA. — Songs by FRANK SCHUBERT and F. MENDELSSOHN. — Symphony by FRANK SCHUBERT.

"A beautiful concert!" was the general exclamation at the close. There are many musical days when there seems to be no longer any public, but only the rustling train close following every movement of the artist-souls and bodies that go on before; while on other days this public seats itself formally before them, covered, as it were, with skins and furs, and takes in nothing. The 29th was a musical day of the former sort. Cer-

tainly the music contributed somewhat to it. Many a heart still beats for Gluck, although he loses in the concert room. The singer did her best to make it succeed: — Fraulein SCHLOSS, whom we see always improving. The overture by Rietz came out more clearly this time with its fine designs, than in an earlier performance. At that time an important place of honor was accorded it in these columns, and now this judgment seems to find confirmation on the part of the public; it was received with an interest which must have kindled the composer, had he been present, to new works. May the approval have no less effect upon him absent!

The following number won applause too through the graceful delivery of Fraulein LIST; her enunciation of the Italian is much to be praised. In the songs she accompanied herself at the piano; this we all know has a peculiar charm, which won also here. The songs were *The Wanderer*, and *Auf Flügeln des Gesanges*. The first she sang particularly finely; the other she took a little too slow, but it sounded lovely enough. The Flute piece was an old one, which we remember to have heard ten years ago; the player one of well known excellence, Herr GRENNER, first flutist in the orchestra. And so, amid edifying and lively enjoyment, we came at length to the SYMPHONY, the crown of the evening. A thousand hands were raised in applause. Could Schubert have seen it with his own eyes, he must have imagined himself richly a king. And so we went intoxicated home from all the beautiful images, which must have mirrored themselves long afterwards in many souls.

FIFTH CONCERT, NOV. 5.

Symphony (G major), HAYDN. — Air by MOZART. — Capriccio for pianoforte with orchestra, by FERDINAND KUPFERATH. — Aria by DONIZETTI. — Two Overtures (Nos. 1 and 2), to *Leonore*, by BEETHOVEN. — Three Etudes for pianoforte, by F. KUPFERATH. — Duet by ROSSINI.

The Symphony has, more than others of Haydn's, something prim and old-fashioned (*zopf-iges*, literally, wearing a cue), about it; the Janissary music in it is even rather childish and tasteless, — which, with all love for the master, as he ever must remain, we ought none the less to deny. The Scherzo, in our opinion the movement which lies nearest to our time, was strangely just the one that was not applauded, while all the others were. — The Air was that of the Countess in *Figaro*; the singer, Fräulein LIST, who sang the Recitative nobly and finely, but was not so happy at the close. But the public always clings to what is nearest, and therefore to the close; if that succeeds, the whole has triumphed. Unquestionably the singer this time had to feel this, and, owing to the single failure of the close, to see the finely achieved first half of her performance forgotten.

In the following number a young composer and pianist, now residing here, Herr F. KUPFERATH, from Cologne, appeared for the first time, and in a way most worthy of consideration. His com-

positions told of decided talent and of a noble direction, which seems to have been influenced, consciously or unconsciously, by a master who lives near us. But he is not, as has been here and there reported, a formal pupil of Mendelssohn's. In the *Capriccio* the introduction pleased us particularly: the Allegro had no altogether happy form: it lacked a middle part; besides that the transposition of the at first brilliant passages to the minor at the close can very seldom be effective. The orchestra was skilfully, often finely, but often also too much and too strongly treated. The very distinguished player had, after the *Capriccio*, a *succès d'estime*, which rose after the *Etudes* to a more hearty one, with a calling out, although to us the *Etudes* seemed less individual in their composition, at least so far as real power of melody is concerned. At all events it was so honorable a debut, that we may almost promise a secure and happy future to the young and very industrious artist.

Fräulein SCHLOSS was in splendid voice, and sang with such a *bravura*, that the public were transported and she was obliged to sing *da capo*. — The two *Leonore* overtures which were performed, were both in C; the one, probably the first which Beethoven wrote to *Leonore*, published in score by Haslinger, — the other, undoubtedly the precursor of the great printed one in C, being still in manuscript in the possession of Messrs. Breitkopf and Härtel. The *Neue Zeitschrift* has already noticed this four-overture phenomenon. This time, too, the second one took mightily with the mass. How comes it, that the owners of the score keep back the publication so long? We would have all the world share this delight.

(To be continued.)

(From Novello's Musical Times.)

Domestic Music.

INTRODUCTORY.

Contributed by E. HOLMES.

The veteran who still receives from Music his chief solace and recreation from the fatigues of daily labor, often retraces with pleasure the history of his early sensations and the gradual opening of his interest in the beauty of the art, desirous to compare his experience with that of others, and wishing that the same good gift may be yet more widely participated. It may well afford matter for meditation on the hidden sense and symmetry of sounds, as well as on a man's own self and durable power of enjoyment, when he compares his pleasure at a fine instrumental movement—say a Larghetto of one of Mozart's Pianoforte Quartets—at eighteen years of age, and at sixty. He enjoyed in youth, when he knew not the name of a single chord or any rule of composition; he enjoys in age, when none of these things are mysteries, and the only wonder is, that pleasure in the same thing should be so constant and unchanged. The association of ideas enters much into our gratification in some departments of the arts; pleasure has a mixed source in vocal music, in poetry and in painting, enduring as are their best things. Instrumental music alone claims complete abstraction, and possesses a separate existence, symmetrical proportions and laws of its own. "Never less alone than when alone," may be fitly said of one who has conquered most of the mechanical difficulties of the pianoforte and organ, and who by the ardent study of master-works has penetrated their spirit and characteristic meaning. With a good library at command, the musician within himself possesses boundless resources of enjoyment, and solitude instead of oppressing becomes his best friend.

The pianoforte, besides its own peculiar music,

may transport into the lonely apartment the most glorious memories of the orchestra, the opera, the concert, and the cathedral. Imagination fills up the work of ably-used fingers. More complete still is the satisfaction derived from skilful management of the unbounded varieties of the organ, listening to which no void exists in the deserted church; companions for the ear fill out its empty aisles; and it is wonderful, even to the initiated, that all this compass of tone, and change and contrast of stop with stop—this perpetually satisfying variety, should be at the command of one sole person. In times when public music depends on the consent of hundreds, or is often a money speculation in which pleasure is lost, it is well occasionally to remember what a man may have at his own control, and enjoy at liberty. What he gains by his application and taste, for the delight of himself and friends, is perhaps the greatest heritage of human felicity, and the more so that the aim is to produce and not to invent music; for the composer, even under the spell of genius, has weighty responsibilities; and the trials of self-denying virtue which exercise him, render his life indeed heroic, but far from uniformly pleasant. To play for the stake of renown and immortal fame is certainly the loftiest aim of the musician; where that cannot be done, it is perhaps next best to know what good exists in music; to what purpose the old composers labored,—what they themselves enjoyed; to kindle the flame and diffuse the influence for social happiness in those secret sympathies of soul which knit families and brotherhoods in their worship of the good and true, and separate them from the people who "delight in a vain thing."

Of the musician who thus enjoys his instrument, playing for himself or others indifferent to applause, selecting what pleases him best, and making experiments at will, many examples occur to us. For home pleasure, or the music lecture-room, nothing exceeds in effect a well-rendered score, with the instrumental features of the symphony, the opera air or chorus, ingeniously brought within the compass of one performer. How well the late Dr. Crotch used to do this! What a treat it was to hear him play "Qui s'égare" in the *Zauberflöte*,—keeping the bass air in its place in the left hand, and missing no note of tenors or bassoons—preserving the clearness of the orchestra amidst parts that mingled in handfuls! And Mr. Adams, too; what masterly reminiscences of the orchestra were given in his lectures! The noble province of the piano in their performances cannot easily be forgotten; and though the leisure or the ability to imitate such excellence cannot be common, the mere acquisition shows in them what pleasure they had in it, and what a man alone may do. The whole realm of music was at their command; whatever was the subject of their lectures, they conjured up the pleasures of musical memory, in them, with a speciality of talent which the learned alone could fully appreciate.

In what manner that pleasure in sounds, which "grows with the growth," and ripens into a lifelong enjoyment of music, receives its first bias, is in some houses an interesting topic of family history. There is a baby. It may well invite attention if young master, quieted by the cradle song, astonished at the long drum, by degrees an amateur of the street and then of the church organ, finally marches with rapture to the sounds of a military band. And yet the developments of nature are often unnoticed, until the phenomenon appears in boyhood of a true musical scale formed, and a real sensibility to the art possessed by one who has had no instruction or example. Where music flowers up amongst weeds, it gives much occasion to wonder and reflect on natural causes, for almost all who attain a certain ability and excellence in the art may trace the growth to its source, in some tradition or accident of their youth. There always is an influence, and something strikes the note of destiny however it may be disregarded.

The manner in which children educate themselves in music is, in some cases, singular and mysterious. Born with this sensibility, amidst surrounding disadvantages, the child takes for a

time what he can get, and is content; but restlessness comes, he must discover better things, and so he ascends by degrees as experience encourages him in knowing the truth, until he can fully sympathize in and appreciate the beauties of the great composers. *Apropos* of this "restlessness." In the closes of English songs, and the music heard in houses in the early part of this century, the seventh in the dominant chord leading to the close was almost always omitted. The uneasy sense of a want in the endings of that day thus created, is deeply seated in our memory; and it was with proportionate pleasure we afterwards discovered what had been so long wanting. As modern and German music gradually prevailed, the seventh became universal, and the cadence which satisfies the ear was generally adopted. In the childish exercise of vocal music superintended by an intelligent master, there is nothing which points with more certainty to the native sensibility of the pupil, and its degree of acuteness, than his feeling of the seventh and third in a close. True, nature imparts the accent long before the rules of harmony are thought of, but yet science, which teaches what is right and what wrong, is a delightful aid to instinct. So much there is in music to be digested only by the well-trained ear, that the uneducated musical adult must undergo many painfully vague sensations, and wind his way through many a thorny labyrinth, while listening to fine compositions. Perseverance, however, comes in the end to his aid, and he is not entirely unrewarded.

The most curious recollection we have of boyish self-culture in music, relates to the discords of suspension, the seventh in all its varieties, also the fourth and ninth, which we hear from every organ and orchestra, the salt of good harmony, its life and perpetual fountain. Now, if a well-regulated student receives a lesson from his professor about these discords, how they are prepared and resolved *secundum artem*, it does not usually trouble his night's rest if all the notes of the gamut knock their heads together, jostle and set themselves right again, according to rules laid down and received. But it fares differently with the enthusiastic youth who is pursuing music without guide or compass, and whose scientific progress is as yet inadequate even to define the difficulties which perplex him. He has his own discoveries to make; and, on the verge of any success, feels all the agitations of the old philosopher, who thinks he has just transmuted the fabulous gold, or discovered the *elixir vite*. An idea strikes him in bed, and he cannot rest till he has satisfied himself, though the time is rather unfavorable for experiment, it being about two o'clock in the morning, in the month of January, with a frost intense. The fact is that he has made a discovery; the mysterious sounds which play about his ears on Sunday, and occasion such delight, are certainly produced by two sounds hitting against each other, sometimes at a whole tone, sometimes a half tone distance, but always consonant at the ending; these may certainly be seen in his own MS. fugue of Handel, which lies below, just copied. No time is to be lost in testing the fact. He dresses in haste, great coats and handkerchiefs thrown on at random form a grotesque figure, and after divers ineffectual plunges at the fire-box, he at last steals down with his dismal lamp, to play the passage very softly on the piano, for fear of alarming the family with ghostly nocturnal sounds. O, the gloom, the cold, and the silence of that midnight studio! men who sit up alone at the piano, and play deep into the night till they fear to be roused from their reverie by a great rap on the back from some unseen stealthy visitor, may imagine it, no one else can. But then the pleasure and triumph of first discovering a discord of suspension! of feeling removed from the "profane vulgar!" of becoming a member of that scientific and exclusive body, the musicians who rejoice in discords! Certes, our hero of the brass lamp, though ungracefully accoutred, had entered the halls of the heroes, and shaken hands by sympathy with Handel, Haydn, and Mozart, he was entered of the fraternity of music, and deserved to sleep quietly. Laughable as is this history of the pursuit of a

discord, it is fact; and smile as we well may at making discoveries which are "mares' nests" only to ignorant boyhood, this is the fate of the self-educated. But a man enjoys most what he finds out for himself, and the effort always claims respect. Even now, the inquiring mind might undergo, for its rest and quiet, the like forced marches, were it not for the social diffusion of music, which is passed from man to man like the Latin of boys in a grammar-school.

About the commencement of the century, practical art was a sort of private property of the professors; nobody else knew how to finger the scales, and they long enjoyed a right of common, and were depastured upon them. Hook's *Guida di musica* lay upon every harpsichord, and jingling "In my cottage" at tea-time, our mothers quietly awaited the French invasion. It was then hazardous to publish a song in three flats; ladies recoiled. Few, in fact, took the trouble to learn when few knew how to explain, and as the route to music was dark and difficult, traditions caught up by ear and memory prevailed. All amateur artistic effort was held prodigious; if you played a little piece of Handel, sang a second easily, or rattled up and down the scale of G, you were most likely a marked individual. The Clementis and Cramers, like stars, dwelt "apart," their secrets were unapproachable; but, in return, the amateurs found distinction among their own set tolerably easy: this reigned at Blackheath, that in the Strand,—one was the finest in this street, another prevailed in that; the first fiddle or flute exhibited their practice to admirers of their own; some one always volunteered to pass judgment, and blow the trumpet of fame. Many still remember the figure of the eminent violoncellist, once the magnus Apollo of city circles. What a poorly reputation it was! Bank stock, turtle soup, Beethoven's trios, all commixed, buttoned up and represented to the life in the person of one jolly Englishman, demand this passing tribute. The time abounded in characters and in curious and instructive histories, too long to notice here, of men led on partly by the love of music, and partly by the whisperings of "a gentle usher, Vanity by name." But there were real honest wants that oppressed the amateur of this age. Concerts called oratorios, performed at the theatres in Lent, came but once a year; and except "The Sons of the Clergy" meeting, that great and solemn anniversary which used to be celebrated with an orchestra, in St. Paul's, opening all heaven in the *Dettingen Te Deum* and *Jubilate*, no more music could be expected, and the last note sounded sadly the knell of pleasure. What joy remained "in my cottage," or how could we resume "the battle of Prague" of an evening, while Schmitt the trumpeter was competent to take another turn at his solo in the *Dettingen*. Honest old Schmitt was a "full man," and blew his short trumpet with ferocious energy for the honor of Handel and fatherland. Griesbach, oboe in that long-winded solo of *Esther*, also seemed in extremity when the band caught him up. Everything was done heartily, and if somewhat coarsely, the echoing roof carried it off, and the reverberating Hallelujahs, the choral Amens, rolling through the cathedral, or giving place at times to pauses of silence as sublime, impressed the imagination with such reminiscences of grandeur that all domestic attempts for a time became insipid and distasteful. Thus was our great London festival always fresh at the end of a year; those who wished that it took place every day (and there were some), showed but small insight into the constitution of man or of music. With the Ancient Concerts closed, and the Italian Opera denied to the unprivileged amateur, it may be imagined at what long and dreary intervals the grandeur of the art was realized. At that time, though the greatest artists existed, though glee-singing was cultivated to perfection (by the Vaughan, Billington party, for example), musicians lived almost exclusively for the pleasure of the great. If any star appeared at the oratorios, it was an era in life, and served as table-talk for months and years. Whether Catalani was more wonderful than pleasing was debated at many a fireside; all agreed

that she clipped the Queen's English in her oratorio music, and a native lark was often preferred. The Lent oratorios, to which the family of the Ashleys seemed to have a patrimonial right as managers, were a relic of the music of Handel's days, when the art of pleasing an audience was little understood. The taste and skill of modern art, which knows how to retrench, and after serious things to reanimate the drooping ear, were unknown; everything came as it stood in the music score, and the consequence was many a weary night. Some doubted of music as a pleasure for life; they liked and disliked by turns; or looked upon it at best as a toy for green youth. London, however, possessed fine organs, and the pluralist blind men of the day entertained among their deputies some obscure men of talent and a great love of music. Their example kept the sacred flame alive in many a home. But the chief appointments were often made with a sad favoritism. A church we well remember, where after the second lesson the congregation listened to a voluntary played with one finger on the full organ; and as for psalms, no mortal could make out the tune of them. Such were our musical *illuminati* at the beginning of the century!

(From Novello's Musical Times.)

Death of Edward Holmes.

It is with much and real sorrow that we have to chronicle the death of this classically-refined musician, and accomplished and honest critic. He died, after a ten day's illness, on the 28th of August.

Mr. Holmes was contemporary with, and fellow-scholar with John Keats at Mr. John Clarke's Academy at Enfield. He was Keats's junior, but sufficiently near in age to be his companion; and their friendship continued till their separation, by the death of the Poet. Both received the whole of their scholastic culture, almost from its bare commencement, at Enfield.

Upon leaving school, Edward Holmes was apprenticed to the elder Mr. Seely, the bookseller, in Fleet Street. His first love, Music, however, beguiled him; and having received an introduction to Vincent Novello, he became his pupil, quitted the trade of book-selling, and prepared himself for the study which engrossed the whole of his thoughts. He was for several years an inmate of Mr. Novello's home; and inexpressibly joyous and happy were those years.

When the *Atlas* newspaper was started, he undertook the department devoted to musical criticism; and the articles which he contributed for several years to that paper, gave an impetus and dignity to musical commentary that was acknowledged throughout the profession. It was during his engagement upon the *Atlas* that he produced that elegant work, "A Ramble among the Musicians in Germany." From the *Atlas* he passed to the *Spectator*; during which engagement he brought out his "Life of Mozart," in the compilation of which he has, with exquisite tact and modesty, so contrived to keep the writer in the background, that, by an interweaving of the great musician's letters, he has given to the work almost the air of an Autobiography.

He has from time to time contributed some admirable articles to *Fraser's Magazine*; and the readers of the *Musical Times* need not be reminded of those fine analyses of the Masses of Mozart, Haydn, Beethoven, &c., &c., that he has for years been writing for their instruction and delight. He had undertaken to write a series of papers in this periodical, "On the Cultivation of Domestic Music;" of which only the first was completed. This is given in the present number.

Edward Holmes was not merely a refined, an exquisitely-refined judge of music; but so devout a worshipper of the science, that he never could be induced to compromise its true interests by identifying himself with the inferior productions of the day, however popular and fashionable. He has resigned a pupil who refused to learn the compositions he recommended, and insisted on playing what he considered trash.

But apart from his beloved Art, Edward Holmes was endowed with as rare a taste in the classical imaginative literature of his country; and, upon this topic, we have known very few who could talk so well as he. Like some few geniuses, however finely he wrote, his conversation rivalled his diction. An evening with Holmes, and with Shakspeare, and the great early novelists, was never to be, and never will be forgotten by many.

He had a strong affection for his earliest friends, and children associates. He married the sister of his attached friend, the late Egerton Webbe, grand-daughter of Samuel Webbe, the Glee-composer. Th

wedded life was but of little more than two years' duration; in that period, however, it will ever be a consolation to the bereaved one to know that her sweet affection had rendered the closing scene of his life one of intense happiness.

A Course of Practice for Learners of the Piano-forte.

(From KROHN'S "Methodical Guide.")
(Continued.)

THIRD PERIOD.

COMPOSITIONS OF GREATER DIFFICULTY.

Among the pieces of greater difficulty are, the (earlier) Sonatas of Beethoven, the study of which ought now to employ the pupil mainly; since they so far outstrip most of the other compositions of the same form as to enable us almost to dispense with them. Many sonatas of undoubted value are not appreciated because of the superior excellence of Beethoven's; and the limits of this little book forbid the enumeration of any but the best and most important works.

At this time, too, the pupil is again directed to the study of *études*, which serve, as it were, as a continuation of those previously practised; but no one collection of *études*, as they are put down in the following list, should be played through uninterruptedly, but rather single *études* from the different works alternately, in order to avoid one-sided mannerism.

A. For two Hands.

J. B. Cramer, *Études*, Cah. II. III. IV., Nos. 22-84. A selection of twenty-one excellent exercises from these three books, corrected and fingered, is contained in the second book of the author's edition of Cramer's *Études*, (by O. Ditson & Co., Boston). See § 36. This book contains only such *études* as are prominent for their mechanical and musical value.*

A. Schmitt, *Études*, op. 16, Cah. II. In this book there are some numbers which cannot be replaced by others from other collections of *études*; as, Nos. 6, 7, and 18 in C, No. 13 in E, and 28 in G. The others are less important.

Kalkbrenner, *Études*, op. 108. They form originally the second part of Kalkbrenner's Method, and are, with regard to difficulties, on a level with the more difficult ones of Cramer. The attention is particularly directed to a little *étude* in A minor, in the beginning of the work, where single fingers are constantly to be held down; moreover, to a larger one in E minor; also to a fuguetta in G, for the left hand alone, and an exercise on the mordent in G minor.

F. Ries, *Exercises*, op. 31. Among these exercises, which are, on the whole, to be counted among the most difficult, one in D is especially remarkable, written for the purpose of making the hands independent of each other. See what has been remarked on this subject in A. E. Müller's Method, Part I. § 47, of the edition referred to in this treatise.

M. Clementi, *Preludes et Exercices*, Cah. I. II. The most excellent work that has been written on practising scales. It requires, however, necessarily a previous full command over the scales in all parallel and contrary motions, and is to be made the basis only of the freest artistic development. Most of the exercises go in the fastest movement, without which the performer would miss the benefit intended by the author. The preludes being very easy, many have been misled to take the work at an earlier period, sometimes even for beginners.

Ign. Moscheles, *Studien*, (Studies,) op. 70, Book I. and II. As the work is intended originally to give higher perfection to players already finished, it has chiefly to do with musical elocution, (playing with expression.) The composer deviates very perceptibly, in this respect, from the form of *études* heretofore customary, (as those of Cramer,) and has certainly united the beautiful with the useful. The better *études* of the first book, which is almost throughout worthy of recommendation, are easily recognized; in the second, especially No. 13 in D, 18 in F sharp, 19 in A, 22 in E, are valuable, (the two last for exchanging fingers.) It is a pity that there is sometimes more than one fingering given above the same notes, which only perplexes the pupil; moreover, the fingering frequently lacks the necessary simplicity, certainty, and consistency. It has always been the author's opinion that only one fingering, selected with the greatest possible care, should be given; this would enable the pupil, by comparing different passages thus carefully marked, to find much more easily

* For such as may possess the complete *études* of J. B. Cramer, (eighty-four in all,) we here mark down the order in which these twenty-one *études* of the II., III., and IV. books have been selected, and, with greatly improved fingering, arranged by our author. They are, Nos. 22, 23, 33, 37, 38, 24, 32, 31, 27, 64, 45, 22, 64, 46, 69, 77, 39, 40, 79, 81.—Ta.

for himself a sure and universal principle of fingering. The addition of a second mode of fingering is only appropriate when the first requires too wide an extension of the fingers,—which may be obviated for small hands by passing fingers under and over,—or when musical elocution, especially in regard to rhythm, might profit by it.

L. v. Beethoven, Sonatas, op. 2, Nos. 1-3, the second of which, in A, is perhaps the least practical for instruction. Sonata, op. 7, in Eb. Sonata, op. 13, (*Pathétique*), C minor. Sonata, op. 22, in Bb. Sonata, op. 26, in Ab. Sonata, op. 27, (*quasi una Fantasia*), in C sharp minor. Sonatas, op. 29, (or 31,) No. 1, in G, and No. 2, in D minor.

F. Schubert, *Fantaisie*, *Andante*, *Menuetto* and *Allegretto*, op. 78.

B. For four Hands.

Onslow, Grand Sonata, op. 7, in E minor. Grand Sonata, op. 22, in F. minor.

Moscheles, Grand Sonata, op. 47, in Eb.

Hummel, Grand Sonata, op. 92, in Ab.

C. Czerny, Grand Sonata, op. 10, in C minor.

Mayseder, Grand Duo, (*D'après le Trio*, arr. par C. Czerny, op. 34, in Bb.

F. Schubert, Grand Duo, (*D'après le Quintet*, arr. par J. Czerny,) op. 114, in A.

The richest mine, however, is to be found in *F. Schubert's* original compositions for four hands, who cultivated this field of musical literature most extensively. It would be superfluous here to enumerate those compositions, as each one has its peculiar value and each is more excellent than the preceding. As the pupil has, until now, in most of his pieces for four hands, played the first or upper part, it will not be inappropriate to give him now the second part to play, that he may learn how to accompany well. To do this, he is not only to enter into the other player's, or singer's manner of expression, but he has also to learn how to subordinate the accompaniment to the principal part without injuring the clear accentuation.

Of arrangements, suitable to this period, are to be recommended the

Symphonies of Beethoven. No. 1, in C, (by Zulehner); No. 2, in D, (by Mockwitz); No. 3, *Eroica*, in Eb, (by A. E. Müller); No. 4, in Bb, (by Watts); No. 5, in C minor, (by F. Schneider); No. 6, *Pastorale*, in F, (by Mockwitz); No. 7, in A; No. 8, in F; No. 9, with chorus, in D minor, (by C. Czerny.) The pupil may not so much study them, but read them at sight. Next to these, the following are the most interesting productions of this form:

F. Schubert, Symphony, in C.

Spohr, Symphony, in F minor, (*Weihe der Töne—Consecration of the Tones*.)

R. Schumann, two Symphonies, in Bb and C.

Besides these symphonies, the following Overtures belong here: *Vampir*, by Lindpaintner; *Water Carrier*, by Cherubini; *Euryanthe*, by Weber; *Jessonda*, by Spohr; *Edmont*, *Fidelio*, *Coriolanus*, and *Leonore* (No. 3), by Beethoven; *Midsummer Night's Dream* and *Helvides*, by Mendelssohn.

(Conclusion next week.)

THE "TROVATORE" BUCKLEYIFIED.—We do not know when we have had a more hearty laugh than we had last evening, over the catastrophe of the "Trovatore" of Verdi, as personified by the Buckley brothers, and presented at the Amphitheatre. One thing can be said of this way of doing the opera, it makes the plot, the story, the meaning of the thing much more plain, clear and comprehensible than do the French or the Italian versions. That *Manrico* is not the son of *Azucena*, but the brother of the *Count*, and that it was somebody else and not *Manrico* that was burnt, before, it was always difficult to satisfy us, from all and any thing we could gather from the performance of the opera. But lo! the Ethiopian version, instead of making the matter darker, as would naturally be anticipated, makes the whole thing perfectly diaphanous. The most careless observer, though a fool in such matters, can see through it as clearly as through a crystal.

But the catastrophe! The admirable poetical, historical and moral justice with which, poor *Manrico* having been cooked by his brother, all the rest of the *dramatis personæ*, like so many *Shadrachs*, *Meschechs* and *Abenegos*, are also doomed to suffer incineration, strikes the beholder with irrepressible admiration. We remember of but one parallel instance in the whole range of the drama, one of equal extent of mortality in the closing scene. Of course, we shall be universally understood as referring to a tragedy called "Hamlet," written some centuries ago by one Shakespeare.

A good deal of the best part of the music of the "Trovatore" is sung in this travesty. The "Misere," or tower scene, in the last act, was very justly and creditably rendered. Miss Gould evinced the possession of talent and ability which would procure

for her popularity on the legitimate lyric stage. She does her several difficult *morceaux* very well, indeed. Swaine Buckley, as *Manrico*, sings the song in the tower very sweetly and with great effect. Bishop, as the *Count*, is the very essence of burlesque.—*New Orleans Picayune*.

For Dwight's Journal of Music.

Hints on Organ Playing.

1. ON ORGAN TOUCH.

That great bugbear, "organ touch," not seldom considered more as a natural gift than as a thing acquired by diligent study, is certainly an interesting theme to write about—could writing do it any justice.

The Organ-touch is generally said to be the reverse of, or at least entirely different from, the Piano-touch. I say, as far as the touch (or the manner of striking the keys) is concerned, No! The keys, in Piano, as well as Organ playing, have to be struck suddenly and decidedly; there is no such thing as pressing down, if by pressing any lesser degree of velocity in getting the keys down is meant. A prompt, sudden striking of the organ keys cannot produce a piano-like effect of the organ, but will insure a prompt speaking of the pipes (especially of the "reeds"), a desirable attribute in organ playing. It is, therefore, not so much the manner of striking or touching the keys which makes a good organ-touch, but rather the manner of taking the fingers off the keys, or the perfect control of the player over his fingers; 1st, in holding each note to its full value of time, and 2d, in playing passages of single notes, as well as of chords, in such a smooth *legato* style, that one note follows the other without any interruption of sound, just as in walking, one foot is not raised until the other reaches *terra firma*. A proper *legato* playing will insure a good organ-like effect; and a student, who has gained so much control over his fingers as to raise them at the right moment, has conquered the true Organ-touch.

2. ORGAN STYLE. "GIVING OUT THE TUNE."

If there are wrong conceptions abroad of the nature of the Organ-touch, it has been my lot to observe that true Organ Style is more generally and more grossly misunderstood. According to very generally prevailing notions, an organist seems never to be permitted to strike the same chord or even the same note twice in immediate succession; such performance would be considered, it seems, as profanity and a violation of "organ style." Before practically proving the absurdity of such a style, I remark, that, although I am writing for the benefit of students of the Organ, yet I am compelled to say that not a few players of pretensions seem to labor under this false idea of playing; for not only were all my pupils taught so by all their former teachers, but I have with but few exceptions, even in some "leading church," heard tunes given out in the following style:

Federal Street.



Now, I ask in the name of common sense, whether here is not too much of the good thing "legato;"—whether it is not censurable in the last degree to despoil a piece of music of the great beauties: rhythm, movement,—and give simply the naked harmonic skeleton of it? Is the Organ only fit for the display

of Harmony? are its tones not capable of Melody also? And, supposing that less familiar tunes were given out in the above style, what good would it do to a congregation or a choir? Could any congregation get even a mere glimpse of the Melody to be sung, or could a choir get any distinct impression of the movement? What, beyond giving the mere pitch, can be the use of "giving out" a tune in such a manner? Does not he who ought first to appreciate the dignity and usefulness of his instrument, thus render it a mere pitch-pipe?

That I may not be misunderstood to recommend *staccato* playing, or even playing a tune at all times, "just as it is written," I will say: beginners and all those who are not fully conversant with the rules of Harmony, will do best to play "legato," but strike every note nevertheless. The following manner of playing "Federal Street," when giving it out, will more fully explain my views in this case:



While I recommend this manner of playing when "giving out," I mention in conclusion that the uniform rule for playing to congregational singing, will be: Play as written! The playing to a well drilled choir may admit of some modifications, which to point out, however, so as to exhaust all cases, would require too much space. JOHN ZUNDL.

Brooklyn, N. Y.

Field and Clementi.*

JOHN FIELD was born on the 26th July, 1782, in Dublin, where his father played the violin in the orchestra of the theatre. The first instruction he had on the pianoforte was given him by his grandfather, an organist. Subsequently, he became the pupil of Muzio Clementi, whom the French used jokingly to call the "Papa of pianoforte players." As a youth—after having spent his boyhood in rather an idle manner—he accompanied Clementi in his travels, and excited the greatest admiration by his playing, especially in Vienna. In 1803, Clementi took his pupil with him to St. Petersburg, where he lived in a most retired manner, occupying a couple of small rooms, looking out into the courtyard of the Hotel de Paris. Here Clementi gave lessons on his instrument from morning to night, at five-and-twenty roubles a lesson. As long as he was himself thus employed, he carefully avoided directing attention to the talent of his pupil, to whom only a very subordinate part was allotted at the concert of Mad. Mara. Field's parents had paid Clementi beforehand one hundred pounds, the sum agreed on for Field's board and education, but the young musician had great difficulty in getting a pair of boots mended, and when, on one occasion, as he was travelling between Narva and St. Petersburg, he lost his hat, he had to wait more than a month before the strict "Papa" would give him five roubles for a new one, and, during this period, the young man had to stop in-doors, his only resource being the piano. Clementi did not purchase even for himself any warm clothing for the winter, so that it is almost superfluous to say that Field got none. His food, too, was, thanks to his master's avarice, of the most simple kind, consisting of tea, bread, butter, cheese, &c., all of which articles he was himself obliged to fetch from the provision booth (*lawken*.)

At the English Club, where Clementi generally received five hundred roubles for the share he took in the evening's entertainment, he was once unable to attend on account of indisposition, and so he sent

* From a biographical sketch by E. Gerber, in the *Vienna Recensionen*. Most of the facts related were communicated by F. A. Gebhard, now eighty years of age, who still resides at Moscow. He is on the pension list of the Imperial Theatre, and was a friend of Field for three and thirty years.

John Field. The young man was welcomed in a friendly manner by his countrymen, who did not miss the "papa of pianofortes." Field handed over to his master the five hundred roubles he had received, and Clementi did not make him a present of even one. Field could never go to the theatre, except on one occasion, when Clementi took him into the orchestra, because it cost nothing.

The time for Clementi's departure was approaching. One evening, Field accompanied his master for the purpose of being introduced to Mademoiselle Demidoff, one of the latter's pupils. Field met a small and select circle, and was, at last, prevailed on by the young and beautiful Mademoiselle Demidoff, to sit down to the piano. Every one was enchanted with his playing. His youthful and modest manner, his strong, slim form, his noble features, his large blue eyes, and his head of light, curly hair, all enlisted the sympathies of his audience in his behalf.

Field now became the young lady's instructor. Having again enhanced the enjoyment of a soirée at the English Club by playing for Clementi, he wanted to spend the proceeds in giving an entertainment to his young artistic colleagues. This occasioned a violent altercation between him and his master, but it ended in his having to hand over the five hundred roubles.

Field now determined to find some mode of re-vengeing himself.

The day previous to Clementi's departure, (1804) he invited his young friends, about twenty-five in number, to a grand dinner at his hotel. Before his master left the house, Field hurried to the landlord and informed him that Clementi had resolved on giving, that day, a farewell dinner, with the best wines, to a party of twenty. The landlord was astonished at the liberality of the miserly "Papa" Clementi, who had never before once dined in his establishment, and as Clementi, at that moment, entered the room on his way out, Field said hurriedly to him: "It is all right, Mr. Clementi, it is not—the landlord is to give you to-morrow morning the bill for what has been ordered?" "Yes, yes," grunted Clementi, as he hastily slipped out of the house, for it had been agreed between the two that Field, in consideration of his performance the previous day, was to have a dinner and coffee afterwards at Clementi's expense.

The guests assembled, ate, joked, and enjoyed themselves greatly. According to his custom, it was late before Clementi returned. The following morning, the landlord greeted him with the bill. Clementi jumped up, stormed, raved, and wanted to thrash Field. But it was all no good; he was obliged to pay.

During his long illness, a lady asked Field: "Are you a Roman Catholic or a Calvinist?" "Madame," he answered, smiling blandly, "je suis Claviciniste."

John Field died at Moscow on the 11th January, 1837.—*London Mus. World*.

Mozart—Child and Man.

(Continued from page 228.)

No. 43.

Wolfgang Am. Mozart to his Sister.

Milan, January 26, 1770.

I rejoice with all my heart that you should have been so much amused at the sledging party you describe, and I would wish you a thousand opportunities of amusement, that your life might be passed in joy. There is one thing, however, which grieves me, which is that you should have allowed that poor M. de Moelk to suffer and sigh so, and that you did not mount the sledge beside him, that he might have had a chance of upsetting himself with you. How many handkerchiefs must he have used up on that day to wipe up the tears which you must have caused him to shed. It is probable that he may have ingurgitated, before coming, three ounces of tartar to purify himself. I know of no news, unless it be that M. Gellert,* the poet of Leipsic, is dead, and that since his death he hath made no more verses. Just before commencing this letter I finished an air of *Demetrio*, which begins thus:

"Misero tu no sei
Tu spieghi il tuo dolore.
E se non desti amore
Ritrovi almen pietà,
Misera ben non io
Che nel segreto laccio
Amo, non spero e taccio
E l'idol mio non sà."

The opera at Mantua was fine. They played *Demetrio*. The *prima donna* sings well, but she can scarcely be heard. But for seeing her gesticulate one might believe she was not singing, for she does not know how to open her mouth, and a mere breath ce-

comes from it: but this is no new matter for us. The *seconda donna* looks like a grenadier; she has the voice of one, but does not sing badly, however, for a woman who is a novice. *Il primo uomo il musico* sings well, but with an unequal voice. He calls himself Casselli.* *Il secondo uomo* is old. I can't bear him. The tenor is named Ottini; he does not acquit himself ill, but keeps up with difficulty, like all Italian tenors. He is our friend. I do not know the name of the second. He is young yet, but that is not a very rare quality. *Primo ballerino*, good; *Prima ballerina*, good; and they say she is not at all coy; as for me I have not seen her close. The rest are as they all are. There is a *grottesco* who skips and capers wonderfully but who cannot write as well as I; the orchestra is passable. That at Cremona is better. The first violin is named Spagnoletta. *Prima donna* not bad; old as the devil, as I fancy; she sings less well than she plays; she is the wife of a violinist who is one of the orchestra, and her name is Masci. The opera was entitled: *La Clemenza di Tito*. *Seconda donna*, not bad, young, but nothing extraordinary. *Primo uomo, musico*, Cicognani, an agreeable voice and a fine cantabile. The two other *castrati*, young and passable. The tenor's name is *Non lo so*; he has an agreeable person and resembles Leroi of Vienna. *Ballerino primo* good, and a great tall devil, plus a danseuse who does not caper badly; what a *capo d'opera*! a good creature on and off the stage. The rest as the rest is everywhere.

I have not much to tell you about Milan. We have not yet been to the Opera. We heard that the new opera has not succeeded. The *primo uomo*, Aprilò,† sings well and has a fine voice, very equal. We heard him in a church where there was a grand festival.

Madame Piccinelli of Paris, who sings at our concert, plays at the opera. M. Pick, who danced at Vienna, dances here. The opera is called *Didone Abandonnata*, and soon will not be played any more. Signor Picini, who is writing the next opera, is here. I have heard that his opera will be called *Cesare in Egitto*.

Wolfgang von Mozart,
Noble of Hochenthal.

PROGRAMME OF A CONCERT GIVEN BY MOZART AT MANTUA.

Programme of musical compositions which will be executed at the public concert of the Philharmonic Academy of Mantua, on the 16th of January, 1770, in the evening, on the occasion of the visit of the very youthful and very skilled Signor Amadeo Mozart, aged fourteen years.

1. Symphony composed by Signor Amadeo Mozart.
2. Concerto on the harpsichord, executed at first sight by the same.
3. Air, sung by a professor.
4. Sonata for the harpsichord, executed at first sight by young Mozart, and repeated, with variations of his own composition, in a different key from the first.
5. Violin concerto by a professor.
6. Air improvised and sung immediately by Signor Amadeo, with harpsichord accompaniment to words written expressly, and not before seen by the composer.
7. Another sonata for the harpsichord, composed and executed by the same, on a motive proposed extempore by the first violin.
8. Concerto for the hautbois by a professor.
9. Fugue composed and executed by Signor Amadeo on the harpsichord, and carried through completely, according to the laws of counterpoint, upon a simple theme proposed extempore.
10. Symphony executed on the harpsichord by the same, with all the orchestral parts, from the violin part alone, placed before him without previous acquaintance.
11. Duo by two professors.
12. Trio, in which young Amadeo will play a part extempore.
13. Symphony composed by the same.

(To be continued.)

* A tenor whose career was of the longest on record. He appeared first at Milan in 1733.
† Born in the kingdom of Naples, 1746, one of the masters of Cimarosa.

MUSIC ABROAD.

Paris.

The Grand Opéra is doing nothing worthy of notice, but at the Opéra-Comique an important event has taken place in the shape of Madame Marie Cabel's *reentrée*, and the revival, for that occasion, of *L'Etoile du Nord*. The house was crammed to the

ceiling, and the charming Catharine was received with unbounded applause, in which the *bras publique* beat the *claque* hollow. The opera has lost nothing in the favor of the Parisians, and it was listened to throughout with scarcely less enthusiasm than when its brilliant and highly-colored music first charmed their ears. The execution was, on the whole, satisfactory. Faure resumed the part of Peter, so well suited to his powers, and in which it would be difficult to surpass him. Both he and Cabel were recalled at the fall of the curtain. The new opera of *La Pagode* is still delayed through the indisposition of Madlle. Bousquet. Meanwhile, Ambrose Thomas's *Songe d'une Nuit d'Ete* is to be revived for the first appearance of Madlle. Montrose, and the part of the "divine Williams" is to devolve this time on Montaubry. Shakspeare the hero of an opéra-comique! The Swan of Avon uttering the trills and flourishes of a French bird-organ! Were our Shakspeare worshippers as sincere as they are quarrelsome, they would cease to squabble over poor Collier's folio, and unite to make this a *casus belli*, offering, like the French colonels, to fetch the desecrators out of their infamous dens. But to proceed with my news—Limnander's *Les Blancs et les Bleus* has been put into rehearsal, and a great deal is expected of this new work. Jourdan, Troy, and Madlle Wertheimer are to appear in the principal parts, and Madlle. Bousquet will inherit the part originally destined to poor Madlle. Breuillé. The part of the *colporteur*, the hinge on which the whole turns, is to be entrusted to Ambrose.

The Théâtre Lyrique, which since its re-opening this season has done little to attract the public very powerfully, gives signs of more vigorous action for the future. M. Gounad's *Faust* was revived the other day, and, strange as it may appear, the public seemed to take to it. The phenomenon is due, no doubt to a large extent, to the charms of Mad. Carvalho's admirable singing and acting, that lady having reappeared on her native stage, with her blushing London honors thick upon her, in the part of Marguerite, the music of which she sings with all that perfection of taste and intelligent grace which belong to her. She is, by the way, as sparing of ornament in this part as in others she is prodigally lavish, producing her effects by the force of simplicity and *naïf* grace, and, when the situation demands it, by the breadth and energy of her expression. Guardi, who was to have made his *début* last winter in *Faust*, has now assumed the part, but with no very striking success. He is, in spite of his name, a Frenchman, is handsome in person, and possesses a voice of considerable compass and power, which he is, however, not content to use within the limits of nature, but forces it according to a foolish practice but too common with the singers of the modern school, thus giving a tremulous and otherwise disagreeable character to the sound. He is in other respects promising, and, avoiding this fault, with study and experience may take a respectable position. The Bouffes-Parisiens are open again in the Rue Choiseul. Madlle. Tautin made her re-appearance in *Le Mari à la Porte*. *Geneviève de Brabant*, from which great fun is anticipated, is, as they say in English bills, "in active preparation."—*Cor. London Musical World*, Sept. 24.

London.

The musical features of the ensuing autumn are still hidden in the womb of conjecture. It is not yet even known whether M. Jullien's concerts will take place, although there has been considerable talk about some arrangement between the "Man of the People" and Mr. E. T. Smith, for Drury Lane Theatre. That Drury Lane is, of all places, the place for M. Jullien, there can hardly be a doubt. He never was so brilliant anywhere else, except at old Covent Garden, before that was turned into the Royal Italian Opera—the late Royal Italian Opera, which was destroyed by fire. No one less than M. Jullien can dispense with elbow-room.

About a younger institution than the Jullien promenade—the Monday Popular Concerts—there is no kind of uncertainty. Early in November the quartets, sonatas, and other instrumental works of the great masters, relieved by just enough of vocal music to impart variety without modifying the professed character of the entertainment, will be heard from week to week. The Monday Popular Concerts have opened a new field of recreation to the general public. Such an enterprise was as original as it was bold. Scarcely any one at first believed in the possibility of its ultimate success; but the results showed that the anticipations of the founders sprang from a truer instinct of the popular mind. There never was a greater or a worthier success. The people flocked to St. James's Hall, enjoyed the quartets, quintets, and other pieces (which had been maligned as incapable of understanding) with the heartiest relish.

* Celebrated for his fables and tales. Born at Hainichen in Saxony in 1716; died at Leipsic in 1790.

The concerts, in short, became a general topic; their hebdomadal re-occurrence was looked forward to with eagerness; and the tones swept from the lyre of the most gifted masters (to parody Charles Lamb) "Made Monday night the sweetest of the week."

If M. Jullien thunders for six days uninterruptedly, and each successive Monday brings the more delicate strains of the *musica di camera*, the autumn and early winter will be fruitful enough in harmony.

The sacred Harmonic Society will, of course, be on the alert, and make its thousand voices heard from interval to interval, with such effect as almost to engender a belief that Exeter Hall is really a musical hall instead of an enormous conventicle. Will the Sacred Harmonic Society bring out any novelty? There is M. Hiller's *Saul* for example; and an oratorio by Herr Molique is spoken of as all but finished.

All well-wishers of Mr. Henry Leslie and his excellent choir (and they are legion) will be glad to know that the Chief has determined on giving up the "prize" system, which was essentially a miscalculation. Here, too, will be musical food for the dull months, Mr. Leslie being in the habit of anticipating Christmas. We have heard talk of some interesting revivals, and among the rest a specimen or two from the elder Italian composers, Palestrina of course among the number. Why should not Jomelli's "Miserere" be tried? Handel's Funeral Anthem was not found too sombre, and Jomelli has the right sort of stuff in him. "The opera was fine; it was Jomelli's"—says Mozart, in one of his letters from Italy. That brief sentence should have been a passport to future ages.—*Musical World*.

GLOUCESTER MUSICAL FESTIVAL.—The Gloucester Festival was established nearly a century and a half ago, in aid of the funds of "the Charity for the Relief of Widows and Orphans of the Clergy" of the three dioceses of Worcester, Hereford, and Gloucester. The inauguration, as usual, commenced with full service in the Cathedral, on Tuesday morning, the 6th of September. About 300 performers were congregated, who, being all of a superior class, produced effects as pleasing, if not as powerful, as a much larger body of musicians. The service was opened with an organ voluntary, and the preces and responses, as of old, were Tallis's, and produced the usual grand and impressive effect. The collection at the doors amounted to £203 14s 8d, thereby exceeding the first morning of the last Gloucester Festival by £40. The great musical feature of the first morning performance was the *Dettingen Te Deum* of Handel, which is invariably given. It went off, on the whole admirably. The anthems were Mendelssohn's "As the hart pants," and Atwood's "Coronation anthem."

On Tuesday evening, the first secular concert took place. The programme was not of undue length, and was still shortened by the omission of three pieces for which Mr. S. Reeves had been set down. His absence was explained to have arisen from a severe cold, increased by a wet journey. The first part of the concert consisted of a selection from *Don Giovanni*, in which Madame Clara Novello, Mlle. Titiens, Miss Dolby, Signori Giuglini, Belletti, and Badiali took part. The second part was composed chiefly of English songs, and the whole terminated at eleven o'clock. Most of the company remained two or three hours longer to participate in the dance which always follows the first concert at Gloucester.

Wednesday morning's performance was Mendelssohn's ever attractive oratorio, *Elijah*, which drew together a large attendance. Mr. S. Reeves, to the great gratification of the audience, was present. The principal soprano music was sung to admiration by Mme. Novello, the prop of the oratorios at these festivals. Miss Dolby also sang in her usual correct style. Sig. Belletti performed the part of Elijah with great talent and effect, though he wanted the true English feeling which others have given to this music. Mrs. Hepworth, Miss Lascelles, Messrs. Montem Smith, Hunt and Thomas, also took part in the oratorio.

At the evening concert on Wednesday, Sterndale Bennett's *May Queen* formed the first part, and was performed admirably. The principal solo parts were sung by Mrs. Clare Hepworth, Miss Lascelles, Mr. S. Reeves and Mr. Thomas. The second portion of the concert consisted of a miscellaneous selection from different sources. Mr. Reeves, whose name was announced for a ballad, had left the concert-room, owing to indisposition, and his absence gave rise to some disturbance. (See last week's paper.)

Mlle. Titiens, Miss Dolby, Sig. Giuglini, Belletti, and Vialletti, also joined in the second part of the concert.

On Thursday morning, there were three attractive pieces in the sacred performance, viz: *Engedi*, (the "Mount of Olives"), Rossi's *Stabat Mater*, and Spohr's *Last Judgment*. Mr. S. Reeves, being actually confined to his bed, was unable to appear, and the music allotted to him was sung by Mr. M. Smith.

Mme. Novello surpassed herself in all the principal soprano music, and never was her magnificent voice heard to greater perfection. The other solo parts were sustained by Mrs. Hepworth, Miss Lascelles, Mr. M. Smith, and Mr. Thomas, who contributed to render this a most successful performance.

The third and last evening concert included a variety of miscellaneous pieces, and the audience were much gratified with the selection. Miss Summerhayes, a young pianist of great promise, was received with every manifestation of delight, and was encored in Wallace's fantasia on "Robin Adair." The singers were the same as on the previous occasion.

On Friday morning, the *Messiah* attracted one of the largest audiences ever assembled in Gloucester Cathedral, and the performance was probably the best during the week. All the singers were at their post, including Mr. S. Reeves, who had been able in a great measure to recover his powers. The choruses, sung by the united choirs of Gloucester, Worcester, and Hereford, were marked by their usual precision, and great pains had evidently been taken to render their part in the performance altogether perfect.

The following is an account of the numbers that have attended the performance during the week:—Tuesday morning (Cathedral), 1700; evening concert, 415; Wednesday morning, 1450; evening, 350; Thursday morning, 1546; evening, 642; Friday morning, 2800. The collections were as follow:—Tuesday, £201 1s. 6d. Wednesday, £161 11s. 4d. Thursday, £214 3s. 6d. Friday, £456 18s. 11d. Total, £1033 15s. 3d.

Dwight's Journal of Music.

BOSTON, OCT. 22, 1859.

MUSIC IN THIS NUMBER. — *Kyrie a Capella*, by ROBERT FRANK, concluded.

Second Afternoon Concert.

THE ORCHESTRAL UNION had again a moderately large audience, last Wednesday, mixed of the usual proportion, of earnest or at least respectful listeners, and of those (*ladies* they are supposed to be) who, not regardless of proprieties and of the rights of others, accompany the music with the laughing gabble of their own interesting voices. Still the Symphony found a great majority of most attentive and delighted listeners, and seems to have become as indispensable a popular feature in the programmes, as the polka and the arrangements from well known operas. This time again the selection was a rich and choice one for an afternoon; as follows:

1. Symphony. In G minor.....Mozart.
2. Waltz. Malblumchen.....Hersog.
3. Overture. Egmont.....Beethoven.
4. Trilch Trach Polka.....Strauss.
5. Reminiscences of Tannhauser.....Hamm.
6. Allegretto. From 8th Symphony.....Beethoven.
7. March. Star of the North.....Meyerbeer.

With none of the majesty and greatness of the "Jupiter," the Symphony in G minor is almost as interesting a work of Mozart, one of the loveliest and most perfect of his inspirations,—one of those creations which gives evidence enough that it must have sprung up in his imaginative brain a complete whole, all at once, as he says in that famous letter of his to the Baron, in which he describes his manner of composing. In one of these orchestral works of Mozart you are sure to enjoy a mellowness and lusciousness as of some choicest fruit at the precise moment of its perfect ripeness. The melodic phrases wind in and out subtle grace and symmetry, and the tone-colors with are all blended in harmonious beauty which you can as little criticize as you could a rich sunset sky. Nothing but very rough and bungling execution could make it otherwise. From this, happily, it is quite safe with such an orchestra and under Zerrahn's baton. But, much as we enjoyed the beauty of the first movement especially,

we felt that it was capable of finer phrasing and more delicate shading in many parts.

The *Egmont* overture only needed a greater body of strings to make the fire and vigor of its dramatic inspiration fully felt. As it was, it was very impressive. We hope its pendant, the *Coriolanus* overture, which is still more wonderful, will find a place upon the programmes of the season.

The Opera.

By far the finest and most interesting prima donna of the troupe, the charming little Madame COLSON, was reserved for the two concluding performances of Mr. Strakosch's short season. And then she appeared in pieces and in circumstances which afforded but a tantalizing taste of her. On Friday night in *Martha*, for a satisfactory performance of which this company had already proved itself incompetent in the want of lively representatives of the two important parts of Nancy and Plunkett. As it was, (the music having already worn itself threadbare) the whole charm must have been in the never-failing grace and naturalness of action, and the refined, artistic singing of Mme. Colson. Both as singer and as actress she is always an artist and a lady on the stage,—always satisfying and never overdoing, whether in sparkling humor or in pathos. This we take for granted as to *Martha*, for we did not hear it.

In the closing Matinée of Saturday, she appeared in *La Traviata*, singing and acting the part with rare perfection. Her voice is a fine and silvery one, is very clear and penetrating, musical in equality and evenly developed, very flexible and most artistically trained. Song and action are one with her, so easy is her singing and so informed with expression. There is only too much of the tremble, the fashionable "wobble" in her voice; and so it was with Mme. Gassier. But what a wretched, poverty-stricken, trivial affair the opera itself is musically!

And this time it was hurriedly and meanly put upon the stage, reduced to the most meagre outline. Doors would not open when the flushed singer would rush out to cover himself from the terrible storm of applause after a great effort; the ball-room scene was empty of bystanders when the masqueraders, with their childish, hum drum tunes, came in to entertain them; scenes hitched in the shitting, and all was at sixes and sevens. This made it unfortunate for the debut of the young American tenor, Mr. SQUIRES, who in spite of all these drawbacks really achieved a very considerable measure of success. His voice lacks power and endurance, but it is singularly sweet and musical, and modulated for the most part with most delicate expression. In some passages it seemed to summon up power and make itself quite telling; but oftener its sound was almost lost amid the unreasonable and coarse noise of the orchestra. Mr. Squires is what is called a *tenore di grazia*, a delicate and graceful tenor, as distinguished from the manly *tenore robusto*. He must be a charming parlor singer; nor will he, it would seem, after sufficient practice, lack the power to carry through a part upon the stage effectively. In personal presence and movement he is agreeable and gentlemanly, but naturally he was somewhat restrained in action by the embarrassment of such a debut. He promises to become a real accession to the list of operatic ten-

ors. — AMODIO did the paternal dignity and pathos, somewhat hoarsely.

In the first scene of *La Favorita*, which followed, we were glad of a better opportunity to hear the robust tenor of Sig. STIGELLI. He has made a sensation here, and, as usual in the first surprise of such experiences, his praise has been overdone. He certainly sang *Spirto gentil* admirably, with sustained richness of chest tone even to the highest notes, and with real fervor; but it is idle to pronounce his singing "equal to that of Mario and Salvi!" Throughout, his singing and his action were manly and impressive, without that grotesque overdoing which we remarked in *Lucia*. Mme. STRAKOSCH exhibited some fine dramatic power of voice and action in the part of Leonora.

Between the plays, Miss FAY, of Boston, won great applause by her singing of the aria, *Caro nome*, &c., from *Rigoletto*. It had not the fine, delicate expression of Mme. Biscaccianti, but it showed, in higher perfection than before, that rare flexibility and even development of a clear and bird-like voice, and that easy execution which have made her distinguished in the concert room.

The richest part of the *Matinée* was perhaps the perusal of the remarkable printed document which was thrust into the hands of the audience, and which proved to be the Napoleonic manifesto of the Management, making the dear public privy to all the imperial policy and plans for the forthcoming operatic season. The announcement of the union between Ullman and Strakosch is made with the solemnity of a Villafranca treaty, thus:

The new features of the present season may be epitomized as follows:

FIRST.—The union between B. Ullman and Maurice Strakosch.

SECOND.—The kindly support given to them by some of the stockholders of the Academy of Music, in New York.

THIRD.—The system pursued in the engagement of new artists.

FOURTH.—The production of a number of new Operas and the revival of others that have been heretofore popular, with an entirely new mise en scene.

The union between Messrs. Ullman and Strakosch is a step that will consolidate the stability (!) of the Opera in America. Since Maretzek became the Manager of the great Opera House in Havana, they have had the sole control of Opera in the United States. Although personally they have had the most friendly feelings towards each other, yet the fact of the existence of two different companies, possessing the same repertoire, and wishing to play in the same cities, &c., &c., has interfered more with their own success, as well as that of the Opera, than the general public are aware. Their association has already enabled them to unite all the talent in one company, to organize the orchestra and chorus in a manner more complete and perfect than it ever has been before. By devoting their combined attention to one common object they have no doubt they will be able to promote their own interests, while the public will be gainers in every respect.

But the richest portion of the Manifesto is what follows:

The Directors now approach a subject of great importance—viz.: the system they have adopted in the engagement of new artists. Until now no manager has considered his season safe unless he was able to get some London celebrity. So far has this idea obtained possession of them, that it has been a matter of secondary importance whether that reputation was borne out by artistic merit and justified by what the artist "is," and not by what he "was." In several instances the Manager has paid very large sums for the engagement of an artist, whose name certainly filled the Opera House for one or two nights, but whose salary for the balance of the season kept the managers in a continual embarrassment. The Directors need only allude amongst others to Mr. Formes, who drew on his opening night \$3,000, and took his leave before a house of little over \$600; besides occasioning a loss of over several hundred dollars, whenever he was put up as the attraction. So well do artists

know the value American managers are wont to place upon a London or Paris reputation, that many sing for years in London at a nominal salary, for the purpose of obtaining an engagement in America, which, after a few months' service, leaves them in affluent circumstances. They actually make their fortunes when their voices are gone, and when they could obtain no first class European engagement.

The Directors believe that the American public are quite able to judge for themselves, without requiring the endorsement of London or Paris. Facts tend to prove that most artists who came to London with an American reputation achieved there a success which took their most ardent American admirers by surprise. Malibran, Bosio, Castellan, Didieé, Graziani sung, and were appreciated in New York before they obtained their high position in Europe. To this list will assuredly be added Brignoli, whenever he thinks proper to accept the London or Paris engagements which are offered to him. To rely simply on artists from London and Paris, many of them with worn out voices, to pay them the exorbitant prices they or their managers ask, must ultimately tend to the ruin of the Opera in America and the American manager. From letters in the possession of the Directors it can be proved that Mlle. Piccolomini, a few months before she signed the engagement with Mr. Lumley, was willing to come to America for one-fifth of the salary they were obliged to pay last year for her services; yet they had not the courage to engage her, because she was unknown in America, having only sung in Italy.

Guided, therefore, by this experience, and fully convinced that young and fresh voices must henceforth be the order of the day, the Directors have determined to deviate from the old beaten track, and to obtain their artists from the same source from which the London managers get theirs. For this purpose Mr. Strakosch, whose thorough musical knowledge eminently qualified him for the undertaking, proceeded direct to Italy, and after hearing a great number of artists, he succeeded in engaging ten new singers, notwithstanding the competition from European managers, which, however, compelled him to pay somewhat higher prices than he expected.

Amongst the new artists whom Mr. Strakosch does not hesitate to recommend to public favor, are some, who, although still in all the freshness of their natural gifts, possess high Italian reputations, that have stood the test of numerous seasons at the principal Italian Opera houses, whilst the others are classed among the rising stars on the operatic horizon, and are pointed out as the probable successors to those who will soon be compelled by the gradual decline of their powers to forsake a field which they have so long and honorably occupied.

This skilful but transparent flattery of the American public prepares the announcement of the new singers, (we have already given their names) whom Mr. Strakosch has picked up in Europe, and whose fame, it would seem, is of the future, of which future we are graciously allowed to have the making. But there is hope where there is *Speranza*! We are more anxious to know what the operas will be. Much is promised as to new ones, and four are mentioned, from only one of which can we anticipate much pleasure, namely, Mozart's *Zauberflöte*. Of the others, two are by Verdi ("Sicilian Vespers" and "Aroldo"), and the third is Halévy's *La Juive*. CARL BERGMANN is to be conductor in the German Operas, and Signor MUZIO in the Italian.

Musical Chat-Chat.

The review of one of the famous Leipzig Gewandhaus Concert seasons, which we commenced translating in our last number, and propose to continue to the end of the twenty concerts, will certainly be read with interest by those who have followed up the orchestral concerts here at home, and who are by this time more or less familiar with most of the compositions mentioned. When we consider that the conductor of the concerts was MENDELSSOHN, and that the reviewer is ROBERT SCHUMANN, we may feel pretty sure that both the matter and the comments will furnish not a few good hints. Schumann's criticisms are brief, but often quite significant, abounding in little felicities of thought and expression, although they must suffer somewhat in translation.

We dropped in for a few moments upon the HANDEL and HAYDN SOCIETY, in their room under the Music Hall, last Sunday evening, and found them eagerly and carefully rehearsing some of those splendid choruses in Handel's "Samson," including one

or two which they have always hitherto omitted. "Let your celestial concerts all unite" rang out superbly. We trust they have many "celestial concerts" in store for us this coming winter; and that, among others, "Israel in Egypt" will be one in which "all" will heartily "unite" at last, in singing and in praising, despite the unbelief with which it was mal-treated and withdrawn last winter. . . . The Germans of Boston and its environs are busily engaged in preparations for the Schiller Festival, to which they mean to treat as many of the admirers of German Literature and Art, as they can reach by invitation, on the 10th of November. The exercises will take place in the Music Hall, which will be significantly decorated. The Orpheus will sing Schiller's "Ode to the Artists," as composed for men's voices by Mendelssohn, and the "Bacchus" Chorus from the *Antigone* by the same. Zerrahn's orchestra will play some noble overtures; and an address, in German, is expected from Dr. SOLGER; another, in English, from the Rev. Dr. F. H. HEDGE; and a poem, in German, from Professor SCHERR. In New York they are making most extensive arrangements for the celebration of this hundredth anniversary of the birth-day of the Poet whom all Germans love; the *Evening Post* says:

It will take place during three days, beginning on the 9th of November next, either at the German Theatre, Niblo's, or the Academy, which is to be appropriately decorated, and where tableaux from designs by the artists Leutze and Lang, from the leading works of the Poet, will be exhibited. Beethoven's Symphony, No. 9, will then be performed by seventy musicians, under the direction of Eisfeld, Anschütz, and Bergmann. Four addresses are next to be delivered, two in English and two in German, the former respectively by Mr. Bancroft and Mr. Bryant, and the latter by Dr. Schramm and Dr. Wiesner.

In the course of the day a statue of Schiller, by Karl Müller, will be inaugurated in the Central Park.

The Schiller Society in Marbach (Schiller's native town) is to be presented by the New York society with a prize poem, a medal and a programme of the Centenary in New York.

The *Home Journal* says DRAYTON'S "Parlor Operas" are a complete success in New York:

These little operas, or operettas, include a moral potion done up in a casket of brilliants. The music is confined to the most choice selections of noted composers, and the *libretto* is a domestic incident, told in a novel and attractive way. Persons who have visited the *Opera Comique*, or the *Variété*, in Paris, will have some idea of Mr. Drayton's opera; for he is the only person in the world who has fully translated the *naïveté*, grace, and humor of the French stage, in word and action, into English. Mr. Drayton is a student of the *Conservatoire de Musique*, in Paris. He was also the favorite pupil of Lablache and Pöschard, and he is really a thoroughly educated singer, according to the best standard of musical taste and acumen. He was born in Philadelphia, and educated as a topographical engineer. Having been called to Washington to pursue his profession, he was there considered one of the most gifted, and really the handsomest man in that gay capital; but a domestic affliction made him count all human gain and worldly ambition as a rope of sand, and he therefore gave himself up to the goddess of music. As the first American student at the Paris *Conservatoire*—he having thereby evinced a preference for the French school over the Italian—his musical education became an object of solicitude with the professors of that national institution, and no efforts were spared in his education. They found in Mr. Drayton a gifted and noble specimen of an American; and he was one of the principal favorites of the best families in Paris, such as Madame Lamartine, Madame Clark, and numerous others of the first class. At the close of Mr. Drayton's studies at the *Conservatoire*, he passed examination with marked encomiums from the principal professors in Paris, and the Minister of the Interior tendered him a *début* at the Imperial Opera, which he was most reluctantly obliged to decline. After concluding his engagements in France, which were contracted while a student, he went to England, where he has been the favorite and the fashion ever since, or up to his departure thence for this country.

The country swarms with opera singers, foreign and native, employed and unemployed. The following enumeration from the Philadelphia *Bulletin* is by no means complete, but will give an idea of the abundance of the article:

Here we have a list of newly imported artists, who belong to the Ullman-Strakosch-Maretzek troupe, that is to appear during the coming winter, in this city, as well as in New York and Boston.

Mlle. Speranza, a prima donna soprano, described as "young and beautiful."

Mlle. Crescimano, another prima donna soprano, of whose youth and beauty our report speaks not.

Mlle. Cruvelli, a contralto, sister of the great Cruvelli, now *la Baronne Vigier*.

Signor Gastano Ferri, a new and superior baritone.

Signor Susini, who sang here with Gridi and Mario, some years ago, and who has lately been fighting for Italian liberty.

Signor Beauchardé, a tenor of high reputation, who has sung successfully in London and Paris, as well as in Italy.

Signor Testi, another tenor, of whom we hear only that he is good.

In addition to all these we have in the country, in N. York, Philadelphia, Boston and elsewhere, a swarm of artists, some engaged and others without engagements, some of whom we name—Madame Gammagna, Mme. Gassier, Mme. Cortesi, Mme. Colon, Mlle. Fressolini, Mlle. Parodi, Mlle. Alaimo, Madame Strakosch, Miss Phillips, Mlle. Francesca Natali, Mlle. Agnes Natali, Miss Anna Wisler, Mme. Anna Bishop, Signors Brignoli, Stefani, Maccaferri, Sbriglio, Stighelli, Gassier, Amodio, Juncos, Ardavani, Coletti, and Gasparoni.

In addition to all these, we hear of a company that has been in Brazil, now in this country, but unemployed; and there are or soon will be, two companies of French artists, for the new Opera House and the old one in New Orleans. If the inferior artists, the supernumeraries, chorus singers, instrumental performers, and business men of all the opera companies could be enumerated, doubtless there would be a full regiment of opera people, chiefly composed of Italians and Germans—a foreign legion, devoted to the service of the almighty American dollar.

Why should not Choir Boys have their excursions, as well as other resounding companies, who make more noise to perhaps less purpose? The *Newport News* (a few weeks since) has this:

EXCURSION OF MR. TOURJEE'S JUVENILE CHOIR TO PROVIDENCE.—We made slight reference in our paper yesterday to the presence of Mr. Tourjee's Trinity church choir of lads on board the Perry. They made an excursion to Providence in the afternoon, and were received in Grace Church by the choir of St. Andrew's Church, also boys, under the Directorship of L. T. Downes, Esq. After the customary greetings, the two choirs sang several chants to Gregorian Tones, and psalms to the grand old chorals, *Te Deums*, &c., in some instances together and in others alternating, giving most excellent effect to the performance, and closing with that good old choral "Old Hundred." Rev. Mr. Henshaw, Rector of St. Andrew's church, then addressed the two choirs on the subject of their vocation, and the whole proceeded to the boat. It was a gratifying occasion to all who witnessed it, and it has already been suggested that there be at no distant day, a similar re-union of the boy-choirs of Newport, Providence, New York, and Boston at one of the above places.

The New Orleans manager, M. Boudousquie, has made up his *corps operatique*, the bulk of which we have already chronicled. The *Picayune* of the 13th ult., adds.

When we last wrote on this topic, he had not secured that important feature, a *tenore robusto*. We have now the satisfaction of informing the music loving public that that deficiency has been made up, and that in Mons. Eclairat we shall find our most exacting demands fully gratified. Besides him, Mons. Charles Petit, a pleasing *tenore léger*, and Mme. Berthilde Maréchal, *jeune première*, *première ingénuité*, and *seconde dugazon*, have been engaged, and now the new opera company may be considered complete.

Eighteen of Mons. Boudousquie's troupe were to leave Havre for this city on the Wurtemberg, on the 10th inst. On the 20th, fourteen of them will embark, at the same port, on the Bamberg, and six of them will come on the steamer Ocean Queen to New York, on the 12th of October.

Besides those already announced as forming the company of the Orleans theatre, we learn that Mons. Canonge has engaged Mme. Dalmont, *première chanteuse légère*, who has been a most successful Parisian artiste, Mdll. Girard, first dugazon of the Theatre Lyrique, Paris; Mons. Cabrel, premier tenor léger, from the Opera Comique; Mons. Gilbert, from the Odeon, a fine comic actor; Mons. Pourgand, from the Galette *premier rôle*; Mons. Mesmacre, second comic actor, from the Bonfies and the Theatre de Bruxelles; Mons. Dietrich, second bass, and Mons. Varnoult, decorateur.

Musical Correspondence.

CINCINNATI, OCT. 14.—The opening concert, for this season, of the Cecilia Society took place on Tuesday Evening, Oct. 11. The performance consisted of the first part of "Elijah," and we echo the sentiments of all who were present, when we say that it was a decided success, and reflected the highest credit upon the able director, Mr. F. L. RITTER.

Mme. RIVE (soprano) sang her part with consum-

mate ability, and in the duet between Elijah and the widow achieved a decided triumph. We regretted very much that the first part of the oratorio did not contain more alto parts, and thus afford more opportunity of admiring the fine organ of Miss FANNY M. RAYMOND. The part of Elijah, rendered by Mr. GARLICH, was sung in fine style, and with true artistic conception and fervor; giving evidence of a thorough appreciation on the part of the performer of the sublime passages with which this work abounds. The beautiful tenor aria, No. 3, was well sung by Mr. MEYER—an occasional tremor alone being observable, which doubtless, will be removed by more frequent appearance in public.

The choruses were admirably rendered, and with a decision and spirit which we have seldom seen excelled, exhibiting a marked improvement on some of the former concerts.

We are gratified to learn that the 2d part of "Elijah" will be brought out separately, and afterwards the entire oratorio.

The members of the society may justly congratulate themselves upon the unqualified success of the concert, and under the energetic management of Mr. Ritter are steadily progressing in the right direction.

We hope to be able to record still further triumphs during the coming winter. J. A. D.

NEW YORK, OCT. 18.—The opera season opened last night; but such a disastrous affair was seldom heard of in operatic annals. SPERANZA, the pretty young singer, had been advertised to make her debut in *Traviata*; but when the opera goers arrived at the Academy of Music, placards were thrust into their hands announcing a change of opera. Speranza, it appeared, was sick and could not sing. So CRESCIMANO, a prima donna, who was not to appear till the end of the week, took her place, and *Trovatore* was announced in place of *Traviata*. Quite a number of persons went away.

The large audience that remained were, however, subjected to another disappointment. AMODIO was as hoarse as a frog! The poor elephant couldn't sing a note! He made pantomimic gestures and hoarse whispers, but in his part in the final trio dropped even these demonstrations, and let the weak, attenuated accompaniment proceed without any vocal aid. It was shocking. ARDAVANI, a harmless, well meaning young singer, took his place in the remaining acts.

The prima donna, PHILIPINA CRESCIMANO, made, notwithstanding all these circumstances, a flattering debut. She is young and tall, with dark eyes and hair, and expressive but not beautiful features. Her voice is a Soprano of extensive compass and power, with some thrilling low notes. Her high notes are beautifully fresh—execution only tol-lol—acting bordering on the tol-lol—success on the opening night also tol-lol.

She sang the delicious air *Sul ali de' rosee* better than any one here since the days of La Grange. Now that is saying a good deal, but it is true; and the audience recognized her merit by hearty applause. In the duet with baritone, following the *Miserere*, she was ineffective, but did well.

Yet notwithstanding her success with the audience, the critics treated her first effort rather coldly and await her performance in *Ernani* on Wednesday, before giving a decided opinion.

SPERANZA is announced for Thursday in the *Traviata*.

Mrs. JUNIUS T. STAGG gave a concert here the other evening with fair success. She was well known when Miss Lewis, as an excellent amateur singer, and now, through reverses of fortune and an insane husband, decides to enter the musical profession. She is an agreeable contralto voice of but limited power. At a second concert, when less frightened, it will be easier to judge of her merits. Yours. TROVATORE.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

O dear me, I wish I were married. E. W. Locke. 25

A light comic song for young ladies.

Pen and Ink. A serio-comic song. Wallerstein. 25

A very humorous affair,

Instrumental Music.

General McMahon's Grand March. A. Siler. 25

A stirring piece of music, well named after the hero of Magenta.

Luisa Miller. Fantasia. René Favarger. 75

A very brilliant Fantasia, written by this distinguished player and teacher at the time when Verdi's "Luisa Miller," through the talent of Mlle. Piccolomini, who had taken the principal part, was enjoying on immense popularity in England. Several of the fine airs in the opera have never lost in favor with the public. It is on these that Favarger has composed his sparkling Fantasia.

La Traviata. Moroccan de Salon. R. Hoffman. 50

An elaborate transcription of the favorite air of "Parrigi, o cara," in the style of the much lauded *Trovatore* Fantasia by the same author.

For two Performers on two Pianos.

Martha. Fantasia brillante. H. Alberti. 1.50

This piece has been composed to meet a want which has long been felt by the Music teachers in large institutions, viz., to have some Duets for two pianofortes which were within easy reach of such of their pupils as play Grobe's Shells of Ocean or Beyer's *Soquet of Melodies*, and all sufficiently brilliant and apparently difficult to please a miscellaneous audience at exhibitions. "Martha" is the opera of the day, and a better selection could not have been made on the part of the author. Two other Fantasias by the same author, on "Trovatore" and "Traviata" are equally good.

For Flute and Piano.

Gems from Lucia di Lammermoor. J. Clinton. 75

A pleasing arrangement of the favorite airs, in the style of a Fantasia, among which Edgardo's song, "Fra poco" is prominent. It is written for *dilettanti* and of about the same difficulty as Cramer's well-known Potpourri.

For a Brass Band.

Syracuse Polka, arranged by B. A. Barditt. 1.00

Serious Family Polka. " 1.00

Two old favorites with piano players. They are printed on cards and calculated to be performed with from 8 to 14 instruments.

Books.

MUSICAL MIRROR. For Schools and Classes.

By Sireno B. Phipps. 50

A new candidate for public favor, and one which endeavors by the simplicity of its system of instruction, to adapt itself to the actual wants of those for whom it is designed. Extreme care has been exercised by the author in his selections of words and music, rendering it well calculated for Seminars, particularly those devoted exclusively to the education of young ladies.

J. C. D. PARKER,
Instructor of the Pianoforte, Organ and
Harmony.
8 HAYWARD PLACE.
WILLIAM H. SCHULTZ
GIVES INSTRUCTION ON
The Violin, Piano and the Theory of Music,
Address at his residence 196 Harrison Avenue, or at
the Music Stores. 360

SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.
Residence, Tremont House
Address, until October, at Messrs. Chickering & Sons'; after-
wards at either place. 8

W. S. MACKIE,
MUSIC DEALER,
ROCHESTER, N. Y.

MR. ZERDAHELYI, THE PIANIST, continues to
give instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 360

JULIUS RICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.
Address at 21 East Canton Street, or at the Music Stores.

Bernhard Baum,
Residence, No. 47 Hancock Street.
GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIELBLOCK,
Residence, 236 Tremont Street.
GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
144-42

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD
Residence No. 14 Hudson Street.
EDWIN BRUCE,
Teacher of the Piano-Forte and Singing.
ROOM, BOWDOIN STREET CHURCH. 948

C. C. CLAPP & CO.
DEALERS IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas
Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 357

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.
ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

MANNING'S FIRST PREMIUM PATENT MELODEONS.
William N. Manning, Manufacturer and Patentee, 118
Essex Street, Salem, Mass. For sale by E. H. Wade, 197
Washington Street, Boston. 373

DAVID PAINE,
Teacher of Piano, Organ and Harmony,
Room, basement of First Church, Chauncy St. 3m

JOHN W. TUTTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY
Address at residence, 19 Temple Pl., or at Ditson & Co's store.

COLLECTIONS OF CHURCH MUSIC

PUBLISHED BY

MASON BROTHERS NEW-YORK.

A Complete Catalogue of our Publications sent free to any address, on application.

THE JUBILEE. A new collection of Church Music,
containing Hymn Tunes adapted to every variety of meter,
and arranged with reference both to choir and congregational
singing; Chants, Anthems, and set-pieces for every occa-
sion; a short sacred Cantata; and a new arrangement of the
Elements of Music, interspersed with secular pieces progres-
sively arranged for class practice. By William B. Bradbury,
author of "The Shawm," etc. Large music octavo. \$1.

THE JUBILEE; Anthem Edition. Same as the
above, but with additional Anthems in the place of the
Cantata of "Elyther, or the Beautiful Queen." \$1.

THE SABBATH-BELL. A collection of Music for
Choirs, Musical Associations, Singing Schools, and the Home
Circle, arranged in three divisions, namely: Part 1. THE
SINGING-SCHOOL. Part 2. CHURCH MUSIC. Part 3.
OCCASIONAL AND CONCERT MUSIC. By Geo. F. Root.
384 pages, large music octavo. \$1.

THE HALLELUJAH. A Book for the Service of Song
in the House of the Lord, containing Tunes, Chants, and
Anthems, both for the Choir and Congregation; to which is
prefixed the "Singing-School," a manual for classes in vocal
music, with exercises, rounds, and part-songs, for choir
practice; also, "Musical Notation in a Nut-Shell," a brief
course for singing-schools, intended for skillful teachers and
apt pupils. By Dr. Lowell Mason. \$1.

THE SHAWM. A Library of Church Music, embracing
about one thousand pieces, consisting of psalm and hymn
tunes, adapted to every meter in use; anthems, chants, and

set-pieces; to which is added an original Cantata, entitled,
"Daniel, or the Captivity and Restoration;" including also
the "Singing-Class," an entirely new and practical arrange-
ment of the elements of music, interspersed with social part
songs for practice. By Wm. B. Bradbury and Geo. F. Root,
assisted by Thos. Hastings and T. B. Mason. \$1.

CANTICA LAUDIS; or, the American Book
of Church Music. By Dr. Lowell Mason and George
James Webb. \$1.

THE CARMINA SACRA; or, Boston Collec-
tion of Church Music. By Dr. Lowell Mason. \$1.

NEW CARMINA SACRA; or, Boston Collec-
tion of Sacred Music. This book is a careful
and thorough revision of the favorite work heretofore published
under the same title. The object has been to retain the most
valuable and universally pleasing part of the former work
as the basis of the new, omitting such portions as experience
had proved to be the least serviceable and popular, and sub-
stituting choice tunes and pieces selected from the whole
range of the author's other works. \$1.

THE BOSTON ACADEMY'S COLLECTION
OF CHURCH MUSIC. By Dr. Lowell Mason. Pub-
lished under the direction of the Boston Academy of Music.
\$1.

THE PSALTERY. A new collection of Church Music.
By Dr. Lowell Mason and George J. Webb. \$1.

THE NATIONAL PSALMIST. By Dr. Lowell
Mason and George J. Webb. \$1.

For sale by J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE,
RUSSELL & TOLMAN, and OLIVER DITSON & CO., Boston. J. B.
LIPPINCOTT & CO., and E. H. BUTLER & CO.,
Philadelphia. ROOT & CADY, Chicago.

The price of our Church Music Books in New York, Philadelphia and Boston, is EIGHT DOL-
LARS per dozen; but as it will be much more convenient for Teachers, Singing-Schools, and Choir
in the West and South to procure their books from local dealers, we subjoin a list of Booksellers and
Music dealers from whom our Church Music Books may at all times be procured, at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, &c.

Albany, N. Y.—S. B. GRAY,
" " J. H. HIDLEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. E. PRATT & BRO.
Beloit, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—RICKEY, MALLORY & CO.
" " APPLEGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" " ROOT & CADY.
" " W. B. KEEN.
" " HIGGINS BROTHERS.
" " D. B. COOKE & CO.
Cleveland, O.—S. BRAINARD & CO.
" " J. B. COBB & CO.
Columbus, O.—RANDALL & ASTON.
Detroit, Mich.—FRANCIS RAYMOND.
" " M. ALLEN & SON.
Dubuque, Iowa.—COUGH & GILBERT.
Janesville, Wis.—J. SUTHERLAND & CO.
" " MOSELEY & BRO.

Fort Wayne, Ind.—O. L. HILL,
Indianapolis, Ind.—STEWART & BOWEN.
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Mansfield, O.—D. STURGIS.
Milwaukee, Wis.—E. TERRY & CO.
" " A. WHITTEMORE & CO.
Pittsburg, Pa.—J. H. MELLOR.
" " H. KLEBER & BROTHER.
Quincy, Ill.—GEORGE W. WINANS.
Rochester, N. Y.—WILLIAM ALLING.
" " E. DARROW & BROTHER.
St. Louis, Mo.—KEITH & WOOD.
" " L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" " PECK & RUDD.
Toledo, O.—D. ANDERSON & CO.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

THE
MUSICAL MIRROR;
FOR
SCHOOLS & CLASSES,
BY SIRENO B. PHIPPS.

PREFACE.

The Editor in recognising the fact that Music has its end and aim in itself, has allowed it, as far as is possible, to tell its own story; the plan is such, that the book can be successfully used in schools where no special musical instructor is employed. He has endeavored to render the explanation of principles as simple and clear as possible, by way of diagrams, &c., never before presented, in order to save the time of the Teacher, and to *impress* them upon the mind of the Student.

The book, in many respects, is well calculated for Seminars devoted exclusively to the education of Females; besides the first exercises in four parts, in all the keys, there will be found from page 46 to 63 some splendid DUETS, VOCALIZING EXERCISES, SOLFEGGIOS, &c., in different keys and modes, marked for all the different shades of expression. The Tunes, of course, can be used to advantage.

It has been the aim of the Editor to compose and select such music, and arrange it in such a manner that it may be available (not being made dependant, in its rendering upon a piano-forte accompaniment) and useful to pupils and singers of every grade. The melodies are from the most simple to the more elaborate style. The harmonies will be found chaste and agreeable. He has, in the selections of Poetry, had an eye to the wants of Schools, and thinks, generally speaking, there will be no trouble in finding words and music appropriate to every occasion.

How near these efforts will approach the purpose for which they are intended, remains to be decided by the good will of the public. S. B. P.

At a recent meeting of the CLEMMONT NORMAL SCHOOL, the following Resolution, in reference to this work, was unanimously adopted:

Resolved. That we recognise in the system of music taught by Mr. S. B. Phipps, of Columbus, the true method of teaching that art in schools, and recommend the work entitled — "The Mirror," to teachers every where as embodying a system at once practical and complete.

Price 50 cents. \$5.00 per dozen.

Published by Oliver Ditson & Co. . . Boston.

THE
MEDLEY GLEE BOOK :
A COLLECTION OF
QUARTETS, GLEES, AND CHORUSES,
FOR THE USE OF
MUSICAL CONVENTIONS, ASSOCIATIONS,
CHOIRS, AND THE
HOME CIRCLE.
THIS DAY PUBLISHED,
CONTAINS THE GEMS
OF ALL SIMILAR WORKS,
THE BEST PIECES OF THE BEST COMPOSERS,

And is, of its class,

The Leading Book of the Season.

Price One Dollar.

Published by Oliver Ditson & Co., Boston.
PIANO-FORTES & MELODEONS
To Let at Very Low Prices.
\$3.00 TO \$12.00 PER QUARTER!
For Sale from \$25 to \$300.

COMPRISING INSTRUMENTS OF
ALL THE BEST MAKERS.

AND OF
TONE, STYLE, FINISH AND PRICE,
Suited to every Taste and Requirement.

Persons hiring, who may conclude to purchase within one year, will receive a deduction of all charge of hire, except simple interest. Instruments securely packed and forwarded to all parts of the country. Persons at a distance, unable to visit the city, can, by stating the quality of instrument wanted, be supplied.

OLIVER DITSON & CO., Music Publishers,

NEW BOOK FOR THE VIOLIN.

THE
OPERATIO
Violin Instruction Book!

CONTAINING
THOROUGH INSTRUCTIONS
AND A LARGE VARIETY OF
OPERATIO AND OTHER MUSIC,
BY D. M. H. MAY.

This work is intended for persons who wish to obtain a satisfactory degree of proficiency in the art of Violin Playing, but cannot devote many hours to daily practice, and is especially recommended to such as a system of Instruction that will lead them to the acquirement of all necessary information in a very short period of time.

Engravings, illustrating the mechanism of the Violin and the correct positions in playing from Spohr's celebrated Method, accompany the work. The Music for general practice and recreation has been compiled with much care, and comprises the following admirable selections:

OPERATIO MELODIES.

Air.	La Dame Blanche.
Air.	Elisir D'Amore.
Air.	Lucresia Borgia.
Air.	Romeo and Juliet.
Air.	Norma.
Air.	Il Trovatore.
Air.	Barber of Seville.
Air.	I Puritani.
Air.	Masaniello.
Air.	La Gama Lutra.
Air.	Norma.
Air.	La Traviata.
Air.	La Sonnambula.
Air.	Ernani.
Air.	Cinderella.
Air.	Fra Diavolo.
Air.	William Tell.
Air.	La Bayadere.
Air.	Martina.
Air.	I Lombardi.
Air.	La Traviata.
Air.	Norma.
Air.	Fra Diavolo.
Air.	Lucia.
Air.	La Traviata.
Air.	Ernani.
Air.	La Fille du Regiment.
Air.	Elisir D'Amore.
Air.	Il Trovatore.
Air.	Bohemian Girl.
Air.	Lucia.
Air.	Il Pirata.
Air.	La Fille du Regiment.
Air.	La Dame Blanche.

POLKAS, WALTZES, AIRS, &c.

Annie Laurie.	Marselles Hymn.
Ariel Waltz.	Moorish Waltz.
Blue Bells of Scotland.	New York Scottish Dance.
Carnival of Venice.	Saratoga Polka.
Chelsea Galop.	Seaflower Waltz.
Dahlia Waltz.	Shamrock Waltz.
Elfin Waltz.	Shells of Ocean.
Far from thee childhood's home.	Song of the Home.
Favorite Waltz.	Song of the Home.
Gazelle Waltz.	Verberna Waltz.
Heather Bell Polka.	Venitian Galop.
Hope Star Schottisch.	When the Swallows Homeward
Last Rose of Summer.	Woodbine Schottisch.
Long, long ago.	Zephyr Polka.
Lightning Galop.	

AIRS WITH VARIATIONS.

Air. with Brilliant Variations.
On Yonder Rock Reclining. With Variations.
Tyrolean Air. With Variations.

PRICE ONE DOLLAR!

On receipt of which a copy will be sent by mail, post-paid.
Published by Oliver Ditson & Co., Boston.

NEW CLASS-BOOK
FOR
FEMALE COLLEGES.
THE

American Musical Class-Book ;

DESIGNED FOR THE USE OF
FEMALE COLLEGES, INSTITUTES, SEMINARIES, AND NORMAL AND HIGH SCHOOLS.

CONTAINING
ELEMENTARY INSTRUCTIONS, VOCAL EXERCISES AND SOLFEGGIOS,

AND A VALUABLE COLLECTION OF

Duets, Trios, and Concerted Pieces.

BY T. BISSELL.

This New and Superior Work, in addition to its full and comprehensive lessons in the Elements of Vocal Music, Pleasing Exercises and large number of Solfeggios for Two or Three Voices, contains favorite SONGS, DUETS, TRIOS, &c.

"THE AMERICAN MUSICAL CLASS-BOOK" has been prepared with much care, and in strict compliance with the wishes of Collegiate and other public and private institutions of instruction in the country, and cannot fail, in every particular, to prove satisfactory.

Price of single copies 50 cents, on receipt of which it will be sent by mail, post-paid. Per dozen, \$6.

Published by Oliver Ditson & Co., Boston.

ONLY \$1.50!

CHEAPEST, BEST

Most Complete Edition

MOORE'S IRISH MELODIES.



Symphonies and Accompaniments.
BY SIR JOHN STEVENSON.

* * This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE. Efforts having been made to trace other copies into use, by under-estimating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the eminent success of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.
"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as peculiarly suited to catch the spirit of his country's music. In those at which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure, independently of the rest, so artfully has the harmonist, (if I may so express it) gavelled the melody, distributing an equal portion of its sweetness to every part.

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edges, it forms a rare and attractive volume.—Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest.—Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Post.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Astonian.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country—in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!
ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.
Bound in Boards, neat and substantial. Price, \$1.50
" Cloth, emblematically embossed. " 2.00
" " embossed and full gilt. " 3.00

Published by Oliver Ditson & Co., Boston.

THE MUSICAL MIRROR.

A New Volume of Instructions in Vocal Music for Schools and Classes. By Sireno B. Phipps. Price, 50 cts.

THE MEDLEY GLEE BOOK.

A Collection of Quartets, Glee, and Choruses for the use of Musical Conventions, Associations, Choirs, and the Home Circle. A new volume, containing the Gems of all similar works. The very best Glee Book published. Price \$1. \$0. per doz.

NEW VOCAL CLASS BOOK FOR FEMALE COLLEGES, SCHOOLS, ETC.
THE AMERICAN MUSICAL CLASS BOOK; designed for the use of Female Colleges, Institutes, Seminaries, Normal and High Schools, containing Elementary Instructions, Vocal Exercises, and Solfeggios, and a valuable collection of Duets, Trios, and Concerted Pieces. Price, 50 cts. \$5 per dozen.

PIANO MUSIC FOR PARLOR DANCES.
A Choice Book for Winter Evenings.

The Home Circle—A coll. of Marches, Waltzes, Polkas, Schottisches, Redows, Quadrilles, Contra Dances, &c. Arranged for the Piano-Forte, and comprising the most popular Dance Music. Price only \$1.50; in cloth, \$2. Sent by mail.

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 395.

BOSTON, SATURDAY, OCTOBER 29, 1859.

VOL. XVI No. 5.

Advertisements.

Messrs. J. KICHBERG and H. LEONHARD

WILL GIVE A

MUSICAL SOIREE

AT THE

MEHONAHON, (Tremont Temple,)

On Saturday Evening, Nov. 12th,

ASSISTED BY

Messrs. F. A. & C. SUEK, LOUIE COENEN, AUGUST KRIEBSMANN, and OTTO DRESEL.

Doors open at 7 1/2 o'clock. Soiree commences at 8 o'clock. Tickets \$1. To be had at the music stores and at the door. It

Mr. William Keyzer's

FAREWELL BENEFIT CONCERT,

ON SATURDAY EVENING, Nov. 12.

AT THE TREMONT TEMPLE.

Full Programme next week.—Tickets 50 cts. each, to be had at the music stores and of Mr. Keyzer, 14 Carver St. It

THE

MUSICAL MIRROR;

FOR

SCHOOLS & CLASSES,

BY SIRENO B. PHIPPS.

PREFACE.

The Editor in recognizing the fact that Music has its end and aim in itself, has allowed it, as far as is possible, to tell its own story; the plan is such, that the book can be successfully used in schools where no special musical instructor is employed. He has endeavored to render the explanation of principle, as simple and clear as possible, by way of diagrams, &c., never before presented, in order to save the time of the Teacher, and to impress them upon the mind of the Student.

The book, in many respects, is well calculated for Seminars devoted exclusively to the education of Females; besides the first exercises in four parts, in all the keys, there will be found from page 46 to 68 some splendid DUETS, VOCALIZING EXERCISES, SOLFEGIOS, &c., in different keys and modes, marked for all the different shades of expression. The Tunes, of course, can be used to advantage.

It has been the aim of the Editor to compose and select such music, and arrange it in such a manner that it may be available (not being made dependent, in its rendering upon a piano-forte accompaniment) and useful to pupils and singers of every grade. The melodies are from the most simple to the more elaborate style. The harmonies will be found chaste and agreeable. He has, in the selections of Poetry, had an eye to the wants of Schools, and thinks, generally speaking, there will be no trouble in finding words and music appropriate to every occasion.

How near these efforts will approach the purpose for which they are intended, remains to be decided by the good will of the public. S. B. P.

At a recent meeting of the OLNEY NORMAL SCHOOL, the following Resolution, in reference to this work, was unanimously adopted:

Resolved, That we recognize in the system of music taught by Mr. S. B. Phipps, of Columbus, the true method of teaching that art in schools, and recommend the work entitled—"The Mirror," to teachers every where as embodying a system at once practical and complete.

Price 50 cents. \$5.00 per dozen.

Published by Oliver Ditson & Co. . . Boston.

NOW READY:

THE

ELEVENTH VOLUME

OF

DITSON'S EDITION

OF

STANDARD OPERAS,

LA TRAVIATA,

(THE STRAY.)

BY VERDI.

ITALIAN AND ENGLISH TEXT.

RENDERED INTO ENGLISH BY T. T. BARKER.

Issued uniform in style with that of the previous volumes.

Price \$3.00.

THIS ELEGANT EDITION OF MUSICAL CLASSICS COMPRISES THE FOLLOWING:

Opera of Norma. English and Italian Text.	Price \$2.00
Opera of Sonnambula. " " " "	4.00
Opera of Lucrezia Borgia. " " " "	3.00
Opera of Lucia di Lammermoor. " " " "	3.00
Opera of Ernani. English and Italian " " " "	3.00
Opera of Il Trovatore. " " " "	3.00
Opera of La Traviata. " " " "	3.00
Opera of Don Giovanni. Piano Solo. " " " "	2.00
Opera of Il Trovatore. " " " "	2.00
Opera of Lucia di Lammermoor. Piano Solo. " " " "	2.00
Opera of Lucrezia Borgia. Piano Solo. " " " "	2.00

THESE VOLUMES

ARE PRONOUNCED

THE MOST ELEGANT SPECIMENS OF MUSICAL PUBLICATIONS

Ever Issued from the American Press!

They are printed from

NEW AND PERFECT TYPE,

on good paper, of convenient size, bound substantially, and adorned with

SPLENDID ILLUMINATED COVERS,

AS MUSIC BOOKS FOR THE PARLOR.

They present the best and most admired Collection of

Songs, Quartetts, Duets, and Trios,

While their intrinsic worth and typographical beauty render them superior to all other works as GIFT BOOKS TO A MUSICAL FRIEND.

Published by Oliver Ditson & Co., Boston.

SEVENTH

Bulletin of Testimonials

IN FAVOR OF

Richardson's New Method FOR THE PIANO-FORTE.

From ANDREAS T. THORUP, Professor of Music, New Bedford, Mass.

"It gives me pleasure to add my cordial testimony to the excellence in every respect of 'Mr. Richardson's New Method for the Piano-forte,' which you have just published in such elegant style. This work cannot fail to ensure a most satisfactory progress in the art of playing the Piano-forte, if used with intelligence, and practiced with diligence, and it is sufficient to say, that it seems to me to combine everything of value as a Method, in the present advancement of Piano playing, heretofore scattered among a dozen or more Methods of different authors, and it must speedily supersede all other Methods now in use."

From T. BRICHER, Professor of Music, Boston.

"I think the public owe Mr. Richardson a debt of gratitude for his untiring exertions in the department of Piano forte instruction. The exercises in this 'Method' are so progressive that the task of acquiring a mechanism is rendered comparatively easy and pleasant. The 'Amusements' seem to me to be remarkably well calculated to lay a solid foundation for a concert performance of the very best Piano-forte works. Every true lover of music who uses this work, will thank Mr. Richardson for the introduction of those quiet and beautiful 'Nocturnes,' by Field and Dreyerhook."

From HENRY SCHWING, Professor of Music, Baltimore.

"It affords me much pleasure to state, that I look upon Richardson's New Piano Method, published by O. Ditson & Co., as one of the very best guides in the instruction and study of Piano playing. It abounds in the very best material suited to ALL capacities which I consider the highest praise that can be bestowed on an Instruction Book."

From FRANK A. TEPPE, Professor of Music, Holly Springs, Miss.

"With Richardson's Method I am more pleased every day. It is the most thorough book ever published, and I hope that all teachers may adopt it, and do away with their many different systems."

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

[Sold by all Music Dealers.]

M. ZERRAHNLYI,

THE PIANIST, respectfully announces that he is forming a Class for Ladies, and will give instruction in the Theory of Music, including the study of Harmony, of Forms, and the Art of Composition. Scholars preparing for Teaching and Playing in public, will also be received. Address at Messrs. Chickering & Sons', or at Oliver Ditson & Co's. 394

CARL MEISEL

Begs leave to inform his friends and pupils that he is now ready to resume his Instructions on the VIOLIN and PIANO. Apply at his residence, 8 Hayward Place, or at any of the music stores. 394

AFTERNOON CONCERTS.

THE ORCHESTRAL UNION respectfully announce that their Sixth Series of CONCERTS will commence on WEDNESDAY AFTERNOON, October 12th, at the BOSTON MUSIC HALL, and continue every Wednesday until further notice.

CARL ZERRAHN, CONDUCTOR.

Packages of Six tickets \$1. To be had at the Music Stores and at the door. Single tickets 25 cents, to be had at the door only. Doors open at 2, Concerts to commence at 3 o'clock. 393

W. D. ZOGBAUM,
 Importer of Musical Instruments and Strings of all descriptions. Also, keeps constantly on hand a large stock of PIANO-FORTES of the best American manufacture; and a complete assortment of SHEET MUSIC, both American and Foreign.
 398 SAVANNAH, GA.

HALL'S MUSIC STORE.

THE
Driggs' Patent Pianoforte.

REMOVED TO THE
 New and Spacious Store and Warerooms,
No. 543 Broadway, N. Y.
 (Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,
 (between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York, April 1, 1869.

LIBRETTOES OF ALL THE STANDARD OPERAS, with English and Italian Words and the Music of the Principal Airs. Price, 25 cts. each.
 Published by Oliver Ditson & Co., Boston.

**SCHATZMAN'S
 SAX HORN
 INSTRUCTOR.**
 PRICE FIFTY CENTS.

Published by Oliver Ditson & Co. Boston.

LA TRAVIATA.
 (THE ESTRAY.)
 BY VERDI.

RENDERED INTO ENGLISH BY T. T. BARKER.
 The above opera is issued uniform in style with that of the previous volumes of

Ditson and Company's Edition
 OF
STANDARD OPERAS.
 Price \$2.00

Just Published by
OLIVER DITSON & CO.

PIANO-FORTES & MELODEONS
 To Let at Very Low Prices.
\$3.00 TO \$12.00 PER QUARTER!
 For Sale from \$25 to \$300.

COMPRISING INSTRUMENTS OF
ALL THE BEST MAKERS.
 AND OF
TONE, STYLE, FINISH AND PRICE,
 Suited to every Taste and Requirement.

Persons hiring, who may conclude to purchase within one year, will receive a deduction of all charge of hire, except simple interest. Instruments securely packed and forwarded to all parts of the country. Persons at a distance, unable to visit the city, can, by stating the quality of instrument wanted, be supplied.

OLIVER DITSON & CO., Music Publishers,

THE MUSICAL MIRROR.
 A New Volume of Instructions in Vocal Music for Schools and Classes. By Sireno B. Phipps. Price, 50 cts.
 Published by Oliver Ditson & Co., Boston.

PIANOS & MELODEONS TO LET
 AT VERY LOW PRICES.
\$3 TO \$12 PER QUARTER,
 with no charge for rent, if purchased within one year.
Oliver Ditson & Co. 277 Washington St. Boston.

MRS. ROSA DE RIBAS is now prepared to resume her Instructions on the Pianoforte and in Singing. Residence, No. 2 Dearborn Street, Roxbury. Communications received through Messrs. Russell and Tolman, 291 Washington Street. 392—2m

LOUIS COENEN,
 Instructor of the Violin, Piano & Harmony.
 Address, 98 Tyler Street. 392—6m

HARPS!
J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREHOUSES
TO 709 BROADWAY, N. YORK.
 Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.
 Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 371

C. BRUNO,
No. 2 Maiden Lane, New York:
 IMPORTER AND MANUFACTURER OF
MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES. [C] Brass Instruments, Clarionets, Flutes, &c. for Bands, made to order, and warranted. BUSSON'S CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet-Saxhorn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 316

Vocal Beauties of Donizetti's Opera,
POLYTO.

O, God, my soul. (D'un alma troppo.) Romanza, Tenor. 25
 Why fall my tears. (Di qual soave.) Cav. & Aria for Sop. 40
 This land recalls to me. (Di tua beltade.) Rom. Baritone. 25
 Light divine. (Sfugoro divino.) Cavatina for Tenor. 30
 Words of Sacrilege. (La sacrilegio parola.) Sestetto finale of the 2d Act. 50
 Published by Oliver Ditson & Co., Boston.

**THE BEST
 PIANOS,**
 ARE MANUFACTURED
 BY
CHICKERING & SONS,
 WHO HAVE RECEIVED
38 MEDALS,
THE FIRST PREMIUMS,
Over all Competitors in the United States.
**WASHINGTON STREET,
 BOSTON.**

JOHN CHURCH, Jr.
Music Publisher and Dealer,
 Wholesale and Retail, in
**AMERICAN AND FOREIGN SHEET MUSIC,
 AND MUSIC BOOKS,**
 And every variety of Musical Instruments and Merchandise.
No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

STEINER & SCHWING'S "CHURCH MUSIC."

In Press, and shortly to be published, a Collection of
Chant Music and Hymn Tunes,
 prepared by Prof. HENRY SCHWING, of Baltimore.

An effort has been made, in the publication of this book, to meet the special requirements of the new Liturgy of the German Reformed Church, as well as the needs of the Choirs of Protestant Churches generally. The Hymn Tunes are mostly either derived from, or based on, the best German Chorals.

In addition to the Music, the book will contain a Collection of Favorite Standard English Hymns, with Translations from German and Latin Hymnology, for which the Hymn Tunes are specially adapted. This collection and the literary portion of the book have been under the superintendence of Dr. Lewis H. Steiner, aided by numerous literary friends.
 The form will be octavo and the general style and appearance similar to that of the "Plymouth Collection."

Price, handsomely and durably bound in roan, \$1.25;—\$12.50 per dozen.

OLIVER DITSON & CO., Publishers,
 277 Washington Street, Boston.

"EXCELSIOR EDITION."

"The Creation,"
 By Haydn.
"The Messiah,"
 By Handel.

ORATORIOS COMPLETE,
 AT
FIFTY CENTS EACH!

THIS DAY PUBLISHED.
 IN VOCAL SCORE
 WITH
 Separate Accompaniment for the Organ
 or Piano-Forte

EDITED BY VINCENT NOVELLO.
 "We would call special attention to this new and elegant edition of SACRED ORATORIOS, issued at a marvelously low price. Great care has been bestowed in order to present to the musical public as CORRECT copies of these master-pieces as can possibly be obtained—and we have no hesitancy in assuring our readers that they will find this "Excelsior Edition," in every point equal, if not superior, to all others."
 Published by Oliver Ditson & Co., Boston.

**NEW CLASS-BOOK
 FOR
 FEMALE COLLEGES.**
 THE
American Musical Class-Book;
 DESIGNED FOR THE USE OF
 FEMALE COLLEGES, INSTITUTES, SEMINARIES, AND NORMAL AND HIGH SCHOOLS.

CONTAINING
 ELEMENTARY INSTRUCTIONS, VOCAL EXERCISES AND SOLFEGGIOS,
 AND A VALUABLE COLLECTION OF
 Duets, Trios, and Concerted Pieces.
 BY T. BISSELL.

This New and Superior Work, in addition to its full and comprehensive lessons in the Elements of Vocal Music, Pleasing Exercises and large number of Solleggios for Two or Three Voices, contains favorite SONGS, DUETS, TRIOS, &c.

"THE AMERICAN MUSICAL CLASS-BOOK" has been prepared with much care, and in strict compliance with the wishes of Collegiate and other public and private institutions of instruction in the country, and cannot fail, in every particular, to prove satisfactory.

Price of single copies 50 cents, on receipt of which it will be sent by mail, post-paid. Per dozen, \$5.

Published by Oliver Ditson & Co., Boston.

\$50 Worth of Piano Music for \$1.50.
THE HOME CIRCLE,

A COLLECTION OF
 MARCHES, WALTZES, POLKAS, SCHOTTISCHES, QUADRILLES, REDOWAS, CONTRA DANCES, ETC.

A Superb Volume of Popular Music. Arranged for the Piano-Forte. Price, \$1.50. In cloth \$2.00. Copies sent by mail.
 Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music.

WHOLE No. 395.

BOSTON, SATURDAY, OCTOBER 29, 1859.

VOL. XVI. No. 5.

Lord, Thou art Great.

FROM THE GERMAN OF SEIDL.

"Lord, thou art great!" I cry when in the East

The day is blooming like a rose of fire,
When, to partake anew of life's rich feast,
Nature and man awake with fresh desire.

When art thou seen more gracious, God of power!
Than in the morn's great resurrection hour!

"Lord, thou art great!" I cry, when blackness shrouds
The noonday heavens, and crinkling lightnings
flame

And, on the tablet of the thunder clouds,
In fiery letters write thy dreadful name!

When art thou, Lord, more terrible in wrath,
Than in the mid-day tempest's lowering path?

"Lord, thou art great!" I cry, when in the West,
Day, softly vanquished, shuts his glowing eye;
When song-feasts ring from every woodland nest,
And all in melancholy sweetness die;
When giv'st thou, Lord, our hearts more blest repose,
Than in the magic of thy evening shows?

"Lord, thou art great!" I cry at dead of night,
When silence broods alike on land and deep;
When stars go up and down the blue-arched height,
And on the silver clouds the moonbeams sleep;
When beckonest thou, O Lord, to loftier heights,
Than in the silent praise of holy night?

"Lord, thou art great!" in nature's every form!
Greater in none—simply most great in all;
In tears and terrors, sunshine, smile and storm,
And all that stirs the heart, is felt thy call;
"Lord, thou art great!" O let me praise thy name,
And grow in greatness as I thine proclaim.

Moravian, (Bethlehem, Pa.)

Translated for this Journal.

The Leipzig Gewandhaus Concerts (1840-1841), Reviewed by Robert Schumann.
(Continued.)

SIXTH CONCERT, NOV. 12.

Overture: *Die Waldnymphen*, (The Wood-Nymph) by W. STEINDLER BENNETT.—Air by C. M. VON WEBER.—Solo for Violoncello, by B. ROMBERG.—Cavatina by MOZART.—Fantasia for Violoncello, by KUNKE.—Recitative and Concluding Chorus from the *Creation*, HAYDN.—Symphony (A major,) BEETHOVEN.

BENNETT's charming overture opened the evening. Whoever has not yet heard it, may conceive of it as a sort of nosegay: Spohr contributed flowers to it, and so did Mendelssohn and Weber, but Bennett himself furnished the most, and the way in which he has arranged them with a tender hand and combined them in a whole, is fully and exclusively his own. The orchestra took loving care that nothing therein should get injured.—In the *Freyschütz* aria (*Wie nahte mir der Schlummer*) Fräulein SCHLOSS shone and pleased very much, as also in the air from Mozart's *Figaro*. One sees that the singer strives continually forward, and also aims at many-sided culture.—The Violoncello pieces were played by a guest ("star") Herr *Kammermusik*us GRIEBNER, from Berlin. The first one threw an apple of discord amongst the public. After the conclusion there were some hisses heard amid the clapping, which referred chiefly to the choice of the

composition, a thoroughly tedious one in fact. And so there arose a rather obstinate contention between hands and lips, in which the first bore off the victory. Plainly this animated the player, who brought his second piece to an end unimpeached, and indeed with tumultuous applause. The artistic performance in itself was nothing extraordinary, but it deserved respect, and certainly no hissing. The numbers from the "*Creation*," glorious old work, are always heard with joy; the Tenor was a new one, Herr PIELKE, who gives hopes; the other solo voices were Fräulein SCHLOSS and Herr WEISKE. For a conclusion, the Symphony in A, about which we will not repeat what all know.

SEVENTH CONCERT, NOV. 26.

Symphony (B minor), KALLIWODA.—Aria by DONIZETTI.—Fantasia for Clarinet, by REISSIGER.—Overture to *Freyschütz*, WEBER.—Concertino for Violin, by MATSIEDER.—Scene with Chorus, by ROSSINI.

CONCERT FOR THE FUND FOR OLD AND INVALID MUSICIANS, DEC. 3.

Jubilee Overture, by WEBER.—Air by MOZART.—Fantasia for Pianoforte, Chorus and Orchestra, BEETHOVEN.—*LOBGESANG* (Hymn of Praise): a Symphony-Cantata, by F. MENDELSSOHN-BARTOLDY.

In the seventh subscription concert we heard once more KALLIWODA's newest Symphony, which the composer himself produced here for the first time a year ago. At that time the *Zeitschrift* remarked the peculiar tone that breathes through it, as well as the tender instrumentation which betokens the ever progressive musician. This time, too, the Symphony produced the most agreeable effect, if it was not so fiery, as it seemed then when the composer conducted it in person; for the rest, it was played and led most admirably. The work has recently appeared in print, and lies before us for more careful comment.—The other numbers of the concert offered less of new interest. The Donizetti aria was utterly empty of all music, and was sung by the cantatrice without success and without the applause which follows other Italian things. Herr HEINZE played his clarinet piece very well; he, as well as the violin player, Herr SACHSE, were friendly received in their debut. The *Freyschütz* overture made its impression as usual; so too, with the Italian part of the public, the Finale from *Semiramide*.

The Concert for the Fund was remarkable for the exceeding beauty both of compositions and performance. The conductor's desk was decorated with wreaths of flowers; a most timely act of homage to the master, who has so often worked from that place in the praise of true Art, and who has this time, too, contributed to the ennobling of the concert by a work of his own. When he stepped up to his place, the whole public and orchestra rose with an enthusiasm which it was a joy to see and hear. The "*Jubilee Overture*" was the translation of this feeling into music; the jubilee would never end. To sustain such joyous musical life at such a height, were perhaps only possible to a Malibran, or a Schröder-Devrient.

Fräulein SCHLOSS sang well, but somewhat timidly; this was generally felt. Nor did Herr KUFFERATH play with energy enough, although always musically and like a good artist. This extraordinary composition of Beethoven, in which the player is scarcely more than an orator placed between great masses of people, is just one that requires—to continue the figure—good lungs, in order to be understood in detail through it all. The total effect was edifying.

Then followed the chief piece of the evening, MENDELSSOHN's *Lobgesang*, which, having already been produced here at the Gutenberg festival, was altered by the composer, for the present concert, with, as we believe, increased effect in certain passages. All praise to the majestic composition, as it was and as it now is! Already before now we have expressed it. Whatever blessings and ennobles man, we find united here: pious feeling, consciousness of power, its freest and most natural expression; not to speak of the musical art of the master, of the inspiration with which he wrought peculiarly in this work, especially at the place where the male chorus takes up the principal part. We must not close this praise without one for the performers, one and all; especially for the solo voices: Frau Dr. FREGGE, Fräulein SCHLOSS, and Herr SCHMIDT. One thought alone seemed to animate all: thanks to the artist for his labor, and the desire to do justice to his work by the most loving care in the performance. The end of the concert was only the beginning; it only wanted that they should snatch down the flowery wreaths, and twine them round the Master's temples.

EIGHTH CONCERT, DEC. 10.

Symphony (in F), BEETHOVEN.—Adagio and Rondo, for Pianoforte, THALBERG.—Finale from *William Tell*, ROSSINI.—Overture by CHERUBINI.—Two Etudes for Piano-forte, by HENSELT and CHOPIN.—Ensemble from *Cortez*, by SPONTINI.

Of the Beethoven Symphonies the one in F (No. 8) is perhaps the least often played and heard; even in Leipzig, where they are all so familiar, almost popular, we cherish a prejudice against just this one, to which, however, hardly another one of Beethoven's can be compared in humorous depth. Climaxes, like that toward the close of the last movement, are rare even in Beethoven; and during the Allegretto in B flat one can do nothing but—be still and happy. The orchestra gave a masterpiece; even the catchy Trio with the strangely comforting, sad horn melody went well.—The piano-forte piece was played, and for the first time in this place, by Fräulein AMALIE RIEFFEL, from Flensburg, a young girl of scarcely eighteen years. To form a conclusion as to her whole artistic capacity from her first appearance, would perhaps be doing what were anything but agreeable to the young artist herself, cheering as the great applause must have been for her, which she received after the piece by Thalberg. But she has accomplished far more, as the present writer has had occasion to know in private; her facility is very great, her delivery individual, often poetic, and she pursues her art

with an entire devotion and with an iron will, which has remained peculiar to her in spite of an almost impetuous artistic temperament. The latter was most shown in her playing of the *Etudes*, which she took with unheard of rapidity, so that in truth much was lost. There was no want of applause, to be sure, after the *Etudes*; but it was decidedly more general and more hearty after the concert piece. Surely it is not the last time that her name will occur in these columns; she has yet before her a rich future.

About the larger ensemble pieces of Rossini and Spontini,—being such well known compositions,—we have nothing to remark. But in the Overture by CHERUBINI, the question occurred to us, whether this great man and master is not still too little known and prized, and whether the present is not just the time,—now that the understanding of his compositions is brought so much nearer to us by the way which the best recent music has taken—to seek more acquaintance with the man who during Beethoven's life was certainly the second master of modern musical art, and who since Beethoven's death may perhaps be regarded as the first composer living.

NINTH CONCERT, DEC. 16.

Overture to *Oberon*, by WEBER.—Air from *Figaro*, by MOZART.
—Sonata for Piano-forte and Violin, BEETHOVEN.—*Lobgesang*
(Hymn of Praise), MENDELSSOHN.

The reviewer has but little to communicate about the concert; long before the commencement there was not a seat to be had. In brief, His Majesty, the king of Saxony, had announced his intention to be present. Reason enough for bringing forth the best. It was a right royal concert. The air was sung by Fräulein SCHLOSS; the Sonata, the great one in A, was played by Herr Music-Director MENDELSSOHN and Herr Concert-Master DAVID. We are informed that His Majesty the king expressed his thanks in person to the artists, and stepping up to the orchestra, at the conclusion of the *Lobgesang*, repeated the same most graciously to the composer. It was a laurel of another sort, which equally adorned the august giver and the artist who received it. The public held itself during the whole evening in respectful silence, which was only interrupted on the entrance of the regent by a jubilant acclamation, and after the *Lobgesang* by a joyous, thankful greeting of the work.

(To be continued.)

Mozart—Child and Man.

(Continued from page 237.)

No. 44.

Leopold Mozart to M. Haguenauer.

Milan, 3d February, 1770.

Yesterday we attended the full rehearsal of the new opera, *Cesar in Egitto*, which is mighty good. We have seen the Maestro Piccini* and Madame Piccinelli, and we conversed with them. Wolfgang, who disports himself every day in his warmed sheets, cannot write to-day, because he is composing two Latin motets for two castrati, one fifteen, one sixteen, who sing mighty well—they are two comrades whom he could not refuse. I saw in the papers, that they fully reckon upon us at Bosolo.

No. 45.

The Same to his Wife.

Milan, 10th February, 1770.

We dined at Count Firmiani's, who is better; his Excellency was pleased, after dinner, to present Wol-

gang with the works of Metastasio, in nine volumes. It is one of the finest editions—that of Turin; the whole is mighty well bound. Thou canst imagine that this present is mighty pleasing to me as well as to Wolfgang. The count is particularly impressed with Wolfgang's talent, and treats us with every sort of distinction. It would be too long to recount to thee the proofs which Wolfgang gave of his knowledge before the maestro Sammartino, and a crowd of persons of the greatest skill. He astonished them all. Thou knowest what takes place in these cases. Thou hast often enough seen it. We have had an opportunity of hearing all sorts of church music, among others yesterday the requiem of the old Marquis Litta, who, to the grief of this great family, died during the Carnival, whereas they would have been delighted to see his life spared till Lent. The *Dies iræ* of this mass lasted nearly three-quarters of an hour. All was over at two in the afternoon.

Do not thou go and imagine that I am about to give thee a description of the religious practices of this country; anger would prevent me. I am scandalized at them. All consists in music and in church ornament. The rest is the most abominable extravagance. Wolfgang is delighted to receive a letter.

P. S.—From Wolfgang. Talk of the wolf and you see his tail. I am charmingly well, God be thanked, and cannot wait for the time when I am to receive an answer. I kiss mamma's hands, and send a tender kiss to my sister. I remain the same. What? The same harlequin Wolfgang in Germany, Amadeo, in Italy.

DE MORZANTINI.

No. 46.

The Same to the Same.

Milan, 17th February, 1770.

I think with thee that the winter is not so dangerous in Italy as the summer; but we hope God will preserve us. When we do not injure our health by irregularities, by excess at table, and we are free from organic defect, there is nothing to fear. Everywhere we are in the hands of God. It is not in eating or drinking that Wolfgang will injure his health. Thou knowest he is temperate of his own accord, and I assure thee I have never seen him so careful of his health as in this country. All that he thinks not good for him he puts aside; there are days when he eats very little, which does not prevent his being fat and well, and from morning till night cheerful and contented.

The tailor has just left us. He brought us cloaks and coats. I was looking at myself in the glass while he was trying them on, and I said to myself, "Here I am, in my old age, obliged to commit follies like every one else!" Wolfgang's dress becomes him admirably, and since it was necessary to launch into this foolish expense, my consolation is the thought that it will serve for all sorts of things, and at the least for linings and aprons.

To-morrow Count Firmiani receives the Duke and the Princess of Modena, who have just heard Wolfgang. In the evening we go *en masque* in grand gala to the Opera. After the Opera there will be a ball, and then we will return in the carriage with our excellent friend Signor Don Ferdinando, the Count's major domo. Next Friday there will be a public concert; we shall see what it will bring. In any case Italy will have brought us no great things. The true and only gratification here is that we meet more musical taste and intelligence than elsewhere, and that the Italians understand how much Wolfgang knows. For the rest we must ever be content to receive payment in bravos and exclamations, to which thou mayst add every imaginable politeness with which we are received and invited on all occasions in the best houses. Wolfgang respectfully kisses the hands of the Countess d'Arco, whose tender marks of affection are far more agreeable to him than many a kiss from younger lips.

P. S.—From Wolfgang. Here am I, there am I. Dear little Marietto, I am very glad thou wert so frightfully amused. Tell Ursula that I still believe I gave her back all her songs; but if, by chance, I carried them away in our Italian luggage, amidst my lofty and important preoccupation, I will not fail, if I find them, to insert them in my letter. Addio, children, take care of yourselves; I kiss a thousand times the hand of my mother, and for thee I send a hundred kisses on thy astonishing and ugly visage. *Per fare il fine.* I am all thine.

(To be continued.)

Mohega, the Flower of the Desert.

(From the Milwaukee Weekly Sentinel, Oct. 17.)

A MUSICAL DRAMA BY EDWARD SOBOLEWSKI. EDWARD SOBOLEWSKI, Esq., late conductor and director of the royal opera at Königsberg, Prussia, and the opera at Bremen, has brought out a musical

drama in Milwaukee, of North America. Mr. SOBOLEWSKI is a pupil of the great C. M. von WEBER, and the facts, as above stated, are of some moment in musical affairs. Many of our best local musicians and critics, in their enthusiasm, have anticipated criticism and lauded *Mohega* in a most unbounded manner. We have been told that there is not a man in America capable of passing judgment on the effort of SOBOLEWSKI, and that until the score of *Mohega* reached the *Leipzig Neue Zeitschrift für Musik*, the criticism of America must remain suspended. However proper such a course may be, it is not in strict accordance with the spirit and character of the people whom the composer proposes to delight; nor is it quite so reasonable as his too ardent admirers would have us suppose. *Mohega* will stand or fall upon its inherent worth, regardless of the dictum of those intensely scientific and critical journals of operatic Germany. If its originality and power are such as to effect the mind or the heart with the burden of an old story, in a new or intense manner; if it deals in the emotions with new sweetness, or in breathing of patriotism creates a new thrill, it has been measurably successful, and Milwaukee will have the honor of contributing the first really successful opera to the American stock.

Mohega is entitled on the libretto "An episode of the American Revolution." The first act is located in the valley of Wyoming, and the audience are treated to the noisy part of the massacre which there took place. The whole of this act is full of startling effect—rapid action—and quick transitions from scene to scene. The music flows like a torrent, or rather dashes, from circumstance to circumstance—sparkling, foamy and liquid. Not a moment serene, never welling up in those transparent "sheets of melody"—if we may use the expression, wherein one has time to catch the reflection of elaborated passion or highly wrought sentiment; its own hurry and activity destroys the images we look for. And yet, if the music lacks depth, its vivacity more than compensates in this act where there is little sentiment to express, and all the scenes partake of the didactic rather than of the emotional character.

The second act affords us *sweet music*, occasionally brilliant but never powerful. We become aware that *Mohega* is in love, Ellen is in love, Butler is in love, Pulawski is in love, but with the exception of *Mohega*, the music is rather an accompaniment than an embodiment of the passions.

We begin to feel a genuine pity for Ellen, who between Butler and Pequod sustains an alternating persecution which culminates in the savage tying her to a tree and after lighting the fire which is to consume her, amuses himself in fancying she is a target, at which our pity leaves us, and a slight sense of the ridiculous takes its place. In fact, with the end of the first act, the lively interest immediately flags. The duetto commencing the second act is somewhat too long for dramatic effect, and were it not for the brilliant accompaniment, would be tedious. The introduction of the "Star Spangled Banner"—aside from its being an anachronism—in this connection, has the semblance of burlesque, especially as Pulawski sings a verse of it in English and dwells determinedly on the unemphatic words. We question the taste which puts this comparatively recent song into the mouths of Revolutionary heroes. It bears the appearance of clap-trap. Pequod having exhausted his arrows in tormenting Ellen, suddenly, and we think unaccountably, falls asleep during the very loud lullaby of Ellen.

The third act commences with an exquisite melody, without exception the gem of the piece, which was rendered by Miss SOBOLEWSKI with much feeling. Her voice is of ordinary compass, and her role tried it most effectually. Her enunciation is clear, distinct and accurate, and she touched the chromatic passages with the precision of a well cultivated soprano. Every shade of sound was well defined, and there was much of the warmth and fervor of genius at times apparent in her voice, though we believe there was not a cultivated ear in the audience but well knew she was forcing it above the natural compass repeatedly. This act draws to the catastrophe in true "Bowers style." Butler fires his pistol at Pulawski and wounds Ellen instead; Pulawski himself is immediately afterward mortally wounded; Pequod shoots Butler, and *Mohega* dies because her true love dies. Having thus disposed of the chief characters, naught remains but to wave the American flag over them, which is done, and the chorus give us the last verse of the "Star Spangled Banner."

It cannot but strike the careful auditor who has perused the libretto, that there is the greatest discrepancy between this flimsy plot and the instrumentation. The latter is throughout brilliant, the former tame and hackneyed. Were it not for the skillful manner in which the author and composer keep up

* Niccolò Piccini, born at Bari, in 1728, the rival of Gluck, composed more than 160 operas. The musical public of Paris was ranged at the time into two great parties, the Piccinists and the Gluckists. He died in 1800, at Pesay.

a running succession of events, groupings and changes, the representation must have been the dullest possible affair. Nor could any merit of vocalization have redeemed it. As we have stated above, there are bits of exquisite composition scattered through the drama—the *Terzetto* of Ellen, Pequod and Butler, in the commencement of the first act, and the prayer of Ellen in the third act, are glimpses of Mr. SOBOLOWSKI's power. But they are mere glimpses; the rest is *pretty*. It was absolutely necessary to have a good conception, ere the composer could display his strength. He very evidently did not have that conception in *Mohega*. Vocal music is the perfection of elocution. That perfection consists in the degree of accuracy and intensity with which it portrays the passion, feeling or sentiment. If there exists no passion or cause, the music is mere sound, signifying nothing. It is also necessary for music to bear on its pulsations something beside the mere echo of itself in order to effect the heart; no mere adjustment of tones, however nice, can reach the right chord of sympathy unless they are freighted with something even more immaterial than sound. It is with these facts in view that operatic music should be criticized, and it becomes apparent that the deeper the motives, the finer the shades of feeling dealt with and successfully wrought into melody, the greater the success of the master. In *Mohega* there is nothing of the *spiritual* or the mental.

The drama passes before us like a well ordered spectacle, accompanied with instrumental music, of the greatest excellence. The patriotic ideas which underlies and ought to animate the whole machinery of the play with some degree of grandeur, is muffled; we hear its tones, but they are deadened ones, and do not take hold of the soul. The plot is vigorous but heartless. It moves with all the strength and vigor of life, but takes no hold upon our sympathies. It lacks the sympathy of soul. The master mind failed to infuse the very spirit of his theme into the staff. The several shades and revelations of regret, despair, hope and grief, are delicately limned; but we must confess, the coloring is not here to deceive us or to interest us, as it should, with the semblance of life. And lest this should be charged to the representation, we will assert, what has been uttered by many in our hearing, since Tuesday evening, i. e., the performance of *Mohega* was the most creditable vocal and dramatic exhibition that has been witnessed in Milwaukee for years, not excepting the professional representations.

The individual roles were sustained most effectually; the costumes, properties, &c., were in better keeping than at any dramatic representation which we have witnessed in Milwaukee. In conclusion, we submit that Mr. SOBOLOWSKI's opera, has but given us the feeblest taste of his musical ability, and when he learns to estimate the musical taste of the Western country a little higher, his next will be a greater success than this.

(From the Milwaukee Free Democrat.)

THE PERFORMANCE OF "MOHEGA."—A large audience—some 800 persons perhaps—was assembled at Albany Hall on Tuesday evening last, to greet the performance of DE SOBOLOWSKI's new American Opera, "Mohega, the Flower of the Forest." Without attempting to enter upon a real criticism of the composition—which is almost impossible after witnessing only the first public performance of a new opera—it may not be uninteresting to those of our readers who were not present at the representation, to notice a few leading facts about the composition and performance—which, as all will agree with us, is immensely easier than to criticize the work of a master like SOBOLOWSKI. And although opinions of slight difference may prevail—yet we doubt not, nearly all will agree with us in saying that, as a whole, "Mohega" was quite successful. Those who are somewhat dissatisfied, should bear in mind that a city of but twenty years growth, like Milwaukee, cannot be expected to furnish so grand a performance of the composition, as European cities. Besides, a work of this kind runs more risk here than in Europe, for the reason that *here* its success depends *solely* upon the favor it finds with an audience, many members of which only attend such representations merely for the sake of gratifying a taste for novelty, and not from an appreciation of music; while in Europe the taste of the people has been schooled to appreciate great musical efforts, by a series of performances of classic operas, concerts, &c., under the patronage of the government. Here we have a hall of defective acoustic qualities—a portion of the orchestra, and a majority of the singers are composed of amateurs—battle scenes, which are supposed to be executed by the flower of the American and British armies, are here performed by "raw re-

cruits," mostly ignorant of military rules, behavior, and the use of bayonets.

Such things are quite different in Europe. There they have halls built on the most approved acoustic plans—professional people make up the orchestra, leading characters, and chorus singers—and large bodies of well trained soldiers perform their share on stages in every way fit for grand representations. After making a liberal allowance for all such mentioned deficiencies, every one will say that the performance was as good as could be expected under the circumstances. Mrs. MAHLER appeared in the leading part as *Mohega*, the Indian girl. And although her voice seemed a little weak at times, yet her graceful and accomplished action easily made one forget such things, and we can only say she earned the applause bestowed upon her. Miss SOBOLOWSKI, a young lady of European reputation as an artist—sang her part well, although her acting might be somewhat improved. But then she is still young, and will undoubtedly improve with time in this respect. Under the able instruction of her father, her voice has been cultivated, as might be expected, so that she surpasses many of the travelling artists who have visited our city. She does, indeed, seem to have complete control over her voice.

The gentlemen, with the exception of *Pequod*, did not seem to sing as well as at some previous efforts. The choruses were generally very well, though rather weak of voice. The most natural scene seemed to be those of the Indians in the first act. The costumes were really well chosen, and at the end of the first act the composer was called out—at the close of the opera, composer and leading actors were called out. The orchestra, though small in number, played well, and gave general satisfaction.

In regard to the merits of the music, we must say, that the opera is full of melody, shows the able instrumentation of a master, and is free of all modern attempts to display the singer's ability, with a sure prospect of ruining a fine voice—a fit representative of which the modern Italian school has in the person of Signor Verdi. Of the three acts into which the opera is divided, the first seems to be the most successful. The second and third acts, although they contain much that is beautiful to the ear, and pleasant to the eye, are not so much distinguished by originality as the first act, which is really grand and affecting.

A Course of Practice for Learners of the Piano-forte.

(From KRONA's "Methodical Guide.")

(Concluded.)

PREPARATION FOR APPEARING IN PUBLIC. CHOICE COMPOSITIONS, &c., CONTINUED.

The pupil, who has been well guided thus far, (and of course possesses talent and application,) will now soon be fit to appear before the public.* He should, however, be accustomed previously to playing before hearers, and he should especially have opportunities to play pieces with the accompaniment of other instruments, (Duos, Trios, &c.) Should he practise a piece with orchestral accompaniment, the teacher must be very careful to make him play his part so thoroughly, that, with all due freedom of movement, no doubt can ever arise in the minds of the musicians who accompany him, as to time. But as the rules belonging to this subject find their proper place in a treatise on musical elocution, and not in a guide for teachers on the Piano, the few hints thrown out are sufficient, without further remarks.

In this (the last) stage of his instruction, the pupil may derive benefit from various compositions, which are indicated below. It is plain, however, that a detailed progressive system, from less to greater difficulty, can no longer be expected at this period.

A. Pieces for Piano alone, (Etudes, Parlor Music, Sonatas, &c.)

Chopin, Etudes, op. 10, Liv. 1, 2. This work has made an epoch in compositions of this kind; which is the reason of its having had such eminent success. As to the large extensions required by many of these *etudes*, the pupil should take pains really to extend his fingers from one key to the other. The ability to do this is only acquired by a methodical bending, never by a useless stretching of the fingers.

A. Henselt, Etudes, op. 2. Among the rest are two nice *etudes*, No. 1, in D minor, and No. 9, in F; an especial favorite, however, is No. 6, op. 3, in B.

Döhler, Etudes, op. 30, No. 9, in D minor. *Tarantelle*, op. 39, in G minor; an excellent exercise for the wrists.)

Thalberg, Thème original, and *Etude*, op. 45, in A minor.

* It is always wrong to bring before the public children who are not yet sufficiently developed, technically and musically.

C. Mayer, 3 grand Etudes, op. 61, Nos. 2 and 3. *A. E. Müller, Caprices*, in C minor, (Liv. 2,) and in Eb, (Liv. 4.) From the classical period, a good counterpart to the preceding.

A. Henselt, Var. (Philtre), op. 1, in E. *H. Herz, Var. (Crocato)*, op. 23, in Eb. *Var. (Euryanthe)*, op. 62, in Eb.

Th. Kullak, La Gazelle, Pièce Caract. op. 22, in F. *Thalberg, Fantasie (Moses)*, op. 33, in G minor. *Fantasie (Don Juan)*, op. 42, in E.

Liszt, Galop Chromatique, op. 12, in Eb. *Reminisc. de Lucia*, op. 13, in Db.

Hummel, Fantasie, op. 18, in Eb. *Sonata*, op. 81, in F sharp minor.

Beethoven, Sonata, op. 53, in C. (The runs in octaves, at the close, to be done by a slow *glissando*—gliding over the keys with the same fingers, $\frac{4}{4}$.) *Sonata*, op. 57, in F minor.

C. M. von Weber, Sonatas, op. 24, in C; op. 39, in Ab; op. 49, in D minor; op. 70, in E minor. *Overtures, Freischütz*, and *Oberon*, (arranged by the composer.)

J. S. Bach, Preludes et Fugues (Clavec. bien temp. I. and II.) Of this work only a preliminary notice can be taken now, as it requires an entirely separate study, which would detain the pupil too long at this time.

B. Pieces with orchestral Accompaniments, (Rondos, Variations, Concertos, &c.)

Hummel, Rondo brill. op. 56, in A; and *Concerto*, op. 85, in A minor. Also with the accompaniment of a second piano.

Kalkbrenner, Rondo (Gage d'Amitié), op. 66, in Bb.

H. Herz, Var. di Bravoura, op. 20, in C.

Moscheles, Var. (Marche d'Alex.) op. 32, in F. *Rondo brill.* op. 43, in D. *Concerto No. 3*, in G minor.

Dussek, Concerto No. 12, in Eb. *Field, Concerto No. 2*, in Ab.

Chopin, Var. (La ci darem), op. 2, in Bb.

C. M. von Weber, Concertstück, op. 79, in F minor. *Beethoven, Concerto*, op. 73, in Eb.

The above list may be considered as a sort of guide by which to judge of other pieces.

PROGRESSING WITHOUT A TEACHER.

The last finishing touch is for the pupil himself to give, after he has been brought so far by the teacher that he can no more be misled by faulty judgment or bad taste. At this, the last and self-dependent stage of his development, however, he must try to hear and turn to the best account the productions of true and finished artists. At the same time, he should make himself acquainted with the new works of good composers, and try himself on the most difficult pieces; (of classical pieces, for instance, the more difficult ones of *J. S. Bach*, the great *Sonata* of *Beethoven*, op. 106, &c.; of virtuoso pieces, the greater works of *Liszt*, *Leop. de Meyer*, &c.) As regards the mechanical studies, he must strive to reach the pinnacle of perfection in certain musical forms; as, for instance, in the trill, the scales, and in playing octaves, which, it is true, require a practice of several hours, day by day, during which neither the fingers nor the hand must be allowed to stop or rest, until entire fatigue ensues. And thus he may steer cheerfully and steadily towards the high mark of his aspirations, and not feel discouraged if he finds that mark still quite remote, in spite of all his efforts.

For Dwight's Journal of Music.

A Remonstrance.

(To a Friend.)

If Chopin's dreamy tenderness I praise, —
(Ethereal essence of poetic sound!)
And prize the noble, clear, and lofty lays
Through which good Handel's nature language found;
If Beethoven's deep tones divine do use
To wake in me sublime aspirings strong —
Shall I then, narrow-souled, all thanks refuse
Italian suns, translated into song?
Not so! the linnet's trill is ever sweet,
Tho' nightingales attune a mellow lay;
Nor is mine English daisy incomplete,
Because the rose blooms Lady of the May;
Oh, let me, loving noblest music more,
Love what is lower none the less therefore!

FANNY MALONE RAYMOND.

OPERATIC CRITICISM.—That excellent maritime journal, the *Cape Ann Advertiser*, continues to instruct and amuse us. The last number gives the following "first rate notice" of the opera:—

The season at the Boston Theatre closed for the present, with a grand matinee in the afternoon of last Saturday, (15th.) We were favored on that occasion with the entire opera of *La Traviata*, and the last act of *La Favorita*.

Madame Colson, as Violetta, on the whole, acquitted herself creditably, although critical judges would perhaps object to a certain thinness and want of *emboupoint* to her voice, which does not indeed possess quite the required density for the difficult passages which occur in the first act of this opera. Mr. Squires, as Alfredo, made as favorable an impression as any one with an Anglo-Saxon cognomen could be expected to produce. His staccato movements in A flat were exceedingly fine, but his sub base was wanting in power, and his swell not sufficiently extensive. As Signor Squirano he might hope for success, but as plain Mr. Squires, he can never reach the highest excellence, for our people will not put up with English in any form when they pay a good price for the real Italian. Provincial editors, who are deadheaded to everything of this sort, may not find any fault with it, but we, who paid for our ticket, shall express our opinion freely. Sig. Amadio, as Germont, was superb in his execution of perhaps the most difficult role in the whole opera. The compass of his voice has the most remarkable variations, reaching sometimes to ten degrees or over. The *Aria, Caro nome del mio cor* by Miss Abby Fay, was very clean and neat, and on the whole gave as good satisfaction as could be expected from a native artist, but it requires the warmth and ecstatic influences of an Italian sky, to produce that artistic conception and execution to which the tickets are unavoidably so high. Sig. Stigelli, as Ferrando, was most unfortunate. He was advertised as 'the great Tenor Robusto,' but is too light by fifty pounds to merit that appellation. His voice might answer for the Speaker of the House of Representatives, or something of that sort, but was never adapted to the role of Ferrando. It lacks tone, serenity, and that indescribable *dolce far niente* so absolutely necessary to an effective delivery. His style needs to be purified by constant practice of classical music; we would suggest the ancient Greek choruses as a proper field for at least seven years, when he might attempt modern authors with a better chance of success.

The Chimes.

(From the Cambridge Chronicle.)

There is a pleasant and encouraging prospect of hearing the sweet tones of the Chimes at Christmas time. But, in order to have them in fullest perfection, it is necessary to have thirteen bells. It is on this condition that Mr. Hooper's very generous offer of the fourth bell is based. With thirteen bells not only can all the good old psalm tunes be played, solemnizing the Sabbath, drawing people to worship through their sweet melody, or awakening the old associations in those who may have neglected the Sabbath, and forgotten the Church, but also the grand national airs and hymns, and other popular songs. The old congregational tunes that have been in use for several centuries, as well as the more modern, can all be played, and surely listened to with interest and delight. For festival days, for occasions when Old Harvard claims special interest, Commencement, Alumni, Exhibition, Class Days, the Chimes will have a voice for them all.

It is proposed to transfer the subscription for the College Chimes to those of Christ Church; and the following copy of a letter from Rev. Dr. Huntington recommends the measure:

Cambridge, Oct. 20th, 1850.

My DEAR SIR.—In answer to your inquiry I have to say that, in view of the vigorous and definite measures of the Parish of "Christ Church" towards procuring a Chime of bells, the enterprise of obtaining such a Chime for the College Chapel was abandoned about a year ago.

There can be no occasion for two Chimes. The tower of the Episcopal Church seems to be as convenient and desirable a place for the bells as any other. And I have ventured to hope that those gentlemen, citizens of Cambridge, who were so kind and so liberal as to subscribe to the paper circulated by me, would be disposed to transfer their subscriptions to the similar plan undertaken by you and your friends.

I am very truly yours, F. D. HUNTINGTON.

HENRY M. PARKER, Esq.

Some of the subscribers have already expressed their consent to the transfer; and it is hoped all will do so.

The letters of the thirteen bells will be D, E, F sharp; G, A, B, C, C sharp; D, D sharp; E, F sharp, G.

The Chimes will be rung between the ringing of the first and second church bells, when it will be a favorable time for them to be heard. It is hoped, also, that after a time there will be persons who, having attained the necessary knowledge, will volunteer to chime the bells on pleasant summer evenings.

Some objection has been made by those who live near the Chime in Boston to those bells; but, as there are only eight, the variety of tunes they afford is much limited, which is a good ground for objection.

A small chime bell, made by Hooper & Co., used for a clock bell, has very recently been placed near Harvard Square. Few people have heard it yet,—but one, a good judge, pronounces it the sweetest bell he ever heard.

Contributions are now needed to insure the obtaining of thirteen bells. It is earnestly desired that they may be offered immediately, so that the whole sum needed may be made up as soon as possible.

It has been suggested that the Firemen of Cambridge unite and present one bell. In which case a

handsome inscription would be placed on it, and they would have the privilege of using the Chime on funeral occasions. We hope it will be done.

CAMPANARUM PULSATOR.

Music Abroad.

DUBLIN.—The first concert of Mme. JENNY LIND GOLDSCHMIDT took place on the 27th ult., and drew of course an overflowing audience. The *Evening Freeman* thus describes it:

The concert opened with an instrumental piece, (the andante from a sonata of Beethoven, with variations for the pianoforte and violin.) The performers were Herr Otto Goldschmidt and Herr Joachim, who on appearing were most cordially received. The pianism of Herr Goldschmidt is characterized by a certain plainness and vigor of style, arguing a love in the performer of "the simply beautiful," despising ornate frippery, but yet displaying a delicacy and firmness of touch inexpressibly pleasing to educated ears, especially in the rendering of classic music. We need scarcely add that this bit of Beethoven's composition was given in masterly style. At its conclusion all eyes were directed towards the door opening to the platform, for the next piece marked in the programme was the grand aria from *I Puritani*, so justly admired, "Qui la voce," with its delicious concluding *cabaletta*, to be sung by Madame Lind Goldschmidt. The appearance of Madame created quite a scene. All the vast assemblage seemed to rise and bend forward whilst peal after peal of welcome greeted the fair donna, for fair she is, and (as we were rejoiced to see) retains all the winning characteristics of feature and grace of manner which seemed to harmonize so well with her sweet voice when we heard it last on the Dublin stage, eleven long years ago. She looks the Jenny Lind of the portraits still. She wore a quiet yet singularly tasteful dress of light blue color, and in all its details her costume was marked by tasteful simplicity. The said aria "Qui la voce" is rather a trying piece to begin with, and, we could not but remark a slight huskiness, or rather a want of clearness in her lower notes at the opening, but as she progressed in the song it was then her glorious voice began to develop its extraordinary beauty. As we heard her, years were forgotten, every note seemed to evoke some sweet memory, and the remembrance of past delights flashed upon our mind with every delicious cadence. Many were there who now heard Madame Lind Goldschmidt's voice for the first time, and they all seemed to feel impressed with a new and strange feeling of pleasure such as they had never before experienced in the vocalism of any artist, however celebrated, whilst others, who treasured the recollection of her glorious voice in the prime of its power and splendor, appeared to recognize with delight the repetition of sounds of thrilling melody which they had not dreamed of ever hearing again. The fair donna's version of the *cabaletta*, "Vien in cielo" was truly splendid, and rapturous applause followed, and an encore was asked for, but, owing to the length and variety of the programme, was not practicable. Madame's next performance was a *rondo*, "Il re Pastore," from Mozart, with its singularly beautiful accompaniment, rendered on the violin by Herr Joachim, and by Herr Goldschmidt on the pianoforte. This divine composition, both as regarded vocalism and instrumentalism, may be said to have been all but perfect. In the *duetto* "I Montanari," comprising a series of Styrian melodies, which concluded the first part of the concert, Madame Goldschmidt and Signor Belletti were heard in brilliant perfection as regarded execution. This piece seemed to partake more of the characteristics calculated to astonish rather than to please. The vocalism of the donna in the course of it was displayed in all its vigor and brilliancy, and she seemed to overcome the difficulties which she overcame with wondrous taste and power. In the second part of the concert the song which, perhaps, excited the greatest expectation was Moore's pretty and fanciful poetic *jeu d'esprit*, entitled "Nets and Cages." The music is the composition of Herr Goldschmidt. It is light, graceful, and well suited to the spirit of the words. It was sung *con amore* by Madame—who enunciates the English with great correctness and fluency. The concluding efforts of the fair *cantatrice* were Mendelssohn's sweet song, entitled "The first violet," and the Echo Song, a Norwegian melody. Both were given with charming grace and simplicity of style and brilliancy of harmonic effect. To speak of the plaudits which followed this and the other pieces which Madame sang during the evening would be only to record a succession of storms of approbation, and perhaps throughout the entire musical career of the great soprano she has never won higher

or more distinguished praise than that which was awarded to her last night by an audience in every way competent to appreciate the gifts of genius. The selection from *Il Barbieri*, given by Sig. Belletti reminded us of the many obligations we are under to this gifted *artiste* for the intense gratification we have more than once derived from his splendid vocalism. His rich baritone voice is now as true, powerful, and resonant as when we first had occasion to speak of his merits, and never was an *encore* sought with more enthusiasm, or a compliment more deservedly paid than that which was accorded to the Signor on his repeated performance of the "Largo al factotum." His "Non più andrai," from *Le Nozze di Figaro*, of Mozart, was given by him in masterly style. More than twelve months since, we spoke at some length of the splendid character of Herr Joachim's violin performance, and assigned to him his due position as a perfect master of that most difficult of all instruments. We can now but say that his performance last evening was in every way worthy of his high reputation. This concert, in all, was a decided success, and furnishes a sufficient earnest of the rich treat in store for the lovers of music in the concert which is announced to take place on to-morrow afternoon.

Paris.

The revival of Ambroise Thomas' comic opera, *Le Songe d'une Nuit d'Été*, duly took place on Friday and introduced to the public a new singer and actress, Mdlle. Monrose, who is indebted for her artistic education to the skill and ripe experience of the celebrated Duprez. The selection of so responsible a part as that of Queen Elizabeth in this opera, denoted considerable ambition and an equal degree of nerve in "the fair *débütante*." That this should be was natural enough to one who may be said to be native and to the manner born, Mdlle. Monrose being a niece of the celebrated actor of that name, at the Théâtre Français, and having been cradled and trained, as it were, in the very wagon of Theatres. The result thoroughly justified the young artist's measurement of her own abilities. Remarkably free from the nervousness belonging to a first appearance, her powers had their full chance, and showed that the high class training which has been bestowed upon her, had not been thrown away upon unprofitable material. The part of Elizabeth allows considerable scope for acting, and Mdlle. Monrose availed herself of it with high spirit and the true instinct of a comedian. Her voice is full and pure, she sings with taste, and her vocalization is such as might be expected from the pupil of Duprez. Her chief deficiency at present is in flexibility, and a more complete control over the upper notes of her voice. Such parts of the music allotted to her as demanded energy and passion, showed her to best advantage; but in the florid passages which occur in the second act, her power proved scarcely adequate to the task. She is young, however, and that assiduous practice which foreign artists generally encounter with such unflinching courage, will go far to conquer what nature has grudgingly. Mdlle. Monrose's reception was of the warmest and kindest, and indeed, though her talents had been less, her personal charms would hardly have failed to win as much from the gallantry of a French *parterre*. Of such intrinsic excellence are her gifts in this respect, that the manager, Nestor Roqueplan, is said to have exclaimed, on his first interview with the young aspirant, transported with the fervid gallantry of the Gaul beyond the bounds of managerial prudence, "If I did not engage you for your talent and your voice, I should certainly do so for your beauty." With such certainty was Mdlle. Monrose's success anticipated that at one time there was a question of assigning to her the part of Dinorah in the *Pardon de Ploërmel*, but the cautious *maestro* shrank from the experiment. The least shadow of risk, and there was such in the emotion of a first appearance, is what Herr Meyerbeer will not encounter if any means of avoiding it exist under heaven. It never rains but it pours, and, as if a general order had issued from the mysterious councils of Biarritz to evoke the shade of England's worshipped bard simultaneously on every lyrical stage of France, this same work of Monsieur Thomas has just been got up at the Grand Théâtre of Lyons. An absurd accident occurred on the first night, which with something like poetical justice interrupted the performance in the most critical part, and prevented its completion. In the midst of the scene between Elizabeth and Falstaff in the third act the stage was suddenly, without the warning even of the prompter's whistle, inundated with a torrent of real water; the actors fled incontinently to the shelter of the wings, but not before they had been fairly soured to the skins by the impromptu cascade, which fell on them from the sky borders. A change of costume not anticipated by the wardrobe keeper was thus enforced, and the premature descent of the curtain

saved the memory of Shakspeare from further desecration that night. Since the days of Noah never was deluge more justly merited. The cause of the accident was the rupture of a pipe connected with the water-tank, placed by the architect on the roof of the theatre, in the event of fire. I am not superstitious, but I firmly believe the affair was snugly arranged in the world of departed spirits, and with banished goblins, between William Shakspeare himself, and his young friend Master Puck. How his sides must have shaken at the result of this excellent piece of mischief; what a Ho, ho, ho! must have echoed in the welkin as he beheld Mounseer Falstaff, with his false belly hanging drenched and flaccid on the lean form of the sudacious frog-eater who had dared to assume that jovial and honored portliness sacred to English beef and jolly English humor.

I have strange misgivings that I ought to have alluded, in my record of recent musical events, to the new operetta produced last week at the Bouffes Parisiens; at any rate the composer of *Martha* would be of that opinion, that distinguished musician having condescended to become the parent of the novelty.

La Veuve Grossier is the title of this little work, which has achieved a complete success, both in the dramatic and musical sense. The libretto, which is written by Monsieur Desforges, is founded on an anecdote to be found in a now forgotten work of the latter half of the last century, called *Le Colporteur*, which relates how the celebrated Lorette of that day, being desirous of drawing a veil over her past career, purchased of a ruined marquis the right of bearing his name, the privilege being secured by a marriage, preceded by a contract specifying formally that the husband, on consideration of receiving a stated allowance, should immediately on leaving the church door betake himself whithersoever his fancy prompted, so it were not to the abode of his bride.

The Veuve Grossier differs from the heroine of the story in being of unblemished repute; it is not the awkward incidents of her life that she wishes to smother under heraldic blazonries, but the vile associations connected with the name of Grossier.

M. Flotow's music has the same mixed character observable in his other works. There is the same imitation of the light French school, whose chief is Adolphe Adam, somewhat stiffly accomplished, mingled with grand airs in the Italian styles, and the simple ballad indigenous to England and Germany. The compound is, in fact, much the same as that which our own Balfe knows so well how to serve up, saving indeed that the mess is not half so substantial or savory as that of the English chef. The chief parts are played by Geoffry, Caillat, and Mdlle. Tostée, who did every justice both to author and composer: the first named was particularly happy as the Marquis. Beyond these two events there is nothing of moment to chronicle in the musical world of Lutetia.

Foreign Correspondence.

(From a new contributor.)

VIENNA, SEPT. 29. — The Kärnthner-theatre, our Vienna opera-house, is very plain, and for so large a city very small. On the floor of the building are about two hundred and forty seats, behind which is a space large enough for one hundred persons to stand. Around this little pit rise five galleries, three of which are occupied by boxes and two by seats without backs for the multitude. The boxes number about seventy, and the two other galleries will seat perhaps five or six hundred. As one would suppose, the building does not at all meet the wants of the public. It very often happens that one can get no seat, and as for the boxes, they are all the property of the nobility and rich citizens.

The orchestra numbers about eighty-five, sometimes more, which is quite as much as the house will bear, and the chorus is in proportion. Three conductors of the orchestra are engaged and two ballet-directors (the latter lead the orchestra in ballets), besides whom CARL ECKERT, who was in America with Sontag, and who is now manager of this theatre, sometimes presides.

The opera seasons are two, a German opera season from the first of July to the first of April; and an Italian season during the other three months.

The last German season closed with *Fidelio*, and the next evening began the Italian season, which on

the whole proved poor, very poor. The first trouble arose from the miserable Viennese climate; all foreigners regularly catch cold on coming here, and singers are lucky, if they get clear of hoarseness in a month. Then many of the singers were inferior; and lastly the repertoire was, for Vienna, weak: *Le Nozze di Figaro*, *Il Barbiere*, *Otello*, *Cenerentola*, *Mosè*, *Norma*, *La Sonnambula*, *Ernani*, *Rigoletto*, *Il Trovatore*, *Lucrezia Borgia*, *Lucia*, *Figlia del Reggimento*, *Don Pasquale*, *Marino Faliero*, *Elise Velasco*, from Pacini; *Fiorina*, from some younger composer; and finally *Il Matrimonio Segreto*, from Cimarosa.

This is very old and rarely given, but it is charming. The plot, the orchestral accompaniments, the solos and concerted pieces are exceedingly simple and indeed rather antiquated. The contrast between this little opera and those of the modern, noisy and effect-seeking Italian is enormous. Great execution and pure intonation are necessary to the rendering of this music, as it is quite as florid as that of Rossini though in a different style. It is very naïve and reminds one of Mozart. The opera was capitally given; the chief female part was filled by Mme. CHARTON-DEMEUR, the second by Mlle. FIORETTI, the alto part by Mme. BRAMBILLA-MARULLI, the tenor by M. CARRION, the baritone by EVERARDI, and the base part by ZUCCHINI. These singers understand and render Rossini's music extremely well, with one exception, Mme. Brambilla, who is always poor. Mme. Charton is extremely graceful in song and play, and has a pretty and highly educated voice. Her parts are Rosina, Susanna in *Figaro*, Zerlina in *Don Giovanni*, &c., and are unusually capital. She is just engaged to replace in part poor Bosio at St. Petersburg. Mlle. FIORETTI is a young singer of great talent. She has a beautiful, full, high soprano voice, and sings with great natural ease and execution. She moves herself well enough on the stage, sings with considerable understanding, intonates purely, and in short needs but industry to rise high in the opera world. M. CARRION has great though not very good execution, and was once a great singer. His voice is now weak, but he uses it so well and plays so fancily that he fills the comic tenor parts very satisfactorily. Signor EVERARDI has a pleasant and tolerably strong voice, and an execution truly wonderful for its clearness and finish.

Rossini has hardly written anything for even a soprano voice that Everardi cannot sing with ease. It is truly rare nowadays to hear a baritone or bass voice with any considerable execution. The singers trust too much to their full tones to draw applause from the audience. In addition, Everardi plays well and with humor, and sings with much understanding and feeling. ZUCCHINI is a very comic singer, indeed, a real Italian buffo of the first class, and always, without exception, gives his parts admirably. In addition to these singers was a deep bass, ANGELINI, who is excellent. He sings well, he plays well, and his voice is full and very pleasant. He, too, is capital in Rossini's operas. Besides him were two baritones of little merit, a first baritone of considerable merit as singer and actor, but who has almost entirely lost his voice, a couple of basses of no great account, a first tenor, BETTINI, (not of American renown) also without much voice, one or two lesser tenors, a very handsome and rich Swedish singer with little more than impudence, who looked the page in the *Nozze di Figaro* bewitchingly and sang it shamefully. Mme. STEFFANONE (of great American renown) who is still pretty, good and fat, and lastly, the flower of the season, Mme. LAFON.

This lady is a French Creole from the West Indies, it is said; at any rate, one used to seeing negroes notices at once in her nose and hair the black blood, though she is perfectly white. Her voice is moderately strong and sympathetic in quality, and is very well cultivated; her execution is elegant and sufficient for Rossini even, her delivery stately and

queenlike as in her acting. Her Norma will compare with that of Grisi; indeed, it seemed to me at moments to surpass the latter. In *Lucrezia Borgia* she was not perhaps so great, but in *Otello* she was splendid. There is no tearing a passion into shreds; she remains perfect ruler over her song and action; but when the moment for excitement comes, her hot Southern blood boils up, and her voice thrills the hearer through and through. In *Otello*, her most beautiful moment is while singing the exquisite romance with its wonderful harp accompaniment. Sadness inevitably seizes upon the hearer when listening to her. One feels to the core the wrongs and sorrows of the patient, lovely Desdemona. Ah, yes, one must love and honor Rossini, that he has so well expressed in music Shakspeare's beautiful creation. The difficulties of this romance are very considerable, and if they be conquered with ease, it is no slight task to render them subordinate to the spirit of woe, which should envelope the whole. And this she did with perfect success. She is an objective singer of the first class; higher praise cannot be given her. She proved to me fully, how very valuable the half-casts and negroes may be, nay, will be, in the musical world. A friend, who had been conductor of the opera in Rio Janeiro some years, told me of a case in point. A negro woman, the cook of the Italian prima-donna there, used to imitate her mistress's scale and airs. This gentleman often heard her; and he assured me that her voice was splendid, and her singing, even to the little ornaments and cadences, far better than that of her mistress. It was nature, for the cook had never had the least instruction.

Il Barbiere was often given, and one would hardly hear it better in London or Paris. This opera is a little gem, and will live; not so most of Rossini's operas. *Cenerentola* has not the sparkle and the unity of the "Barber." "*Mosè*," with much beauty, is in some places really tiresome. *Otello* is not good throughout, though much is redeemed by the exquisite romance, already mentioned, in the last act. *Semiramide* is but partially to be accepted. *Tell* is a transition opera, written with more care and experience than the others, and it is really great. In it he has nearly abandoned his florid style of which one soon tires. *Tell* is not given in the Italian, but very often in the German season; do you remember in the third act the beautiful ballet scene? Beethoven's remark on Rossini, on looking at his scores: "This man would have been a great composer, if his master had thrashed him oftener," is surely true. One sees in Rossini's greater works the want of work and of care, and in almost all his operas the need of pruning.

"*Figaro's Marriage*" was very fairly given, Steffanone singing the Countess, Charton the Susanna, Angelini the Figaro, and the other parts were indifferently filled. The music is too beautiful to be ruined by the worst rendering.

Elisa Valasco, by Pacini, is wretched, and was given three times (a rule of the theatre) to empty houses. The same is true of *Fiorina*.

Norma was well given, and drew very fairly, as did also *Otello*; with all the other operas not commented upon, it was hard work.

During April the company was not in full force, and was moreover ailing, in consequence of which, and of the poor operas (the good ones were mostly given in June) the houses were very thin. It was even said that the directors meant to close the theatre and dismiss the company in the middle of May.

The opera is a source of great expense to the government, as one would suppose, but the three months of the Italian season cost more (I believe much more) than the nine months of the German season; not relatively but positively more. These three months pay but little; indeed, during June the theatre is almost entirely empty. A contractor under-

takes to bring and manage an Italian company, and to give certain operas, all specified—a good speculation. But he, who for many years has had these engagements, has now lost his contract, and a new manager is expected to bring a company including ALBONI, MARIO and TAMBERLIK. With such singers the houses may be filled, but the operas must be better chosen. People here are getting very tired of Verdi and even of Bellini and Donizetti—and are they not right? The two latter composers, with very great talent, wrote too quickly, indulged in tricks to catch the house, and used any and every melody which came into their hands. It is related of Donizetti that he once composed an opera in a fortnight. He wrote his melodies, sketched the opera, designated his harmonies by numbers (as in organ music), and gave them to clerks to fill out. Now every one of musical genius, to which no one can dispute their good title, has many ideas, i. e. melodies which are of slight account, and should therefore not be used. But if a composer writes anything, he is likely to have in the and some good melodies swallowed up in many which are trivial and often even vulgar. Do not we demand of a writer, whether of prose or poetry, that he shall review his works and shall prune away carefully all that is of doubtful quality?

Then, too, much as the idea is ridiculed in the present time, it is certain that severe and careful study of the art and of the great works already existing, is necessary for a composer. Supposing that a young man, without any preparation farther than having seen a couple of galleries, should undertake to paint a great picture. Would he not fail most signally, and would he not be laughed at? And the same of poetry. Any person of intelligence who goes often to the opera, and seeks something more than a tickling of the ears, will soon tire of the modern Italian composers. Of the most modern, Verdi, little is to be said. He has great gifts, but has so remarkably and persistently mis-used them, that he has gone down hill, has lost his fame even in Italy, and has earned the name, "The most vulgar of composers."

H.

Dwight's Journal of Music.

BOSTON, OCT. 29, 1859.

MUSIC IN THIS NUMBER. — *Kyrie a Capella*, by ROBERT FRANZ, last four pages. (By mistake the wrong plates were sent to the printer last week, instead of these.)

Richard Wagner.

THIRD ARTICLE.*

Since the revolution of 1849, Wagner, as we have said, has resided most of the time at Zurich, Switzerland, in exile. His principal labor, so far as reported, has been the composition of a grand opera on the subject of the *Nibelungenlied*, consisting of three or four parts, and designed to occupy as many consecutive evenings in the performance. In this work it is understood that he means to give a much fuller practical illustration of his peculiar ideas of the Opera of the Future; but we have not yet read of its performance anywhere. Meanwhile he has completed a shorter opera, to occupy a single evening, called *Tristan and Isolde*, which is soon to be produced at Carlsruhe, and of which Liszt's disciple, Bülow, who is preparing the piano-forte score of it, writes: "He whom this opera does not convert, has no music in him" (!) and says it is as far beyond *Lohengrin*, as *Fidelio* is beyond Mozart's *Seraglio*. (See letter from Leipzig in this Journal, Oct. 8, 1859.)

*Continued from No. 2 of this Vol., page 228.

In March, 1855, Wagner was summoned to London, the very stronghold of his most prejudiced enemies,—summoned as a novelty, a nine day's wonder, to conduct the old Philharmonic Concerts, which needed to be violently shaken out of drowsiness; and from the spasms of the London musical critics, from their exclamations of horror at his violent and novel manner of conducting their favorite old symphonies and other classics (for scarcely anything of his own composition was allowed to figure in the good old fashioned programmes), we judge they did get shaken with a vengeance. The experiment was pronounced a failure, with a few dissenting voices. Wagner himself, afterwards, in a letter to a friend, acknowledged it, but ascribed it to the strange element in which he had found himself there, like a fish out of water, having to minister to English tastes and prejudices, and with no opportunity to act out himself, or present his own gospel either by word or deed.

There have been often revived rumors of his being about to proceed to Paris to bring out one of his great works on a grand scale; also of his intention of coming to America, to transplant the "Music of the Future" to this New World, whither all the ideas of the Future, artistic as well as political and social, seem to beckon and shadow forth a boundless, glorious home. But as yet these are only rumors. Meanwhild *Tannhäuser* and *Lohengrin* have found their way into most of the theatres of Germany,—here rejected after one or two trials, there taking root awhile in popular admiration, exciting infinite discussion, in the Babel of which voices in all keys from highest rhapsody to contemptuous rage are mingled. All seems tending to a clearer appreciation of the man and his ideas; especially to a discrimination between the more and more admitted genius or talent of the man, the composer, and the very doubtful value of his theories. Much as his operas and fragments of them have been heard, still it would seem that very few persons have really had an opportunity to fairly judge by hearing what an opera by Wagner is. From the peculiarity of their structure they must be heard as wholes, and only under very perfect conditions. He himself has said, within the year past: "If you hear an opera of mine, hear it in Hanover, for nowhere else do they produce one so that you can form a true idea of it." Of course, then, we must wait, and in the meanwhile try to learn what we can from the theoretic statements of the man as set forth in the books we have already named.

The fundamental idea of all these works has certainly a large and unitary aspect. It contemplates no less than the discontinuance of the single, separate Arts as such, and the fusion of them all into the one only true work of Art, the "Drama of the Future." Especially has Wagner seemed to regard it as his mission, poet and musician as he is, to point out the false relation which has hitherto existed between these two factors of the conventional opera. The miserable texts to almost all existing operas have always been a subject of complaint; and so long as the music was written to please and show off the singers, and the words slavishly adapted to the conventional pattern of the music,—so much recitative, so many arias, duets, concerted pieces, and so on,—it was almost impossible that an opera text could have much poetical merit. Wagner

claims to have been the first to give distinct and formal expression to the vague and general feeling on the subject. Poet and musician both in himself, he has disciplined himself more and more, in each successive opera he has composed, to produce the music and poetry as one. He speaks of himself as having long since perfectly mastered the power of musical expression, so as to use it as his mother tongue; and now he is free to give his whole concern to the subject matter of his composition. He talks more about the librettos which he writes, than about the music in which it would seem that he spontaneously clothes them, following the dictates of the poetry without regard to the usual forms, imitations and thematic developments of musical treatment. Such, at least, is the impression which we get from reading here and there what he has written.

The principles, which Wagner has embodied, vaguely, and as it were prophetically in his *Holländer*, more clearly in his *Tannhäuser*, and still more in his *Lohengrin*, are argumentatively explained in the three volumes of his *Oper und Drama*. In the introduction to this work, he says: "I am almost shrinking from uttering aloud the brief formula which shows the error" (hitherto existing in the relation of the words and music in all operas) "since I am ashamed to announce with the important air of novelty a thing so clear, so simple and self-evident that it seems to me that all the world must long ago have settled it." The formula is this:

"The error in the opera, as a species of Art, has consisted in the fact, that a means of expression (Music) has been made the end, while the end of expression (the Drama) has been made the means; and thus the actual lyric Drama has been made to rest upon the basis of absolute Music."

To the demonstration of this error throughout the history of Opera he devotes the first volume of his work, which, if not free from some extravagancies, contains shrewd and instructive criticisms upon all the opera writers who have been in vogue for a century and a half.

In the second volume he points out what he deems a similar error in the historical development of dramatic poetry; which is, that the poets have selected, as he thinks, a wrong order of subjects for dramatic treatment.

"The Romance, both the historical and the domestic, has thus far furnished the material of our modern dramas. Shakspeare's dramas sprang immediately from this Romance, but were mainly possible only because in them the scenic environment was left to the imagination of the spectator. In any attempts to reproduce the scene with fidelity, it was plainly impossible so to compress and mould the complicated stuff of the Romance, as to make it intelligible to the senses of the beholder without the aid of his own fancy. Hence we see the poets on the one hand turn their backs upon Romance entirely, and, like Racine, go back to ancient tragedy, or on the other hand, like Goethe and Schiller, hover midway between Shakspeare and Racine, and either renounce scenic effect altogether, (as Goethe has done in his "Faust,") or devote themselves to Romance itself. The latest dramatic poetry, which as Art lives only on the literary monuments of Goethe and Schiller, has continued this wavering between two opposite tendencies almost to dizziness."

Wagner recalls us to our senses; he points to

"the only true drama that humanity possesses"—to the Greek; as this sprang from the Greek *Mythos*, so our poetic art must come back to Myth; this is the beginning and end of all poesy, and has this peculiar in it, that it is alike true in all times, only interpret it according to the times; moreover it has the convenience of having worn the poetical form from the first, so that it is the more easily dramatized.

Now the *Mythos* always impersonates its meaning in a hero of some sort, who is supposed to be endowed with some extraordinary, superhuman, marvellous qualities. Hence *Miracle* is indispensable to Wagner's notion of a drama. Not the dogmatic, religious miracle, but rather the miracle which makes it intelligible to feeling; its object being not to make us believe, but to enable us to seize the inner connection of actions directly, without the aid of reflection or imagination. For this, according to Wagner, is the real problem of the poet, to appeal to "the totality of the senses," and not to understanding and imagination. "In the drama," he says, "we are made wise by feeling."

(To be continued.)

Afternoon Concerts.

The ORCHESTRAL UNION gave us another excellent selection this week;—on the whole about as good as some of those famous Leipzig Gewandhaus programmes reviewed by Schumann in another column.

1. Italian Symphony..... Mendelssohn.
2. Waltz. Telegraphic Despatch. (First time.)... Strauss.
3. Overture. Oberon..... Weber.
4. Bedouin Galop..... Lumbye.
5. Miserere. Il Trovatore..... Verdi.
6. Andante. From 6th Symphony..... Beethoven.
7. Potpourri..... Meyerbeer.

The "Italian" Symphony and the "Oberon" Overture were beautifully rendered. The exquisite Minuet and Trio of the former has a fluid grace almost Mozartean, but through all always you perceive the melancholy under-current of the man named Felix. The Andante from the C minor Symphony (like a heavenly *Benedictus* after the Verdi *Miserere*), was devoured with eager ears, as usual; but we missed something of clearness in the performance; the accompaniment figures in the first three or four repetitions of the theme were not audibly enough pronounced; so that we heard them in memory, but not actually. The Waltz was another instance of the fertile genius of Strauss for mixing musical punch. The *Miserere* was strongly encored by the minority and repeated; it was short. The audiences increase in number. This concert was surely good enough to attract a crowd the next time.

Musical Chit-Chat.

CARL ZERRAHN is out with his subscription papers for his winter series of Orchestral, or "PHILHARMONIC," Concerts. He will give four concerts, (more, let us hope,) as soon as 600 subscribers, at \$3.00, shall be obtained. This ought to be achieved in a very few days, in justice to our character as good, sincere, symphony-loving people. His orchestra will contain at least forty of our very best musicians—forty good ones being more efficient than fifty, including unharmonious elements or dummies. He will have the best solo talent, vocal and instrumental, the famous young pianist, ARTHUR NAPOLEON, being engaged for the first concert. The orchestral programmes will include many new works of interest; besides the good old Symphonies, he has one or more from Schumann, Rubinstein's "Ocean" Symphony, and Liszt's "Preludes;" Bertioz's *Frances Juges* overture, Verdi's overture to "Sicilian Vespers," &c., &c. We expect good times.

In the week after next we have the Wednesday Afternoon Orchestral Concert; the Schiller Festival, in the afternoon of Thursday (10th), and on Saturday evening (18th) the classical soiree of Messrs. EICHBERG and LEONHARDT, with plenty of Bach, Beethoven, Schumann, Franz, &c., and (in the larger Tremont Temple) the farewell benefit concert of our old friend, Mr. KEYSER, who has retired from his post at the Museum. He will have the assistance of a double quartet of strings and of Miss FAY, the singer, who is soon to sail for Italy. Mr. Keyser always offers something good, when he appears before the public, and we trust the memory of his long services will surround him with hosts of friends. We only regret that it comes on the same evening with the concert above named; cannot one or the other be changed?

Our thanks are due to Mr. Grozelier, the artist, for a most bold and striking portrait of RALPH WALDO EMERSON, which he has just produced. It is lithographed with wonderful power and finish from a photograph. There is no portrait which, to our seeing, gives so much of the character of the man. Perhaps the muscles of the face are a little too full; but the clear, searching eye, the beautiful mould of the forehead, the eagle beak, the light which informs the whole are there. It represents him with that shrewd, sideward look, half humorous, half critical, as when listening to some remark in conversation.

CARL BERGMANN announces his series of subscription concerts, on Sunday evenings, of which the prospectus is quite rich. It promises of symphonies, Beethoven's in A major and the *Pastorale*, Mozart's in D, Haydn's in G, Mendelssohn's in A minor, Schubert's in C, Schumann in B major and in D minor, Gade's in C minor, and of Liszt's symphonic poems, *Tasso*, *Festklänge*, and *Les Preludes*. Of overtures, we shall hear Beethoven's *Leonore*, *Coriolanus*, Cherubini's *Les Abencerrages*, Mendelssohn's *Meeresstille* and the *Hebrides*, Schumann's *Manfred*, Wagner's *Faust*, *Rienzi*, and *Tannhäuser*. Introduction to *Lohengrin* and to *Tristan and Isolde*; Berlioz's *King Lear* (*Les Francs Juges*), *Romeo and Juliet*, (festival at Capulet's and Queen Mab.) Of Concertos for piano, we are promised Beethoven's in E flat and G major, triple Concerto for piano, violin, and violoncello; Schumann's in A minor, Chopin's in F minor, Liszt's in E flat major. Of choruses, those from Schumann's *Paradies und Peri* and *The Pilgrimage of the Rose*. Also some of *Alceste*, *Orpheus*, *Fidelio*, *Flying Dutchman*, *Rienzi*, *Tannhäuser*, and *Lohengrin*.

Musical Correspondence.

FARMINGTON, CONN., OCT. 25.—I take the liberty to send you a somewhat remarkable programme of a Soirée by Mr. SATTER at Miss Porter's Young Ladies' School. I was writing some words in explanation, but find upon reading them over, that I made an apology for our daring to offer such music to a young ladies' audience, and this, I hope, is not necessary with you.

PART I.

1. Concert-Ouverture à 4 mains.....Chas. Fradel.
(Written in Paris, and performed with great success by the whole Orchestra under the composer's direction.)
Messrs. Fradel and Satter.
2. Sonate (A major) with the Variations.....Mozart.
3. Kreisleriana, Nos. 1, 3, 4, 6, 8.....Schumann.
(Being a collection of fantastic pieces, suggested by the work of the same name, written by E. T. Hoffmann, one of the most original German literary geniuses.)
4. Invitation à l'aise (with Satter's great Cadenza),....Weber.

PART II.

1. Overture to "Tannhäuser".....R. Wagner.
Arranged by Satter.
2. Prelude and Fuga (E minor).....Mendelssohn.
3. Sonate in E major, op. 109.....Beethoven.
(Dedicated to Maximiliana Brentano.)
4. Concert-Etude, A flat.....F. Liszt.
(Dedicated to Czerny. In the Symphonic style.)

PART III.

1. Overture to "Münchekönig und Nusseknacker." C. Reinecke.
à 4 mains.
Messrs. Fradel and Satter.
(This is intended to be a funny composition, describing the hostilities between the king of the mice and a nut-cracker. It has met with great success in Germany and London.)
2. Free Improvisation on themes, given by the ladies.

They will be worked up in form of a Sonata in three movements. Mr. Satter will accept any themes, but such as would belong to any of Mr. Verdi's writings, because sentimental ditties of this kind can hardly be admitted, after hearing the divine music of illustrious composers.

[Verily, this programme is a curiosity.—Ed.]

The music was enthusiastically enjoyed, and although it was a hard task both to the performer and to the audience, to perform and to listen to Piano music for three hours in succession,—everybody regretted that the concert was not twice as long. The favorite piece of the evening was, strange to say, that little, "old fashioned" Sonata by Mozart, which by its beautiful simplicity moved many of my young pupils to tears. Beethoven's Sonata, op. 109, was listened to with deep emotion, while the *Tannhäuser* Transcription astonished by the display of Satter's immense pianism.

Mr. Fradel was absent, on account of illness, and Mr. S. substituted for the Overtures a fantasia on

themes of Mendelssohn's "Midsummer Night's Dream," and a *Nocturne* by Chopin.

I do not offer any criticism on his playing; he is certainly the best interpreter of classical music I have heard. (1)

I shall endeavor to continue these Concerts as well as those of the Mason-Thomas Quintette Club, and of whatever good artists, whose obliging services I may be able to secure. These gentlemen readily acquiesced in my wishes, viz.: to play only music of the highest order, and thus I have a powerful means of elevating and ennobling the musical taste of my pupils.

Why is not this done oftener in other places? The result of it would be a highly beneficial one, and in fact, could not be over-rated. I wish you would lend your aid to this subject by earnestly appealing to all similar institutions to follow the example set by humble Farmington, and your obedient

KARL KLAUSER.

NEW YORK, OCT. 24.—After the long pause which my summer's absence from the city, with its usual dearth of music, has made necessary, I regret that I have even yet no musical news of much importance to write about. In opera matters you are kept duly *au fait* from another source; personally I can only report about the performance of *Martha*, in its odd Italian dress, which, however, made us regret former representations in every respect but Madame Colson's charming singing. In her acting she is not by any means equal to La Grange.

STIGELLI, in the finale from *Lucia*, approached nearer to Mario in that scene than any other artist I have heard. He has, indeed, a very fine voice, and uses it admirably. In an act from *Ernani*, FERRI showed to advantage, and proved himself deserving of the popularity which he is rapidly obtaining.

The Philharmonic rehearsals commenced a fortnight ago at the Academy. It was delightful, after months spent without music of any kind, to hear the delicious strains of Schubert's Symphony, although the pleasure was much marred by Mr. Bergmann's cruel cutting up of the music by his corrections. If he would only suffer the orchestra to finish the phrase or musical idea which they are playing before he stops them, the ears of the listeners would not be quite so much annoyed.

Of our customary series of Quartet concerts we hear nothing as yet. Mr. Eisfeld's friends are all very impatient to have him recommence his Soirées, which they all missed so much last winter; and I think Mason & Thomas had sufficient success to induce them to renew their matinées also.

The Germans of our city are at present quite absorbed in preparation for the Schiller festival (in honor of the centennial anniversary of the poet's birth), which is to take place next month. They intend to make it a memorable occasion, and it will present several features which are quite new to the American public. The festivities commence on the 9th prox. with addresses in German and English, one of the latter by W. C. Bryant. In the evening there will be a concert, one half of the programme consisting of miscellaneous pieces having some reference to Schiller, under the direction of Mr. Eisfeld, and the other half, of the 9th Symphony, with Mr. Anschütz as leader. In this latter the choruses will be sung by the Liederkrantz, their forces swelled by a number of amateurs. On the 10th, the actual birthday, there will be a representation at the Academy of Music. The first part will consist of the Apotheosis of Schiller, in which a poem (for which a prize was offered some time ago) will be recited, and the bust of the poet crowned by a competent German actress, while the stage is filled with allegorical groups of females. Next will follow a series of eight tableaux, from Schiller's chief ballads and dramatic works. This will be succeeded by Wallenstein's Camp, in German, and the whole ends with a general group of all the tableaux. The music accompanying these performances will be under the direction of Mr. Bergmann. It is gratifying to see how all Germans enter into this affair, heart and soul. Our three German "Kapellmeisters" divide the musical department between them. Messrs. Lutze and Lang and several other artists direct the arrangement of the tableaux, and an incredible number of volunteers of both sexes have come forward for the tableaux and other like performances. May success crown their efforts!

—t—

BATAVIA, KANE CO., ILL., OCT. 17.—As there seems to be something new in Illinois under the sun, I consider it my duty to inform you of it. In Kendall Co., (Ill.) a society has been formed called the "Kendall Co. Musical Union," designed to include the best musical talent in the county. It proposes meeting monthly, three days at a time, in the principal towns in the county, in rotation, during the fall and winter.

The first meeting was held at Bristol, Oct. 11, 12, and 13, under the direction of Mr. W. S. B. MATTHEWS, of Aurora. The society are studying the "Messiah"; the style of music is new to almost all of them, but at their late meeting they were able to perform in a creditable manner the choruses: "Behold the Lamb of God," "Oh thou that tellest good tidings to Zion," and the "Hallelujah;" which speaks well for their perseverance and the energy of their conductor.

The second evening of the meeting was devoted to congregational singing, which was participated in by a large audience.

The concert of Thursday evening consisted of Anthems, from the "Cythara" and "Hallelujah," solos upon the piano-forte by the conductor, (Wallace's Old Hundredth and C sharp minor of Beethoven); Soprano air: "Thou didst not leave his soul in hell"; Bass solos: "Why do the nations rage," and the trumpet shall sound," sung by the president of the "Union," Mr. HAIGH; and the choruses mentioned above.

The next meeting of the society was appointed at Newark, Nov. 8; conductor, W. S. B. Matthews. The Society hope to be able to bring out a good share of the "Messiah" at Christmas.

Sometimes the monotony of teacher life here is broken by an interesting event. For instance, the other day my heart was greatly refreshed by one of my pupils asking me if I would not give her a Sonata for a lesson. Of course I assented, for she was a young lady whom I had considered one of my best pupils. The Sonata selected was Op. 28 of Beethoven's, because I thought it would be easily understood and, in any case, it was "good practice." The first movement, to the repeat, was assigned for the lesson. When the time for the next lesson came round, I took my course for the residence of the pupil with alacrity and my portfolio. The lesson was recited, and it was evident that not the most remote ray of an idea had penetrated the superficial strata of the cranial protuberance of the ambitious would-be-teacher, but that to her the beautiful creation of the master was no more and no less than a page or so of notes.

"Ah," said I, "I see you don't quite understand this. Now please observe carefully while I play this first movement. Do you see how beautiful this is? See how this idea is repeated, now here and now there! What a character of quiet enjoyment pervades the whole!"

"Yes?" (In a vague, inquiring sort of a way.)

"Very well, I wish you would practice and study this until the next lesson, for I think it will richly repay you, and I think you will surely be interested by it." But, oh ye Gods! What a damper was in store for me!

"Well, you see I didn't care so much for the music, (O Beethoven!) but I only wanted to say that I played a Sonata, because Sarah Dusenberry, in Chicago, plays one and brags over it so much. I wished to show her that she wasn't all the world, for they think Sonatas are the tallest kind of music, and nobody can learn them out of Chicago."

Mr. Editor, a young man might have been seen, not long after, taking a prestissimo movement out of that neighborhood. Have I given any Sonatas since? "Nary one." So much for "High Art!"

I see published a piece called "Oasis, grand valse brilliant, &c., and composed (?) by a certain professor of music from the Conservatoire at Leipzig (so he

says) who "professes" not a thousand miles hence. In this Oasis the principal motive has been an oasis in the repertoire of every hand-organ in the land for this ten years at least. So much for originality.

DER FREISCHUTZ.

LAWRENCE, MASS., OCT. 24.—I enclose the programme of a Complimentary Benefit Concert given by our people, last Wednesday evening, to Mr. and Mrs. NEWTON FITZ, who are soon to leave us for Mobile. We regret exceedingly that we must lose our friends, though we cannot wonder that the golden attractions of the Southern city have allured them thither. There prospects here were never more promising, but there they can do much better than the best possible of Lawrence.

Mr. Fitz has been very popular as organist and chorister of "Father Taate's" church, and it will not be easy to fill his place there. He has been music teacher in the Oliver High School for some time past, and the School Committee (and no one will question the musical judgment of a School Committee with Gen. H. K. Oliver at its head) and the friends of the school generally have been surprised and delighted at the interest awakened in the subject, and the progress made, both in the theory and the practice of music, under his instruction. In school and out of it there is a unanimous and earnest expression of sorrow that Mr. Fitz must go—especially as no one yet can suggest a suitable successor for the situation. The chances are that the study must be dropped, at the very time when there is the most to encourage its continuance.

The Complimentary Concert was a very pleasant and successful affair, and this was the programme:

PART FIRST.

1. Grand March de Concert, for Piano Forte,.... Wollenhaupt.
Mr. Newton Fitz.
2. Solo and Chorus, Tramp, Tramp,..... Bishop.
Solo by Mrs. Fitz.
3. Duet—Trust Her Not. (Words by Longfellow.)..... Balfe.
Miss Annie Garland and Mr. E. Lyford.
4. Aria Buffa—"Non piu Andrai,"..... Mozart.
Mr. Fitz.
5. Song—"The Canteenier,"..... Balfe.
Mrs. F. E. Clarke.
6. Trio—On the Ocean,..... Concone.
Mrs. Fitz, Mrs. Clarke and Miss Jennie Smith.

PART SECOND.

1. Aria—Se Crudele, from "Betty,"..... Donizetti.
Mrs. Fitz.
2. Solo for Cornet—"Twilight Dews," with variations, Graffula,
Mr. E. M. Hobbs.
3. Comic Duet—"Sir, a Secret," from *Cinderella*,..... Rossini.
Messrs. Fitz and Clarke.
4. Solo and Chorus—"Now with Grief," from *Cinderella*, Rossini.
Solo by Mrs. Fitz.
5. Part Song—"The Farewell," for eight men's voices,
Mendelssohn.

The performers were all Lawrence people, but we think that disinterested critics would say that they did quite as well as the average of the "foreign talent" that visits us. We were especially pleased with Mr. Fitz's rendering of the *Non piu andrai* from the "Marriage of Figaro." It was excellently done, and surprised and gratified the audience all the more because Mr. Fitz has never before appeared in public as a solo singer. But he has been very successful as a teacher of vocal music, and while training others, he has evidently been training himself no less faithfully; and the results are very creditable to himself and very pleasing to his friends.

Mrs. Fitz, too, never sang better than on this occasion, intensifying our regret at parting with her by the sweetness of her swan-song of farewell. And the other ladies, and the gentlemen as well, did themselves no little credit. Miss GARLAND, the youngest of them all, hardly out of the bounds of school girlhood, seems to us a very promising vocalist.

We are happy to know incidentally that the pecuniary results of the concert were such as to make it a substantial compliment to Mr. and Mrs. Fitz. Q.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Well done, ye good and faithful servants.

Joh. Seb. Bach. 40

Cradle Song, from the Christmas Oratorio. " 50

Air from the Mass in G minor. " 50

These are the first three numbers of a set of eight Airs for an Alto voice, selected from Bach's works, by the celebrated German composer, Robert Franz, and by him provided with a pianoforte accompaniment, which retains all the features of the original score. Those who are at all acquainted with the vocal works of Bach, need not be told what a rich vein of musical beauty runs through them, these extracts being fine specimens. A more extensive notice of these songs, together with the admirable preface of Franz may be found in No. 15 of this paper, among the editorial articles.

I was poor, yet uncomplaining. (Giorno poveri

vivea.) "Trovatore." 25

The song of Aracena, when she is brought before the Count di Luna, as a prisoner, in the third act. This song has not been published before.

O hear ye not maidens. Trio for female voices.

H. Smart. 35

Light and easy. Each part may be filled by several voices or by one only.

When the silvery moon is shining. Song and chorus. T. B. 25

A melodious little song and chorus, not of the Ethiopian kind. It is just the piece for a social concert.

There's a fresh little mound near the willow.

E. W. Locke. 25

A touching song for voices of small compass. May.

Integer vitae. (He who is upright.) Quartet for male voices. Fleming. 25

One of Horace's Odes set to music by an old German composer, who has furnished a great many chorals to the German Lutheran church, which, with Luther's own, still hold the first place. This ode has lately been revived in various colleges, and has even at various times made its way into the concert room, where its beauty was readily recognized.

Books.

MOORE'S IRISH MELODIES, with symphonies and accompaniments, by Sir John Stevenson, and characteristic words by Thomas Moore. With a portrait. Price, \$1.50; in cloth, \$2.50; cloth, full gilt, \$3.00

In a very neat, convenient, and durable form we have in this volume the fine old Melodies of Ireland wedded to the charming ballads which have, more than any other of his works, immortalized the name of Moore, and made it a familiar household word throughout the civilized world. There has been, and always will be, a peculiar charm about the music and the poetry of this work, and though the expression in reference to a new book, has become somewhat hacknied that "no library is complete without it," we may venture to say, that used in connection with this elegant edition of "Moore's Melodies," it will come to each of our readers as a very truthful declaration. There are many editions of these Melodies published in this country, but this is the only one in which the words are accompanied by the music, and here we may mention that with Moore the words and the music are one. "So intimately," says an English writer, "were they united in his mind, that the sight of the songs crowded together in one volume unaccompanied by music notes inflicted on him positive pain."

J. C. D. PARKER,
Instructor of the Piano-forte, Organ and
Harmony.

8 HAYWARD PLACE.

WILLIAM H. SCHULTZ
GIVES INSTRUCTION ON
The Violin, Piano and the Theory of Music,
Address at his residence 196 Harrison Avenue, or at
the Music Stores. 890

SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.
Residence, Tremont House.
Address, until October, at Messrs. Chickering & Sons'; after-
wards at either place. 87

W. S. MACKIE,
MUSIC DEALER,
ROCHESTER, N. Y.

M. ZERDAHELYI, THE PIANIST, continues to
give instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 840

JULIUS EICHBERG—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Bernhard Dann,

Residence, No. 47 Hancock Street.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIELBLOCK,
Residence, 226 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
8 Temple Place.

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.

EDWIN BRUCE,
Teacher of the Piano-Forte and Singing-
ROOM, BOWDOIN STREET CHURCH. 848

O. C. CLAPP & CO.
DEALER IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
60 Court Street, corner of Cornhill, . . Boston.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicho-
las Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 857

HENRY SINGLING,
SUCCESSOR TO JOHN SINGLING,
Piano-Forte and Music Warehouse,
(Established, 1819.)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.
ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

MANNING'S FIRST PREMIUM PATENT MELODEONS.
William N. Manning, Manufacturer and Patentee, 118
Essex Street, Salem, Mass. For sale by E. H. Wade, 197
Washington Street, Boston. 878

DAVID PAINE,
Teacher of Piano, Organ and Harmony,
Room, basement of First Church, Chauncy St. 8m

JOHN W. TUFTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY
Address at residence, 19 Temple Pl., or at Ditson & Co's store.

COLLECTIONS OF CHURCH MUSIC

PUBLISHED BY

MASON BROTHERS

NEW-YORK.

A Complete Catalogue of our Publications sent free to any address, on application.

THE JUBILEE. A new collection of Church Music,
containing Hymn Tunes adapted to every variety of meter,
and arranged with reference both to choir and congregational
singing; Chants, Anthems, and set-pieces for every occa-
sion; a short sacred Cantata; and a new arrangement of the
Elements of Music, interspersed with secular pieces progres-
sively arranged for class practice. By William B. Bradbury,
author of "The Shawm," &c. Large music octavo. \$1.

THE JUBILEE; Anthem Edition. Same as the
above, but with additional Anthems in the place of the
Cantata of "Esther, or the Beautiful Queen." \$1.

THE SABBATH-BELL. A collection of Music for
Choirs, Musical Associations, Singing Schools, and the Home
Circle, arranged in three divisions, namely: Part 1. THE
SINGING-SCHOOL. Part 2. CHURCH MUSIC. Part 3.
OCCASIONAL AND CONCERT MUSIC. By Geo. F. Root.
384 pages, large music octavo. \$1.

THE HALLELUJAH. A Book for the Service of Song
in the House of the Lord, containing Tunes, Chants, and
Anthems, both for the Choir and Congregation; to which is
prefixed the "Singing-School," a manual for classes in vocal
music, with exercises, rounds, and part-songs, for choir
practice; also, "Musical Notation in a Nut-Shell," a brief
course for singing-schools, intended for skillful teachers and
apt pupils. By Dr. Lowell Mason. \$1.

THE SHAWM. A Library of Church Music, embracing
about one thousand pieces, consisting of psalm and hymn
tunes, adapted to every meter in use; anthems, chants, and

set-pieces; to which is added an original Cantata, entitled,
"Daniel, or the Captivity and Restoration;" including also
the "Singing-Class," an entirely new and practical arrange-
ment of the elements of music, interspersed with social part
songs for practice. By Wm. B. Bradbury and Geo. F. Root,
assisted by Thos. Hastings and T. B. Mason. \$1.

CANTICA LAUDIS; or, the American Book
of Church Music. By Dr. Lowell Mason and George
James Webb. \$1.

THE CARMINA SACRA; or, Boston Collec-
tion of Church Music. By Dr. Lowell Mason. \$1.

NEW CARMINA SACRA; or, Boston Collec-
tion of Sacred Music. This book is a careful
and thorough revision of the favorite work heretofore published
under the same title. The object has been to retain the most
valuable and universally pleasing part of the former work
as the basis of the new, omitting such portions as experience
had proved to be the least serviceable and popular, and sub-
stituting choice tunes and pieces selected from the whole
range of the author's other works. \$1.

THE BOSTON ACADEMY'S COLLECTION
OF CHURCH MUSIC. By Dr. Lowell Mason. Pub-
lished under the direction of the Boston Academy of Music.
\$1.

THE PSALTERY. A new collection of Church Music.
By Dr. Lowell Mason and George J. Webb. \$1.

THE NATIONAL PSALMIST. By Dr. Lowell
Mason and George J. Webb. \$1.

For sale by **J. R. MILLER, 229 Washington Street, BROWN, TAGGART & CHASE,**
RUSSELL & TOLMAN, and OLIVER DITSON & CO., Boston. J. B.
LIPPINCOTT & CO., and E. H. BUTLER & CO.,
Philadelphia. ROOT & CADY, Chicago.

The price of our Church Music Books in New York, Philadelphia and Boston, is EIGHT DOL-
LARS per dozen; but as it will be much more convenient for Teachers, Singing-Schools, and Choirs
in the West and South to procure their books from local dealers, we subjoin a list of Booksellers and
Music dealers from whom our Church Music Books may at all times be procured, at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, &c.

Albany, N. Y.—S. R. GRAY,
" " J. H. HIDLEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. E. PRATT & BRO.
Beloit, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—RICKNEY, MALLORY & CO.
" " APPLEGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" " ROOT & CADY.
" " W. B. KEEN.
" " HIGGINS BROTHERS.
" " D. B. COOKE & CO.
Cleveland, O.—S. B. BRAINARD & CO.
" " J. B. COBB & CO.
Columbus, O.—RANDALL & ASTON.
Detroit, Mich.—FRANCIS RAYMOND.
" " M. ALLEN & SON.
Dubuque, Iowa.—COUCH & GILBERT.
Janesville, Wis.—J. SUTHERLAND & CO.
" " MOSLEY & BRO.

Fort Wayne, Ind.—C. L. HILL,
Indianapolis, Ind.—STEWART & BOWEN.
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Mansfield, O.—D. STURGIS.
Milwaukee, Wis.—E. TERRY & CO.
" " A. WHITTEMORE & CO.
Pittsburg, Pa.—J. H. MELLOR.
" " H. KILBER & BROTHER.
Quincy, Ill.—GEORGE W. WINANS.
Rochester, N. Y.—WILLIAM ALLING.
" " E. DARROW & BROTHER.
St. Louis, Mo.—KEMITH & WOOD.
" " L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" " PECK & RUDD.
Toledo, O.—D. ANDERSON & CO.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

Novello's Cheap Music.

NOVELLO'S EDITION OF THE ORATORIOS.

NOVELLO'S CHURCH SERVICES, ANTHEMS,
CHANTS, PSALMODY, &c.

NOVELLO'S ORGAN MUSIC.

NOVELLO'S MUSIC FOR THE CATHOLIC
CHURCH.

NOVELLO'S MUSIC FOR CHOIRS AND
CHORAL SOCIETIES.

NOVELLO'S EDITION OF STANDARD, THE-
ORETICAL WORKS.

FOR SALE AT

WEBB & ALLEN'S,

1, OLINTON HALL,

ASTOR PLACE,

NEW-YORK.

THE

MEDLEY GLEE BOOK :

A COLLECTION OF

QUARTETTS, GLEES, AND CHORUSES,

FOR THE USE OF

MUSICAL CONVENTIONS, ASSOCIA-
TIONS, CHOIRS, AND THE
HOME CIRCLE.

THIS DAY PUBLISHED,

CONTAINS THE GEMS

OF ALL SIMILAR WORKS,

THE BEST PIECES OF THE BEST COMPOSERS,

And is, of its class,

The Leading Book of the Season.

Price One Dollar.

Published by Oliver Ditson & Co., Boston.

**NEW VOCAL CLASS BOOK FOR FE-
MALE COLLEGES, SCHOOLS, ETC.**
THE AMERICAN MUSICAL CLASS BOOK; designed for the use of
Female Colleges, Institutes, Seminaries, Normal and High
Schools, containing Elementary Instructions, Vocal Exercises,
and Solifexes, and a valuable collection of Duets, Trios, and
Concerted Pieces. Price, 50 cts. \$5 per dozen.

PIANO MUSIC FOR PARLOR DANCES.

A Choice Book for Winter Evenings.

The Home Circle.—A coll. of Marches, Waltzes, Polkas,
Schottisches, Redows, Quadrilles, Contra Dances, &c. Ar-
ranged for the Piano-Forte, and comprising the most popular
Dance Music. Price only \$1.50; in cloth, \$2. Sent by mail.
Published by Oliver Ditson & Co., Boston.

NEW BOOK FOR THE VIOLIN.

THE

OPERATIO

Violin Instruction Book!

CONTAINING

THOROUGH INSTRUCTIONS

AND A LARGE VARIETY OF

OPERATIO AND OTHER MUSIC,

BY D. M. H. MAY.

This work is intended for persons who wish to obtain a satis-
factory degree of proficiency in the art of Violin Playing, but
cannot devote many hours to daily practice, and is especially
recommended to such as a system of Instruction that will lead
them to the acquirement of all necessary information in a very
short period of time.

Engravings, illustrating the mechanism of the Violin and
the correct positions in playing from Spohr's celebrated Method,
accompany the work. The Music for general practice and re-
creation has been compiled with much care, and comprises the
following admirable selections:

OPERATIO MELODIES.

Air.	La Dame Blanche.
Air.	Elisir D'Amore.
Air.	Lucresia Borgia.
Air.	Romeo and Juliet.
Ah! ballo a me ritorno.	Norma.
Ah! che la morte.	Il Trovatore.
Airs.	Barber of Seville.
Come, brave the sea.	I Puritani.
Come o'er the moonlit sea.	Masaniello.
Dead March.	La Gama Ladra.
Deh con te.	Norma.
Di provenza il mar.	La Traviata.
D'un pensiero.	La Sonnambula.
Ernani involami.	Ernani.
Fairies' Chorus.	Cinderella.
Fra Diavolo Waltz.	Fra Diavolo.
Galopade.	William Tell.
Hence Discontent.	La Bayadere.
In happy moments.	Martina.
In tears I pine.	I Lombardi.
Libiamo, (Brindisi).	La Traviata.
March.	Norma.
On yonder Rock.	Fra Diavolo.
O haste crimson morning.	Lucia.
Pariga O Cara.	La Traviata.
Rondeletto.	Ernani.
Salut a la France.	La Fille du Regiment.
Selection.	Elisir D'Amore.
Si la stanchessa, (Prison Duet).	Il Trovatore.
Stride la vampa.	"
Then you'll remember me.	Bohemian Grl.
Tu che a dio.	Lucia.
Tu vedrai la sventura.	Il Pirata.
Tyrolenne.	La Fille du Regiment.
Waltz.	La Dame Blanche.

POLKAS, WALTZES, AIRS, &c.

Annie Laurie.	Married Hymn.
Ariel Waltz.	Moorish Waltz.
Blue Bells of Scotland.	New York Scottish Dance.
Carnival of Venice.	Saratoga Polka.
Chelsea Galop.	Seafower Waltz.
Dahlia Waltz.	Shamrock Waltz.
Edin Waltz.	Shells of Ocean.
Far from these childhood's home.	Sontag Waltz.
Favorite Waltz.	Sounds from Home, Waltzes.
Gaselle Waltz.	Tyrolense Peasant's Song.
Heather Bell Polka.	Verbena Waltz.
Hope Star Schottisch.	Venitian Galop.
Last Rose of Summer.	When the Swallows Homeward
Long, long ago.	Woodbine Schottisch.
Lightning Galop.	Zephyr Polka.

AIRS WITH VARIATIONS.

Air, with Brilliant Variations.	
On Yonder Rock Reclining. With Variations.	
Tyrolense Air. With Variations.	

PRICE ONE DOLLAR!

On receipt of which a copy will be sent by mail, post-paid.

Published by Oliver Ditson & Co., Boston.

Favorite Songs with Choruses.

RECENTLY PUBLISHED BY

OLIVER DITSON & COMPANY.

Bonnie Allene.	T. B. Bishop.	25
Gentle Millie Gay.	"	25
Jane O'Malley.	L. V. H. Crosby.	25
Luleanna.	"	25
Jenny Bell.	T. H. Howe.	25
Leonora Leigh.	J. H. McNaughton.	30
Gentle Hallie.	St. John.	25
Marion Lee.	H. S. Thompson.	35
Annie Lida.	"	20
Kitty Lee.	W. Williams.	25
Come, love, to me.	Lon Morris.	35
Kittie alone and I.	H. S. Thompson.	30
Ye winged winds.	"	30
Fly away o'er the deep.	"	30
My own Katrina.	M'Naughton.	20
Mother Bailey.	Carl Lorenz.	25
Allice Lee.	H. S. Thompson.	35
Lillie Bell.	C. B. Hitchcock.	20
Silver Spring Pebbles.	L. O. Emerson.	25

The Medley Glee Book,

JUST PUBLISHED, CONTAINS THE FOLLOWING QUAR-
TETS, GLEES, CHORUSES, &c.

All by the shady greenwood tree.	'Maid of Judah.'
Anvil chorus.	'Il Trovatore.'
Arab boat song.	F. H. Fense.
Awake, Zoliah lye.	J. Danby.
Away, the morning freshly breaking.	Masaniello.
Bliss'd is the home.	Gipsy's Warning.
Behold how brightly breaks.	Masaniello.
Breathe soft, ye winds.	S. Webbe.
Bride's farewell.	T. Williams.
Be kind to the loved ones.	I. B. Woodbury.
Come, friends, draw near.	Postillion.
Come, fairies trip it on the grass.	John Parry.
Come with the gipsy bride.	Bohemian Grl.
Ding, dong.	R. Taylor.
Deserted wife.	Wrighton.
Dearest spot of earth to me is home.	From the German.
Dream on.	Str John Stevenson.
Fisherman's glee.	Bishop.
Foresters, sound the cheerful horn.	F. Abt.
Fondlest, dearest, now good night.	Bohemian.
Fill the wine-cup.	Rimault.
Gentle thoughts.	Jackson.
Go, feeble tyrant.	"
Go to Jane Glover.	Cooks.
Hark! the lark at Heaven's gate sings.	Bishop.
Hark! the convent bells.	"
Here's a health to all good lasses.	R. Spofforth.
Hail, smiling morn.	'Der Freyschutz.'
Hunter's Chorus.	Rosind.
Here we meet too soon to part.	M. S. Pils.
Home again.	S. Webbe.
Huntsman's call.	Dr. Aldrich.
Hark, the bony Christ Church bells.	'Martins.'
In happy moments.	Martin.
Laughing trio.	Moore.
Love's young dream.	F. Abt.
Love's greeting.	Knyvett.
Lady of beauty.	Von Weber.
Lutsow's wild hunt.	"
Let every heart rejoice and sing.	'La Clemenza de Tito.'
Landing of Columbus.	J. Playford.
Madrigal for three voices.	Deveraux.
Maltese boatman's song.	H. Smith.
Merry elves we be.	J. Parry.
My Sylvia wears a rosy wreath.	J. Willis.
Merrily, merrily goes the bark.	Dr. Callcott.
Mark the merry elves.	"
My Fatherland.	F. Abt.
Mighty conqueror.	S. Webbe.
Near the lake where drooped the willow.	Horn.
National Hymn.	"
Ode on science.	Sumner.
Once upon my cheek.	Dr. Callcott.
Off in the still night.	Moore.
O, it is not while riches.	Moore.
On to the field of glory.	'Bellaria.'
Old oaken Bucket.	"
O, haste crimson morning.	'Lucia di Lammermoor.'
Our way across the sea.	Swiss.
O, come, come away.	German.
O, come to me.	T. S. Rawlings.
O'er the waters gliding.	Deveraux.
Peace to the souls of the heroes.	Dr. Callcott.
Prepare, ye nymphs, prepare.	Stevenson.
Peaceful lumbering on the ocean.	Comer.
Red Cross Knight.	Dr. Callcott.
Row the boat.	"
Sweet the hour when freed from labor.	Stevenson.
See our bark.	"
Skyark.	"
Shells of Ocean.	Cherry.
Slumber, gentle lady.	L. H. Southard.
Sleep on, sleep on.	From the German.
Shakespeare's load-stare.	Wm. Shield.
See our cars with feathered spray.	Stevenson.
Scotland's burning.	"
To the mountain away.	'Amilia.'
Tramp Chorus.	H. R. Bishop.
The hour of love.	Geo. Hews.
Time in the glad season.	Bishop.
The earth it loves rain.	F. Abt.
The soldier's adieu.	"
To Greece we give our shining blades.	Bishop.
Time is ever flying.	"
They played in air.	"
Victoria, Victoria.	Fra Diavolo.
While sunbeams are glancing.	'Cinderella.'
When o'er the lonely hills at eve.	Beethoven.
When the day with rosy light.	"
Wind, gentle green.	"
When the wind blows.	"
We're all at home.	"
Yes, 'tis the Indian drum.	Bishop.
Ye high born Spanish noblemen.	"
Price \$1. On receipt of which a copy will be sent, post-paid.	
Published by Oliver Ditson & Co., Boston.	

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum;
delivered by carrier, \$2.50. Payment in advance.

Advertisements will be inserted at the following rates.

Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200.
One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.
One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125.
One-fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75.
One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.
Less space, 1st insertion, per line, 20 cents. Each subsequent
insertion, per line, 10 cents.

Business Cards, Six lines, Nonparel, per annum, \$30.
Teachers' Cards, Two lines, Nonparel, per annum, \$8.
Advertisers, whose yearly bills amount to \$20 or upwards, will
receive a copy of the paper free.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 396.

BOSTON, SATURDAY, NOVEMBER 5, 1859.

VOL. XVI. No. 6.

Advertisements.

Grand Vocal and Instrumental CONCERT.

Mr. William Keyzer's
FAREWELL BENEFIT CONCERT,
ON SATURDAY EVENING, Nov. 12.
AT THE TREMONT TEMPLE.

He will be assisted by the following Artists, who have kindly
volunteered their valuable aid:

Miss ABBY FAY, Mrs. HARWOOD, Masters
WHITE, F. and W. RATCLIFFE, Signor
BENDLARI, CARL HAUSE, Messrs. F.
SUCK, SCHULTZE, W. FRIES, MEISEL,
RICHLER, ZOEHLER, and A. SUCK.

PROGRAMME.

- PART I.
1. Double Quartet. Spohr
1st. Quartet.—Messrs. Keyzer, Schultze, Meisel & W. Fries
2d. Quartet.—Messrs. F. Suck, Richler, Zöcher & A. Suck
 2. { a. Largo. Maria di Rohan. Donizetti
b. Allegro. Vennano Valse. Vennano
Miss Abby Fay.

3. Trio. "Lift thine eyes," from Elijah. Mendelssohn
Masters White, F. and W. Ratcliffe.
4. Aria. Dove Song. "Figaro." Mozart
Mrs. Harwood.

- PART II.
1. Quartet. (1st Violin obligato.) Rode
Mr. Keyzer, assisted by Mrs. Schultze, Meisel and Fries
 2. Robo Song. (Composed expressly for the singer.) Bendlari
Miss Abby Fay.

3. Souvenirs des Lagunes. Caprice. Carl Hause
For the Piano, by Carl Hause.
4. La Separation. Melodia dramatica. Rossini
1st time in America. Mrs. Harwood.

5. Third Double Quartet. (1st time in Boston). Spohr
Messrs. Keyzer, Schultze, Meisel, W. Fries, F. Suck,
Richler, Zöcher and A. Suck.

Concert to commence at half-past 7 precisely.
Tickets Fifty cents each. To be had at the Music stores, principal
Hotels, of Mr. Keyzer, 14 Carver street and at the door.

Chamber Concerts—11th Season.

THE MENDELSSOHN QUINTETTE CLUB will give their
usual series of Eight Concerts, to be given in the MEI-
NAON, until Chickering's rooms are ready. Many new works
including some of Beethoven's last Quartets will be produced.
Tickets to the Series \$4. Single tickets will be 75 cents each.
Lists will be out shortly. 396

MRS. E. C. HELPLING desires to give notice that she
has removed her School to No. 12 Tremont Temple,
where she will continue to receive pupils in Music, French and
German; those wishing to commence, or continue, their studies
with her are requested to apply soon, as classes in different
degrees of progress are now forming. She presents the same
references as heretofore. She may be found at her rooms daily
from 12 to 1 o'clock. 1t

WILLIAM MCCABRELL,
MUSIC PUBLISHER AND DEALER IN
PIANOS, MELODEONS, BOUND & SHEET MUSIC,
Musical Instruments and Musical Merchandise generally.
474 JEFFERSON STREET, LOUISVILLE KY.

M. ZERDAHELYI,
THE PIANIST, respectfully announces that he is forming a
Class for Ladies, and will give instruction in the Theory of
Music, including the study of Harmony, of Forms, and the
Art of Composition. Scholars preparing for Teaching and
Playing in public, will also be received. Address at Messrs.
Chickering & Sons', or at Oliver Ditson & Co's. 394

The Time for Singing Schools. THE BEST BOOKS THAT CAN BE HAD.

The season for the commencement of Singing
Schools having arrived, the following list of
books is presented as being superior to any ever
before offered, and affording Teachers and
Scholars in all parts of the country, and of all
grades of advancement an opportunity to obtain
at lowest prices the very best books of

Instruction, Exercise and Recreation.

FOR ADULT CLASSES.

Each of the following contains a full and complete course
of Elementary and Progressive Lectures, Exercises, &c., and
from 600 to 1000 select tunes.

	Single.	Pr. dos.
American Harp. By Chas. Zeuner.	75	\$7.00
Ancient Lyre. By Chas. Zeuner.	75	7.50
Ancient Harmony Revised.	75	6.00
Baker's Church Music. By B. F. Baker.	75	6.00
Bay State Collection. By Johnson, Osgood & Hill	50	4.00
Chime. By V. C. Taylor.	75	7.00
Church Melodist. By E. L. White.	75	6.00
Celestina. By V. C. Taylor.	75	7.00
Golden Lyre. By V. C. Taylor.	75	7.00
Handel Collection. By Baker & Johnson.	75	6.00
Melodia Sacra. By Baker, Johnson & Osgood.	75	6.00
Modern Harp. By E. L. White & J. E. Gould.	75	6.00
Singing School Companion. By J. & H. Bird.	67	6.00

For Juvenile Classes.

Each of the following contains Easy and Simple Lessons well
adapted to the capacity of young minds, with pleasing exer-
cises and from 100 to 250 attractive Songs.

	Single.	Pr. dos.
American Musical Class Book.	50	6.00
Baker's Elementary Music Book. By B. F. Baker.	80	8.00
Baker's School Music Book. " "	80	8.00
Carmina Melodia. By A. N. & J. C. Johnson.	25	2.40
Exercise Song Book (Manual Exercises) By Am. Fitts.	12	1.20
Golden Wreath. By L. O. Emerson.	80	8.00
Hohmann's Course, (from the German,) in 4 parts.	15	1.50
Musical A B C. By E. Ives, Jr.	20	1.80
Musical Spelling Book. By E. Ives, Jr.	75	6.00
Nason's Vocal Class Book.	40	4.00
One Key Singer. By J. B. Packard.	12	1.20
Seminary Class Book. By White and Bissell.	50	4.50
Wreath of School Songs. By White and Gould.	80	8.00

For Advanced Schools, Concerts, &c.

The following do not contain Elementary Lessons, but com-
prise all the favorite Psalm and Hymn tunes, Anthems, Chants,
Sentences, Choruses, &c., for Advanced Schools, Choir Exer-
cise, Singing Classes, Concerts and Home Circles, they are the
best extant.

	Single.	Pr. dos.
Beethoven's Collection of Sacred Music.	\$1.00	\$9.00
Congregational Harp. By L. B. Barnes.	68	6.00
Continental Harmony. "Old Folks' Concert" Music.	75	7.50
National Lyre. By S. P. Tuckerman, S. A. Ban- croft, and H. K. Oliver.	68	6.00
Palms of Life. Spiritual, Progressive and Reform- atory. By John S. Adams.	75	7.20
Song Festival. A compendium of every variety, for Societies, Conventions and Family Circles. By V. C. Taylor.	68	6.00
Boston Academy's Collection of Choruses.	1.50	15.00
Choralist. Select Anthems, Choruses, &c. 21 Nos.	12	1.00
Church and Home. Anthems, Motets, Oratorios, Masses, &c. By George Leach.	2 25	21.00
Harmonia Sacra. Anthems, Choruses, Trios, Duets, &c. By White and Gould.	75	7.00
Kreisman's Anthems. By Augustus Kreisman.	50	4.50
Sacred Chorus Book. By White and Gould.	1.50	15.00
English Cathedral Chants. By S. P. Tuckerman.	2.50	24.00
Hayter's " " By A. U. Hayter.	50	4.50
Bird's 100 Single and Double Chants.	88	8.00
Taylor's Choral Anthems. By V. C. Taylor.	75	7.50
Creation Choruses. From the Oratorio "Creation"	40	4.50
Messiah Choruses. From the Oratorio "Messiah."	40	4.50

Oratorios and Masses.

In addition to the above the undersigned publish the follow-
ing Oratorios: "Creation" and "Messiah." 50 cts each, \$5.00
per doz. "Moses in Egypt," \$1.50 each, \$12 per doz., "David,"
75 cts each, \$6 per doz. The following Masses, "Beetho-
ven's Mass in C," 75 cts each, 6.75 per doz. "Haydn's Third
Mass," 75 cts each, 6.75 per doz. "Mozart's Requiem," 75 cts
each, \$6.75 per doz. "Mozart's Twelfth Mass," 75 cts each, 6.75
per doz. "De Monti's Mass, in B flat," 67 cts each, \$6 per doz.
Also Zimmer's Mass, Soprano, Tenor and Bass, \$2; Guignard's
Mass, for four voices, \$1; Union Mass, by T. La Hache, \$1.25,
and the Cantatas, "Hear My Prayer," by Mendelssohn, 30 cts
each, \$2.40 per doz. "The Storm King," by B. F. Baker, 25
cts, \$2.25 per doz. "The Burning Ship," by B. F. Baker, 50 cts
each, \$5 per doz.

Any one or all of the above sent by mail, post-paid, on re-
ceipt of the price.

Published by Oliver Ditson & Co., Boston.

EIGHTH Bulletin of Testimonials IN FAVOR OF Richardson's New Method FOR THE PIANO-FORTE.

From the "CHRISTIAN FREEMAN."—Boston.

"Richardson's 'Modern School for the Piano-Forte' has for
some time been the standard piano instruction book, as it just-
ly deserved to be. But the author has recently issued another
and more elaborate work, entitled a 'New Method for the Piao-
no-Forte,' in which the important topics treated upon in the
former book have been carefully revised, the portions consid-
ered immaterial have been expunged, and other and more val-
uable material supplied. Commencing with the rudiments,
wherein the learner is taught every thing necessary to the
practice of the piano, including important hints and illustra-
ted diagrams in regard to the positions of the body and of the
hands, the student is led gradually along to the accomplish-
ment of his task, by easy stages, and left (if the rules are faith-
fully followed,) a perfect master of the instrument. Another
important feature which commends the 'New Method' above
all others, consists in its specimens of the compositions of cele-
brated composers, such as Huxton, Bertini, Czerny, Beyer,
Clementi, Mozart, Heller, Dreychock, Mendelssohn, Thalberg,
and others, in the study and practice of which the student will
gain a knowledge, and in some degree imbibe the styles, of
these eminent masters, instead of confining himself, as hereto-
fore, to the style and lessons of one particular author. This
new work is having an unprecedented sale, and it must for a
long time retain its superiority."

From "THE COURIER."—Norwich, Ct.

"We have submitted this work to the judgment of one of the
most successful teachers of the piano we have among us, and
he declares it to be without parallel in respect to all the parti-
culars specified in the title. There is no more perfect treatise
on first principles extant."

Two Editions are published, one adopting American, the
other Foreign Fingering. When the work is ordered, if no
preference is designated, the edition with American Fingering
will be sent. Price \$3, on receipt of which it will be forward-
ed by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

[S] Sold by all Music Dealers. [C]

MUSIC BOOKS IN PRESS

NEARLY READY.

I.
THE WESTERN HARP.
By Mrs. Mary S. B. Shindler, author of "Northern Harp,"
and "Southern Harp."
1 volume, quarto, price \$1.00.

II.
THE MODERN SCHOOL FOR THE DRUM.
By Keach and Burditt.
1 vol. 8vo., price 50 cts.

III.
CANTATE DOMINO.
A Collection of Chants, Hymns and Tunes, adapted to Church
Service. By Lewis H. Steiner and Henry Schwing.
1 volume, 12mo., price \$1.25.

IV.
A New Collection of
STANDARD ANTHEMS, CHORUSES,
SENTENCES, CHANTS, &c.
1 vol. 8vo., price 75 cents.

V.
THE BOQUET.
A Collection of Beautiful Duets.
1 vol., price \$2.00.

VI.
THE OPERA OF MARTHA.
Italian and English Words.
Forming the Twelfth vol. of "Ditson & Company's Edition of
Standard Operas." 1 vol. 4to., price \$3.00.

VII.
ONE HUNDRED PRELUDES, INTER-
LUDES AND AFTERLUDES.
By Risk. 1 vol., price 50 cts.

VIII.
STANDARD OPERA LIBRETTOS.
In continuation of those already published. 50 cts. each.
OLIVER DITSON & CO., Publishers,
277 Washington Street.

W. D. ZOGBAUM,
Importer of Musical Instruments and Strings of all descriptions. Also, keeps constantly on hand a large stock of PIANO-FORTES of the best American manufacture; and a complete assortment of SHEET MUSIC, both American and Foreign.
308 SAVANNAH, GA.

CARL MEISEL
Begg leave to inform his friends and pupils that he is now ready to resume his Instructions on the VIOLIN and PIANO. Apply at his residence, 8 Hayward Place, or at any of the music stores. 3m-308

HALL'S MUSIC STORE.

THE
Driggs' Patent Pianoforte.

REMOVED TO THE
New and Spacious Store and Warerooms,
No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREROOMS,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York, April 1, 1859.

Novello's Cheap Music.

NOVELLO'S EDITION OF THE ORATORIOS.

NOVELLO'S CHURCH SERVICES, ANTHEMS,
CHANTS, PSALMODY, &c.

NOVELLO'S ORGAN MUSIC.

NOVELLO'S MUSIC FOR THE CATHOLIC
CHURCH.

NOVELLO'S MUSIC FOR CHOIRS AND
CHORAL SOCIETIES.

NOVELLO'S EDITION OF STANDARD, THE-
ORETICAL WORKS.

FOR SALE AT

WEBB & ALLEN'S,

1, CLINTON HALL,

ASTOR PLACE,

NEW-YORK.

PIANOS & MELODEONS TO LET AT VERY LOW PRICES.

\$3 TO \$12 PER QUARTER,
with no charge for rent, if purchased within one year.
Oliver Ditson & Co. 277 Washington St. Boston.

MRS. ROSA DE RIBAS is now prepared to resume her Instructions on the Pianoforte and in Singing. Residence, No. 2 Dearborn Street, Roxbury. Communications received through Messrs. Russell and Tolman, 291 Washington Street. 302-8m

LOUIS COENEN,
Instructor of the Violin, Piano & Harmony.
Address, 98 Tyler Street. 302-6m

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession that he has REMOVED his

HARP WAREROOMS

TO 709 BROADWAY, N. YORK.
Between 4th St. and Washington Place, near the N. Y. Hotel. and solicits a continuation of the liberal patronage he has received during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.
Strings of the best quality, and every requisite for the Harp. J. F. Browne would call attention to his large and choice collection of HARP MUSIC, both foreign and own publications. Just Published, "40 Studies" in four Numbers, forming, with the "FIRST SIX WEEKS," a complete general course of instruction for the Harp. 371

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarionets, Flutes, &c. for Bands, made to order, and warranted. BUSSONS' CELEBRATED FLUTINAS and ACCORDEONS constantly on hand. INSTRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Saxhorn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis. Orders by Mail, with the money inclosed, will be punctually attended to. 316

Vocal Beauties of Donizetti's Opera,

POLITO.

O, God, my soul. (D'un alma troppo.) Romanus, Tenor. 25
Why fall my tears. (Di quel soave.) Cav. & Aria for Sop. 40
This land recalls to me. (Di tua beltade.) Rom. Baritone. 25
Light divine. (Sfigloro divino.) Cavatina for Tenor. 30
Words of Sacrilege. (La sacrilege parola.) Sestetto finale of the 2d Act. 50

Published by Oliver Ditson & Co., Boston.



THE
**BEST
PIANOS,**

ARE MANUFACTURED

BY

CHICKERING & SONS,
WHO HAVE RECEIVED
88 MEDALS,
THE FIRST PREMIUMS,
Over all Competitors in the United States.
WASHINGTON STREET,
BOSTON.

JOHN CHURCH, Jr.
Music Publisher and Dealer,

Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,
And every variety of Musical Instruments and Merchandise.

No. 66 West Fourth Street, Cincinnati.
SPECIAL ATTENTION paid to the prompt answering of orders from SEMINARIES, DEALERS and TEACHERS. A new and Complete Catalogue furnished on application. The publications of all Music Houses in the United States furnished at the lowest prices. 374

NOW READY:

ELEVENTH VOLUME

DITSON'S EDITION

STANDARD OPERAS, LA TRAVIATA,

(THE ESTRAY.)

BY VERDI.

ITALIAN AND ENGLISH TEXT.

RENDERED INTO ENGLISH BY T. T. BARKER.

Issued uniform in style with that of the previous volumes.

Price \$3.00.

THIS ELEGANT EDITION OF MUSICAL
CLASSICS COMPRISES THE
FOLLOWING:

Opera of Norma. English and Italian Text.	Price \$3.00
Opera of Sonnambula. " " " "	3.00
Opera of Lucrezia Borgia. " " " "	3.00
Opera of Lucia di Lammermoor. " " " "	3.00
Opera of Ernani. English and Italian " " " "	3.00
Opera of Il Trovatore. " " " "	3.00
Opera of La Traviata. " " " "	3.00
Opera of Don Giovanni. Piano Solo. " " " "	2.00
Opera of Il Trovatore. " " " "	2.00
Opera of Lucia di Lammermoor. Piano Solo. " " " "	2.00
Opera of Lucrezia Borgia. Piano Solo. " " " "	2.00

THESE VOLUMES

ARE PRONOUNCED

THE MOST ELEGANT SPECIMENS OF
MUSICAL PUBLICATIONS

Ever Issued from the American Press!

They are printed from

NEW AND PERFECT TYPE,

on good paper, of convenient size, bound substantially, and adorned with

SPLENDID ILLUMINATED COVERS,

AS MUSIC BOOKS FOR THE PARLOR.

They present the best and most admired Collection of
Songs, Quartetts, Duets, and Trios,
While their intrinsic worth and typographical beauty render them superior to all other works as GIFT BOOKS TO A MUSICAL FRIEND.

Published by Oliver Ditson & Co., Boston.

STEINER & SCHWING'S "CHURCH MUSIC."

In Press, and shortly to be published, a Collection of
Chant Music and Hymn Tunes,

prepared by Prof. HENRY SCHWING, of Baltimore.
An effort has been made, in the publication of this book, to meet the special requirements of the new Liturgy of the German Reformed Church, as well as the needs of the Choirs of Protestant Churches generally. The Hymn Tunes are mostly either derived from, or based on, the best German Chorals.

In addition to the Music, the book will contain a Collection of Favorite Standard English Hymns, with Translations from German and Latin Hymnology, for which the Hymn Tunes are specially adapted. This collection and the literary portion of the book have been under the superintendence of Dr. Lewis H. Steiner, aided by numerous literary friends.

The form will be octavo and the general style and appearance similar to that of the "Plymouth Collection."

Price, handsomely and durably bound in roan, \$1.25;—\$12.50 per dozen.

OLIVER DITSON & CO., Publishers,
277 Washington Street, Boston.

PIANO MUSIC FOR PARLOR DANCES.

A Choice Book for Winter Evenings.

The Home Circle.—A coll. of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra Dances, &c. Arranged for the Piano-Forte, and comprising the most popular Dance Music. Price only \$1.50; in cloth, \$2. Sent by mail. Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music.

WHOLE No. 397.

BOSTON, SATURDAY, NOVEMBER 12, 1859.

VOL. XVI. No. 7.

For Dwight's Journal of Music.

Remembrance.

1837.

FROM THE GERMAN OF A. GRUEN.

O maiden, lying buried near me,
Half woman and yet half a child!
Time was, a look of thine could cheer me,
Like a spring landscape, soft and mild.

Once, like a mountain streamlet singing,
Gushed thy sweet voice upon the ear,
Diamonds and rainbows round thee flinging,
And yet so calm and pure and clear!

So harmlessly and yet so slyly
Thy looks, like little roes, would peer;
Then back, like little roes, dart shyly,
If a strange step were lurking near.

Within thee played the wealth of feeling,
Like a young harvest waving there;
Already many a germ concealing
Of future bloom and kernel fair.

Around thy lovely cheeks the blushes
Of maiden innocence would play,
As morning's red the flower-beds flushes,
And promises a sunny day.

And when thy joyous laugh was ringing,
I seemed to hear upon the wing
The home-bound birds of passage singing
The beauties of the Southern spring.

And when thy words of love were stealing
Upon thy aged father's ear,
I seemed a low melodious pealing
Of pleasant Sabbath bells to hear.

And when I think of thee, a tender
Spring landscape still before me lies,
On which the ruddy evening splendor
In farewell greeting softly dies.

Above it evening bells are pealing,
That tell of starry nights at hand;
Across it golden swans are sailing
That seek a distant Southern land.

C. T. B.

Translated for this Journal.

The Leipzig Gewandhaus Concerts (1840-1841), Reviewed by Robert Schumann.

(Continued.)

THIRTEENTH TO SIXTEENTH CONCERTS.

The thirteenth and three following concerts brought us only works of German composers, and indeed of our greatest: BACH, HANDEL, HAYDN, MOZART and BEETHOVEN. Bach and Handel filled one evening, the others one each. That the selection was judicious, that each one of the masters was represented by significant compositions, will be readily believed, where the selection was made by a master who, like MENDELSSOHN, knows their works through and through,—better perhaps than any of his contemporaries—and who would probably be able to write down in full score from memory all that was performed in those four evenings.

Of course, any criticism, any praise or censure of the compositions, is quite out of the ques-

tion; but it may be of interest to many a friend of Art abroad, to know what pieces were selected, and with what taste the concerts were arranged.

The BACH and HANDEL concert gave us, in the first part:

The Chromatic Fantasia, played by Mendelssohn.

Motet, for double choir: "*Ich lasse dich nicht.*"

Chaconne, for violin solo, played by F. David.

Crucifixus, Resurrexit and Sanctus, from the great Mass in B minor.

All by Bach, and almost too much of what is glorious. The deepest impression was made perhaps by the *Crucifixus*; but that is a piece such as can only be compared with other works of Bach; one before which all masters of all times must bow in reverence. The Motet: *Ich lasse dich nicht* is better known; but never had it been so perfectly performed here, as not to seem quite another thing in the freshness and clearness of the present rendering. The solo pieces called out fiery plaudits for the players; which fact we take for proof that it is still possible to excite enthusiasm in a concert hall with works of Bach. But the way MENDELSSOHN plays Bach's compositions, is something one must hear. DAVID played the *Chaconne* in a style no less masterly, and with the fine accompaniment of Mendelssohn, of which we have remarked before now.

The second part of the concert was filled by HANDEL. If it could have been quite as well, we should have preferred to hear him before Bach. After Bach he makes a less deep impression. The pieces selected were:

Overture to the "Messiah."

Recitative and Air, from the same, sung by Frl. Schloss.

Theme with variations, for Piano, played by Mendelssohn.

Four Double Choruses from "Israel in Egypt."

The third piece among these was new, and under Mendelssohn's hands it had a charmingly naive effect. In the choruses, as well as in those by Bach, and also in those of the three preceding concerts, a considerable number of amateurs co-operated, which deserves grateful mention.

The Concert of the 28th of January was devoted to HAYDN. Great as was the variety contained in the programme, the evening must have wearied many a listener: and naturally enough, for Haydn's music has always been a great deal played here; one can learn nothing from him; he is like a familiar old friend of the family, who of course is always welcomed with respect: but he has no longer any deeper interest for the present time. The pieces performed were:

Introduction, Recitative, Air and Chorus from the "Creation;" the solo sung by Frl. Schloss.

Quartet ("God save the Emperor Franz") for string instruments, played by Herren David, Klengel, Schulz and Wittmann.

Motet: "*Du bist's, dem Ruhm and Ehre gebühret.*"

Symphony in B flat major.

The Hunt, and Vintage, from the "Seasons."

How all hearts still adhere to MOZART, the following concert gave proof. Orchestra and solo players, too, shone in their highest splendor; it was a concert, at which we could have wished all Germany to be present, to join in the jubilee which its great master prompted on that evening. Does it not seem as if Mozart's works became ever fresher, the more one hears them! Some of his songs, too, had been looked up for this occasion; they were still fragrant as young violets. In lieu of all description, let the choice and beautiful programme here:

Overture to *Titus*.

Recitative and Aria, with Violin obligato, performed by Frl. Schloss and Herr David.

Concerto in D minor, for Pianoforte, played by F. Mendelssohn.

Two Songs, sung by Frl. Schloss.

Symphony in C major ("Jupiter.")

But one of the richest musical evenings, such as are seldom to be heard perhaps in the world, was that of Feb. 11, which gave us nothing but music of BEETHOVEN. The hall, too, seemed to us more brilliantly filled than ever; the orchestra, packed full of singers and of players, with their hearts in their work, presented a beautiful sight. Among the guests was soon discovered that genial artist, who seems to have sat to Beethoven himself for one of his greatest creations, his *Fidelio*: Madame SCHROEDER-DEVRIENT, whom chance had led to Leipzig just at the happy time. And so there were noble artist natures enough met together, to represent Beethoven in the worthiest manner. Nor must the young Russian, GULOMY, go unmentioned, who, as yet but little known, won well merited consideration by his playing of the Violin Concerto in D major. The concert gave us:

The Overture to *Leonora*, in C major.
Kyrie and *Gloria*, from the Mass in C, op. 86.
The Violin Concerto, in D.
Song: "Adelaide."
Ninth (Choral) Symphony.

The Overture was encored and repeated. We wondered at this, since there was still so much for the orchestra to do. The *Kyrie* and *Gloria* were somewhat weakened after two hearings of that gigantic piece. We have already mentioned the name of the player of the violin piece. The composition is one of Beethoven's finest, and must be placed, so far as invention is concerned, in the same rank with his earlier symphonies. In the playing of the virtuoso there was much which we could have wished more tender, more singing, and more German; in the fiery passages it left nothing to be desired. The *Cadenzas*, which he interwove, were not by Beethoven, as any one could see soon enough. For the rendering of *Adelaide*—whom could one have wished so much, as her who sang it: Madame SCHROEDER-DEVRIENT, who readily presented herself at Mendelssohn's request. The public were transported with a sort of intoxication when she stepped forward; and though an artist may have got habituated to ever so great triumphs,

she must have felt and doubtless did feel rejoiced at such a response as this.

We had still the Ninth Symphony before us. It seems as if people were at last beginning to see that in it the great man has given us his greatest. I do not remember any time before when it was received with such fiery enthusiasm. By this expression, we would praise much less the work than the public; the work stands above all praise; so often has this been affirmed already in our pages, that we have nothing more to say about it. The execution was altogether excellent and full of life. In the Scherzo we heard one tone, whose significance Mendelssohn's glance had seized most sharply, and which we never before had heard come out with so much meaning; the single *d* of a bass trombone makes there an astonishing effect, and gives a wholly new life to the passage. (Compare score, page 66, 3d measure, and page 74, 8th measure.)

(To be continued.)

The Autumn Opera Season in Paris.

(From the London Athenæum.)

In redemption of the promise lately made to offer some notice of the operas talked of and lately produced in Paris, we begin without preamble at the *Opéra Comique*.

There some activity is obvious, both in the form of new appearances and new works.—Our neighbors have accepted their "Midsummer Night's Dream," the tale showing how *Queen Elizabeth* displayed her love, in a tavern, to *Shakespeare*, when the playwright was drunk—with subsequent adventures no less probable—from MM. Leuven and Rosier, and with the music of M. Thomas. That marvellous opera ran its hundred nights ere it was laid by. It has just been carefully revived, to introduce a new *prima donna*, Mdlla. Monrose. Another artist from the school of M. Duprez—of a stage family, and thus, it may be said, born to the theatre. Mdlla. Monrose has a good *soprano* voice, least good in those topmost notes which all *soprani* will insert when and wherever they can, in spite of the terrors of the modern pitch. Her execution is generally firm—her appearance is pleasing. There is nothing at present to fascinate in Mdlla. Monrose; but everything to promise another of those firm, intelligent, available singers who are only to be found in Paris. Her right place may ultimately prove the *Grand Opéra*.—M. Montaubry, the tenor, has improved, having grown more of a singer and less of an imitator of M. Chollet than he was. M. Warot, an accessory tenor, sings his *romance* with such an agreeable voice and good taste, as to prove himself a charming artist of the second class.—The first autumnal novelty, "La Pagode," has a poor *libretto*, by M. St. Georges, built on the hackneyed story of an European officer who falls in love with one whom he thinks a Brahmin priestess. This has been set to music as essay-piece by a young composer, of whom it will suffice to say, that he seems to have attempted little, and perfectly to have fulfilled his attempt. The new ladies who appeared in "La Pagode" are unusually poor, their place of exhibition considered.

The *Théâtre Lyrique* has duly opened for the season, and the promises of its manager, as stated in the papers, for the coming campaign, are a new opera by M. Semet for Madame Ugalde, Gluck's "Orphée," with Madame Viardot; further, three-act operas by MM. Maillart, Poise, Reyner Gounod and Clapisson. When a list is so liberal, it is safe to read "or" instead of "also," even in the case of a management so indefatigable as that of M. Carvalho.—His theatre deserves honorable support, were it only for its revivals.—For the first time in our musical memory has Mozart's "Enlèvement" been well represented. As it stands originally, the opera of "Die Entführung," written for exceptional persons, is beyond the capacity of any ordinary troupe of singers,—its beauty impaired by tediousness—and its story prolix and silly. The French *librettists* who have touched the book have not made it wise. They have been compelled to bring about a sudden solution of a difficulty added by them to make it interesting; but the drama now moves, and may now be accepted among *buffo* operas.—That which has been done by the music is judicious. The position of one or two pieces has been changed: some few redundancies have been taken away,—one of the tremendous *soprano bravuras* has been transferred from the part of *Constance* to that of

Blondine,—the local color has been enhanced by the melo-dramatic repetition of Mozart's Turkish music, to support the stage business. Then, by way of *entr'acte* to the second act, Mozart's "Rondo alla Turca" has been scored, and so irresistibly, by M. Gounod, as to get its nightly *encore*. The purists have been thrown into great wrath on the occasion, forgetting that Mozart set the example, by scoring one of Handel's *Musettes*, to occupy an analogous situation in "Acis." Wrath or no wrath, the fact remains unaltered that Mozart's comic masterpiece has been successfully restored to the stage under conditions different from those of unauthorized tampering, such as we have seen (to our shame) in London; and such as were the rule in France with regard to foreign operas, when men like M. Castil Blaze undertook to pull to pieces, to eke and to amend them. The performance at the *Théâtre Lyrique* is very good. The action now mainly lies on Madame Ugalde, (*Blondine*), who sings the murderous *bravuras* referred to with great firmness, shirking neither *roulade* nor *altissimo* note, and who acts with due assurance and vivacity—and on M. Battaille, who is *Ossin*. This gentleman is about the most accomplished stage *basso* we recollect. His voice, never very sonorous, may have lost some power, but it is still perfectly under control within its extensive register,—even—flexible, and at the service of musical skill. Whatever passage can be written for such a voice, whether the same be grave or gay, M. Battaille can present like a real artist. His *Ossin*, too, in its dry stupidity, veined by suspicion and jealous ferocity, is a piece of acting which may rank with the best of such men as Lablache and Signor Ronconi. The other parts in the "Enlèvement" are fairly filled, and the opera, as it stands, should, we repeat, and we fancy will, keep the stage.—Mdlla. Sax, a new *soprano*, having a voice more powerful than is common in France, made, the other evening, a good first appearance at the *Théâtre Lyrique* as the *Countess* in "Figaro," which masterpiece goes very well in its French dress,—the concerted music and stage business with greater neatness and animation in union than are attainable out of France.—The next revival will be that of "Orphée," the superintendence of which, we are glad to learn, has been confided to M. Berlioz. Owing to the large number of impurities in the copies, and of variations in the French and Italian versions of the opera, the task is one requiring no common patience, sagacity and knowledge of the master. Meanwhile, production has not stood still at the *Théâtre Lyrique*.—Two good subjects, the rise and fall of Lulli, and our English national hymn, (here attributed to the Italian *marmitta*, of course, in utter defiance of Mr. Chappell,) have been thrown away in "Le Violon du Roi," a three-act comic opera, the first of M. Carvalho's novelties. The composer is Mr. Deffes, who never gets beyond prettiness, and as seldom shows any of the skill of a trained artist. One or two of his melodies, the slightest of the slight, are good-humored, without being vulgar. The book is equally flimsy, and had not execution been good, "Le Violon" might be described in the same words as "La Pagode." There is no novelty in such productions, save the names of their writers, compared with whom such forgotten melodists and musicians as Philidor, Monsigny, Delavrac and Della Maria, would be novelties indeed.—The city of Paris has claimed the *Théâtre Lyrique* with a view of driving some new street through the corner of the Boulevard where it stands. A new theatre in its stead, is, we understand, to be built in the Place du Chatelet.

Last on the list—how changed since the days when it took the lead!—comes the *Grand Opéra*. The earnestness with which the supporters of this state establishment dwell on the "improbable height," the luxurious "developments," and the few deep notes of Mdlla. Vestrali, is melancholy. It was only yesterday that the same sworn praisers were declaring that Madame Borghi-Mamo was indispensable to the theatre. Bellini's weak and sickly opera could not keep the French musical stage, even if its *Juliet* and *Tybalt* were the graceful singers that Madame and M. Gueymard are not.—In his *feuilleton* on "I Montecchi," M. Berlioz contributes a word *memoranda* on Shakespeare operas by commending in detail Steibelt's music to the tragedy, spoiled though the tale was, for Steibelt, by some incompetent *librettist*. We are inclined to trust this commendation: having long felt that Steibelt, as a composer, has been too indiscriminately underrated. He was a melodist, besides a fancier of finger-wonders, as the tune to which Keats wrote the song—

Hush! hush! tread softly,

and the well known "Storm" *Rondo* may remind those who care to seek no further. He was more than a melodist in some of his duet *Sonatas*, there showing no common expression and passion, which latter rose every now and then to grandeur—often in-

tolerably prolix, it is true—sometimes needlessly mechanical—but generally starting from some clear and characteristic idea. Such a composer ought not to be so entirely laid on the shelf, as seems, for the moment, Steibelt's case.—To return from a good composer to a bad singer: the opera of Bellini and its *Romeo* are found failures by the public. The lady seems unequal to the French repertory adapted to a low female voice; and there is talk of fitting her with new parts; such as *Jeanne de la Hachette*. A resetting of the story of Dido is also among the rumors. Ere another feat can be accomplished, some newer *cantatrice* may be found, more improbably tall, otherwise more attractive, and even less of a singer, and the plan accordingly be laid by. Meanwhile the theatre is falling back (filling to pieces one might justifiably say) on the Italian repertory. "Semiramide," patched up with dances by M. Caraffa, is to be prepared for the introduction of the sisters Marchisio. M. Gounod has been commissioned to produce a new work at the *Grand Opéra*, on a subject no less ambitious than "The Deluge." If the tale be true, the choice of subject, we cannot but think, is a mistaken one.—The wonderful tenor who is always to come has not yet come; but M. Michot has been summoned by State-edict to leave the *Théâtre Lyrique* and try his fortune in the *Rue Lepelletier*; and it is said, seriously, that M. Roger has the painful intention of re-appearing on the stage with a false arm—having for that reason declined two official appointments which have been offered him since his accident. Then, besides a wonderful tenor, there is always a wonderful woman to come. This year the *bulbul* that is to be is no noble lady—nor has she a hump on her back, but she is an escaped Odalisque—Sersefras Hanum, by name—who has escaped from the gilded grate and the *arabiah*—so strong has been her passion for the Christian musical stage, and so incomparable is her voice.—Meanwhile, the swoop on the land facing the end of the *Rue de la Paix*, which is to open a wide street up to the Norman Railroad, and to imply other of those wholesale changes so numerous in Paris during the Second Empire, is to give the city a new grand opera house, it is said. The work of demolition has, at all events, commenced, and with it the filling up of the *Rue Basse des Remparts*, the existence of which, as we pointed out some time since, is next to incompatible with a theatre requiring liberal means of access and exit.

Wagner's Tristan and Isolde.

(Continued from page 251.)

The third act shows us the garden of Tristan's castle. The sea is visible over the wall. "A plaintive pastoral tune is heard on a shepherd's pipe."

Tristan is lying, as if without life, on a couch. His faithful Kurwenal—who, by the way, is the only characteristically treated figure in the whole drama—has conveyed him to the place, and now stands behind him. He has, also, despatched a trusty sailor "to the only physician—*ess* that is of any good." Tristan awakes. His honest companion does all he can to make Tristan recognize his home, but Tristan's thoughts are roaming in other regions. "I was where I always have been, whither I go for ever—where only one knowing is ours: divine-eternal, ever-forgetting." The poor "day," of course, comes second best off again. Kurwenal announces to the enthusiastic dreamer that he has sent for Isolde. This rouses him up, but, as the shepherd boy still continues playing upon his pipe the mournful strain—as a sign that no bark is visible—Tristan relapses into his melancholy fit, and what is more, faints. But he recovers: a merry strain is heard, "The ship! the ship!" He is unable to contain himself. Isolde approaches. Even while behind the scenes she exclaims: "Tristan! beloved!" He springs up: "How do I hear the light!" (1) rushes into her arms, and sinks, lifeless, at her feet.

This scene takes up in the book twenty-three pages, the rest extending over eleven more. It will, we should say, be a rather tough job for the singer, since Tristan is not, like Tannhäuser, in the last act, shattered merely internally, but bodily wounded to the death. The narrative, too, in *Tannhäuser*, possesses more variety and interest than the dreamy, mystical expression of one and the same sentiment, although Wagner has, with a certain amount of skill, endeavored to relieve the monotony by the sounds of the shepherd's song, and, also, by making Kurwenal observe and describe, from the watch-tower, the course of the vessel, and the danger it runs from the rocks that line the shore.

Isolde's grief bursts forth; the mode in which it is expressed is pervaded by a strain of real feeling and true poetry. She falls, in a fainting state, upon the corpse.

*"Wo ein Wissen uns eigen: göttliches Ur-Vergessen!"

"Tumult and clashing of weapons heard from the shore below." King Marke, having landed, forces his way up. Behind the scenes, the voices of Brangäne and Melot. Kurwenal, placing himself at the castle-gate (at the back), cuts down Melot, and rushes on Marke and the armed men. He is wounded, and dies by the side of Tristan's corpse. Brangäne, who "has swung herself sideways over the wall" (!) busies herself with Isolde. She brings her to her senses, and informs her that she has confessed to the King "the secret of the drink," and that he has come to renounce her and give her in marriage to Tristan! The good Marke, also, speaks a few words, which commence with his favorite mode of address: "Why, Isolde, why this to me?" In conformity with Wagner's dramaturgical code, he resigns himself to a miracle, to magic, but it is too late. Isolde listens to all that is said, without taking any interest in it, and breathes out her soul in a state of enthusiastic *clairvoyance*, which concludes as follows:

"In the joy-sea's
Surging swell,
In the fragrance-billows'
Resounding tone,
In the world-breath's
Waving all—
To drown—
To sink—
Unconscious—
Supreme bliss!"

"She sinks, as though transfigured, upon Tristan's corpse. Great emotion and *transport* among the bystanders; Marke blesses the bodies. The curtain falls slowly."

(To be continued.)

Over the Hills.

The old hound wags his shaggy tail,

And I know what he would say:

It's over the hills we'll bound, old hound,

Over the hills and away.

There's nought for us here save to count the clock,

And hang the head all day:

But over the hills we'll bound, old hound,

Over the hills and away.

Here among men we're like the deer

That yonder is our prey:

So, over the heather we'll bound, old hound,

Over the hills and away.

The hypocrite is master here,

But he's the cock of clay:

So, over the hills we'll bound, old hound,

Over the hills and away.

The women, they shall sigh and smile,

And madden whom they may:

It's over the hills we'll bound, old hound,

Over the hills and away.

Let silly lads in couples run

To pleasure, a wicked fay:

'Tis ours on the heather to bound, old hound,

Over the hills and away.

The torrent glints under the rowan red,

And shakes the bracken spray:

What joy on the heather to bound, old hound,

Over the hills and away.

The sun bursts broad, and the heathery bed

Is purple and orange and gray:

Away, and away, we'll bound, old hound,

Over the hills and away.

—Once a Week.

GEORGE MEREDITH.

A New Style of Operatic Criticism.

(From the Saturday Press, New York.)

Two sensations:

1. *Maria di Rohan*: Gazzaniga, Stigelli, Ferri, Mme. Strakosch.

2. *La Favorita*: Gazzaniga, BEAUCARDE, Amodio, Junca.

Maria di Rohan is not very frequently done here, and it is not generally well treated when it is done.

The story is pretty good, though hardly the thing for the domestic fireside of a New Connection Methodist family.

Probably everybody knows all about Maria. She was a very well bred person, with a weakness for flirtation.

That was in the time of Louis something (not Del monico's) or the Regency, I forget which.

In such matters, one can't be particular about dates, —the number of women of Maria's order having been very large, in France and elsewhere, at all known periods.

I am told that there are several in New York, now.

They are good things to make plays and operas of.

In point of fact, I don't know what the composers and dramatic authors would do without them.

In this opera, Maria gets into a great deal of trouble through her flirtations, first with the contralto, a sort of Page of the last century, and then with the tenor, the *Count de Chalais*, a man about town, and not a proper person to ask to dinner, if there are grown-up young ladies in the family. The baritone, the *Duke de Chevreuse*, who has a proprietary right over Maria, don't see all this in an agreeable light; and after a terrific row, and several fights and propositions to fight, he (the baritone) takes the tenor into a little closet on the left hand side of the stage, and then and there, with a deadly weapon—to wit, a pistol, charged with powder and a leaden bullet—does him to death. Returning, the triumphant baritone strikes an attitude in the centre, and the unfortunate Maria flops down in one corner, like a discarded bath towel.

As I said, it is a very pretty story.

The music is considered as among the finest that Donizetti has written,—passionate, powerful, sensuous,—it belongs to the thorough Italian school, which I believe no one except Donizetti, Verdi, and Mercadante ever expressed.

It is unfortunate for us, however, that the artists will take liberties with the score of *Maria di Rohan*, cutting and slashing it as furiously as if it were a *Ledger* drama, or a five-act tragedy by "a distinguished American author." Stigelli, the tenor, had very hard work with his rôle, and sung what he could manage of it, as if he was in great pain. He may truly be called a painstaking artist. [That expression is original with the critic of the *Spirit*.] Gazzaniga got herself up very well for Maria, and looked like the fascinating feminine whom she intended to represent. She sang the Cavatina of the first act,—a favorite concert-piece with her—admirably; and although overshadowed, not to say bullied by the baritone, was still very fine in the last act.

Ferri won the honors of the night, as Badiali did before him, and as every decent baritone always will in this opera. People always like to see the tenor pitched into when it is done strong, and Ferri is absolutely ferruginous. I am very fond of this baritone's style of singing; his mezzo-voice is the best I have ever heard, and his execution remarkably fine. He nearly set an enthusiastic foreign friend of mine crazy, and created a real furore.

Mme. Strakosch looks too prim, proper, and matronly on garçon, and was not equal to the musical requirements of the rôle of di Gondli. Who can ever forget the slashing way in which Vestvali acted it! She suggested rope ladders, assignments, duels, and billet doux in every movement.

That'll do for Maria.

Now about Beaucardé.

I think young Coupon expressed the opinion of the audience that assisted at the *Favorita* on Wednesday.

Young Coupon's Governor is cashier, or something, in a bank, and the juvenile looks at everything from a Wall-street point of view.

So he said to me: "I say, do you know what I think?"

Never having suspected him of any exercise of his mental faculties, if he has any, I, of course, replied in the negative:

"Well, I'll tell you: Brignoli's stock goes up ten per cent. every time they take and trot out a new tenor. I'd like five shares in it now."

Now I don't intend to compare Brignoli and Beaucardé together. But the comparison is irresistibly forced upon a public which has become accustomed to the first-named artist in a rôle, the music of which is admirably suited to his powers. So this public says Beaucardé may have been a great singer; he certainly sings well now; he is a fair actor, though not young enough nor handsome enough for the Leonoras to go crazy about; but he has evidently, in some inspired (!) moment, sang himself out of voice.

Like all the artists, Beaucardé has been a warm political partizan in Italy. In '48 he was a most ardent Republican—one of the reddest of the red. A friend, who was at Florence during that exciting period, tells us that Beaucardé went, personally, day after day, among the insurgents, singing the songs of Liberty, and teaching them to the young men. At night he would go to the theatre, and sing in the opera. The next day would find him again in the ranks. His voice was then in its prime, but he has absolutely almost worn it out.

Such an artist as Beaucardé really is, even now, cannot fail with our public. This is quite as certain

as Coupon's idea, that Brignoli will not be supplanted. It is a good idea, also, to have an artist like Beaucardé, to keep Brignoli up to his work.

Gazzaniga's *Leonora* is truly a great performance. In the last act, she gives you a sensation equal to the shock of a galvanic battery. There are occasional flashes in Gazzaniga's acting which are worthy of Ristori.

The Matinée's are coming up again—the manager having pledged his word that the programmes shall be given as announced, without mutilation.

They used to cut an act here and there, to oblige some artist who was hungry and wanted his macaroni at half-past three.

The public, crinoline, said it was a shame, and kept its dollar for marrons glacés.

Now the public is mollified. So every one will go to-day, when the programme is immense. There is a good deal of good Italian opera, and the Draytons in *Don't Judge by Appearances*—very appropriate motto for the Academy, just now.

A New Pair of Singers.

(From the Philadelphia Bulletin.)

The MISSES NATALI, whose musical talents were much admired here a year or two ago, were heard on Saturday afternoon for the first time since their return from their brilliant and successful artistic tour in the West Indies and South America. The occasion was a private performance in the Academy of Music, before a number of the stockholders and their friends. Rarely have artists sung under greater disadvantages. The only accompaniment was a piano, which, in such a house, is almost nothing. The auditorium was not lighted, so that the singers sang into an almost profound darkness, having nothing to excite or inspire them. Besides this, they were to give operatic scenes, and had to imagine the presence of other characters to sing to and act with. Notwithstanding all these obstacles, they achieved a remarkable success.

The younger of the ladies, Miss Agnes Natali, the soprano, appeared first as *Norma*, and sang the entire opening scene, the address to the Druids, the *Cast Diva* and the *A bello a me ritorna*. A more difficult test piece a debutante could not have undertaken; for all the great singers that have visited this country have been heard in it. But Miss Agnes did not suffer by comparison. There was a little nervousness and at first an undue trembling of the voice. But in every phrase there was fine intelligence, and every gesture and movement in the opening recitative showed true comprehension of the scene. *Cast Diva*, and the succeeding *A bello*, were admirably sung, the young artist's voice filling the vast house as well as it has been filled by more mature singers: while her execution and her acting surprised all who have been accustomed to regard her simply as a concert singer. She was loudly applauded at the close. The duo, *Deh con te*, was then sung with fine effect, Miss Fanny Natali taking the part of *Adalgisa*, and singing it admirably, although her voice (a contralto of extensive range) is heard to more advantage in other parts.

The next representation was a scene from *Il Trovatore*, beginning with *Stride la vampa* followed by *Condotta ellero in coppi*, in which Miss Fanny's voice was heard to very great advantage, and in which she showed dramatic talent of a high order. The closing part of this remarkable scene has never been presented here with better effect, notwithstanding the deficiencies of scene and surroundings, and there were certain points towards the conclusion that were decidedly original and very effective. After this admirable performance, the grand duo between Duke Alfonso and Lucrezia Borgia was given Miss Agnes Natali personating *Lucrezia* and Signor Rocco, in ordinary street dress, filling the part of the Duke. Here, too, Miss Agnes sang admirably, and again proved that she possessed all the elements of a fine tragic actress, who only needs opportunities to attain to the first rank. After this Miss Fanny Natali appeared as *La Figlia del Reggimento*, and went through the Ratanaplan scene, with Rocco, with a great deal of spirit, her singing being excellent and her acting full of vivacity and intelligence. This closed the performance, which gave great delight to the small but very critical audience present. Signor Rocco, although not in stage costume, sang, whenever it was required, in his usual excellent manner, and assisted materially in the performance of the Misses Natali.

These well taught, intelligent and most deserving young artists, of whom Philadelphia has reason to be proud, expect to appear shortly before the public at the Academy, with a tenor baritone and basso to assist them in representing some of the works of the best modern composers. We doubt not that the Philadelphia public, which is so generous and just to

true merit, will give them such a reception as they deserve.

Verdi's "Sicilian Vespers" at the New York Academy of Music.

(From the New York Tribune, Nov. 8.)

Italian composers go through a certain régime, if they have stuff enough in them to survive the criticism of an Italian pit, which is terrible when adverse. They come to Paris. Gluck and Meyerbeer being originally Italians so far as their music is concerned—equally with Rossini and Verdi—advanced to Paris to adapt themselves to French prosody and French taste—which is harder poetically and deeper orchestrally than the Italian—and formerly was less florid as regards the vocalization. Verdi having succeeded with three or four Italian Operas, received the honor of a command to compose this work for the Academy at Paris. In it, of course, there is a marked contrast to Italian music. Apart from the metres, which determine the shape of the melodies, the orchestration is more highly varied or colored, and the whole more learned than his Italian Operas. We do not find "The Vespers," in one sense, a better work than his "Ernani"—in melody it is not so fresh—in working-up much superior.

The overture is a good instrumental piece. Rossini, however, has not found a rival yet for the incomparable *dan* which pervades his overtures: but this side of him, the overture is a well-expressed and interesting production. It was well led by Signor Muzio, and well played by the orchestra.

The curtain rose upon a scene representing a public square in Palermo. A vigorous dramatic chorus—the French and Sicilian oppositions appearing in it—the one swaggering, the other repressed—is the first piece of music.

This is followed by an elegant aria, nicely sung by Mad. Colson—adroitly instrumental, in which the modern high-violin passages figure. Then comes a bass air by Junca—a slow and martial movement—both good. A duet between Madame Colson and Brignoli offers some excellent declamation, and some rare orchestral effects—especially under the words, *Presso alla tomba ch' appresi*, and a good melodic climax. The closing amorous strains of the *andante* are of the same color as the famous love-duet in "William Tell."

A beautiful Tarantella follows, being in the finale to Act II in the original version, in five acts—but with the judicious and numerous cuts in the piece as given here, it is at the end of Act I. The persistent *tactus* of the light-footed delicious Mediterranean terpsichoreanism is a study as rendered by the brilliant composer. To this lively business ensues a chorus of agitated utterances by angry men, depicting their blushes of shame and their terror at the insolent and brutal conduct of their oppressors. This is rounded off by a fine climax, which runs into a moderately timed barcarole, and suddenly there looms over the magnificent scene (and the scenery is superb, worth all the attention given the opera), the rarest piece of mobile machinery—a pleasure-barge of large dimensions, adorned with lamps and filled with men and women. Nothing finer in the mode of scenic illustration could be asked: certainly our Academy rivals any in Europe when it is so liberally adorned. The applause of a large audience present recognized the taste and liberality of the direction in preparing such a banquet for the eye as well as for the ear.

Act II presents a superb aria superbly sung by Ferri. The nicety and originality of the accompaniment—violin details high-up—must especially strike connoisseurs. We ought to be approaching the time when such artistic elaborations cannot be overlooked by a polite audience. For the rest—this air at the first bar reminds the ear of a baritone solo in the conspiracy scene of The Huguenots. But operas abound in similarities.

We now come to a tenor and baritone duet—Brignoli and Ferri—admirably rendered. The reigning melody is in the overture. The orchestration of this is very finely worked. The next scene, a splendid palace, new also, is a study for the admirers of the scenic art. The costumes here, too, are magnificent. That of Mad. Colson shone with duchess-like superiority. An ensemble piece distinguished for a marked melody of long-held notes admitting of a florid accompaniment of chromatic or half-toned notes, is particularly interesting to connoisseurs. The curtain fell amid applause, and the singers were called before it.

The third act introduces us to a delicious *Andante*—*Giorno di pianto*, sung by Brignoli. It is of the *cadre* of the Serenade of Schubert. The duet in which this figures, has also a very beautiful minor slow movement, *Arrigo! ah parli a un core*, sung by Mad. Colson. Both these airs were successes with

the audience. An ecstatic allegro, accompanied by the harp, is next in play, so constructed in its melody that an interjectional response can be thrown into each measure. This was loudly *bis*—encored. After a Recitative comes a charming quartet, *Addio mia terra*. This is admirably worked up with free counterpoints. It did not receive the plaudits to which it was entitled. A chorus *De profundis*, highly dramatic, with free counterparts, exclamatory agonies, is an elegant conception. A vigorous strettò for the crowd ensues. Some of the best music of this act was not properly appreciated. But it has intrinsic merit, and will last, and improve the more it is heard.

The music of the Fourth Act includes a beautiful bolero, half minor and half major, beautifully sung by Mad. Colson, and encored by all the house. Likewise a striking trio and ballad-like air.

The opera is altogether an elaborate musical work, and enlarges the fame of the composer. It has been carefully rehearsed and went smoothly. The scenery and properties by Signor Calvo, after the originals at the Academy of Paris, merit every eulogium.

The enterprise and liberality of Messrs. Ullman & Strakosch in preparing so brilliant and interesting a spectacle, drama and opera—for it is all three—will doubtless continue to be rewarded by a rich ovation at the hands of the public.

The audience was choice and numerous, and included the social notabilities and artistic celebrities of the city.

The Proposed Handel College in London.

(From the Musical World.)

The "Handel College," as most of our readers are aware, has for its object the maintenance and education of the orphans of musicians of all classes, who are British, or have been resident in Great Britain. The idea of establishing such an institution first occurred to some charitable individuals, who considered it somewhat extraordinary that every branch of the Fine Arts in this country, except music, was signalized by an asylum, of some kind or other, for the orphans of its members. . . . It has been calculated that there are upwards of 20,000 persons in England, who obtain a livelihood by teaching music. Two-thirds of these, it is estimated, are married and have families. There are hundreds of orphans who are unsuccessful candidates at our different orphan asylums every election, and a large proportion of them are children of musicians. Here we have two powerful causes of pauperism, reasons absolute for street beggary. And yet the reclamation of so much wretchedness may be effected by the lifting of a little finger, for no more is the donation of the mite demanded from the benevolent.

Upwards of one million of persons, it is computed, attend musical performances in London every year. In almost every house in the three kingdoms music is taught, played, or sung. At every festival music is the grand element of success. No great event is suffered to take place without the aid of music. All ceremonies, all religious observances, the march to battle, the return from victory, even the glorification of the Godhead, are all hallowed by musical accompaniments. Music becomes the vehicle of our thanksgiving in happiness, our lamentation in sorrow. It is indeed a portion of the air we breathe, and without it we have no being. Shall, therefore, the thing itself be of such vast account, and its professors of none? Shall we glorify music and despise its teachers? The object of the foundation of the "Handel College" is manifest. The reasons for the name are not so obvious. Of course the first thought was merely the establishment of an asylum for the orphans of musicians. Then came the consideration of the name. Two reasons were urged for designating the College after the great German composer. It was the centenary year of Handel's death, and Handel in his lifetime, and Handel's works, before and after his death, have effected more in the cause of charity than any dozen composers who ever wrote. What the immortal musician and his compositions did in this way may be shown by a few statistics taken from Schoelcher's *Life of Handel*. During his lifetime the sum of £10,299 was contributed to the funds of the Foundling Hospital by the performance of the *Messiah* alone. In 1784, the proceeds of the Handel Commemoration at Westminster Abbey, amounting to £7,000, were given to public charities. Handel himself, on several separate occasions, contributed £1,000 in aid of the funds "For the Sons of the Clergy," by different performances of his works, *Messiah*, *Te Deum*, *Judas Maccabæus*, &c. &c. Need we urge what Handel has achieved for England in a musical point of view. . . . Moreover, time and circumstances challenged the appellation. It was the period of the Great Festival at the Crystal Palace,

and it was only becoming that the year should not be allowed to close without some testimonial to the memory of Handel. Perhaps no fitter monument could be chosen than the projected college. One of the conditions of the gift of the land is, "that the building be worthy of the charity." The plot of ground, which has been given gratuitously, is valued at more than £5,000, and no small sum will be required to carry out the designs of the projectors. Mr. Owen Jones, the eminent architect, who gives his gratuitous services as architect, has submitted to the committee the general and sectional plans of the proposed building; so that the foundation of the "Handel College" is no longer a matter for speculation, but a thing agreed upon, approved of, and commenced at the threshold.

Nothing but the want of the necessary funds now stands in the way of immediate business. The Provisional Committee recommend an instant application to the nobility, gentry, professors, amateurs, and the public in general. They also urge the necessity of corresponding with managers of Musical Societies in London and the Provinces, with the view of giving concerts for the benefit of the Institution. Further the organization of one or more grand musical performances in the Metropolis is dwelt upon as necessary to the inauguration of the scheme. This performance, or these performances, should be on a scale worthy of the occasion, and constituted to add lustre to the memory of the great composer.

Musical Correspondence.

NEW YORK, NOV. 1. — In my last letter, written a couple of weeks ago, mention was made of the debut of a new prima donna, CRESCIMANO. Though the young lady unquestionably possesses a good deal of talent, she had not enough to satisfy our audiences, and so she only sang three times. Last Thursday the management of the opera tried another prima donna, — the Signorina SPERANZA, of whom so much has been said. The poor girl was sick when she sang, and then she imprudently chose *Traviata*, an opera in which we have heard so many tip-top singers. Strakosch thought she had better wait a little longer, but the young lady's father — *prime donne* always have a lot of relatives travelling with them — said that she must sing then. So she sang. She was frightened and husky, and failed — or came so near to it that it was quite the same thing. To be sure, her friends got up considerable applause and sent down bouquets and a pair of doves from the proscenium boxes, but it was no go. Speranza is young, acts with ease and dresses tastefully. Her voice is small and pleasant, but there end her qualifications for a *prima donna*. She has not much execution, and is not, as in the case of Piccolomini, pretty enough to make the public forgive all artistic deficiencies. The house was full of Israelitish dead-heads, and they were most unmerciful to the poor young stranger. She was to be pitied, because had she been in good voice, she would not have so utterly failed.

So ends, most probably, the attempt of Strakosch to convey from the fields of Italy a stock of opera vegetables for American gardens. Indeed, opera singers may be compared to oysters, which require to be transplanted from their native beds to some fresh water stream before they are fit for market. So opera singers must leave their native Italy and pass a few years in London or Paris, before our American audiences will swallow them. Yet I know that there are, notwithstanding, in Italy good singers that have never sung elsewhere. There is a prima donna now about to go to Barcelona in Spain, who is a truly great and perfectly finished artist. Her name is CAROZZI-ZUCCHI. There is a greater baritone than FERRI, and his name is CRESCOT; and there is a tenor, LIMBERTI, who could not but succeed here. In Crescimano and Speranza Mr. Strakosch only selected a couple of novices, who in Italy would only have obtained engagements in the smaller towns.

FERRI, the baritone, has proved a card. He is great in action, voice and method, and has already

appeared in *Ernani*, *Rigoletto* and *Maria di Rohan*. His *Rigoletto* is one of the most remarkable lyric impersonations we have ever witnessed here, and could not be better. In *Maria di Rohan* he is also very great. GAZZANIGA has been engaged for a short time and has sung with poor success in *Poliuto*, and with great success in *Maria*. She also sings on Wednesday in *Favorita* with BEAUCARDE, the tenor, who is then to make his first appearance here.

By the way, you must know that Beaucarde has a wife, and he has brought her to this country on speculation. Of course he don't mean to sell her, but she has come without any special engagement, albeit she is a somewhat noted prima donna. She is an Englishwoman, not an infant in years or stage experience. Her name—at least, the name under which she sings—is ALBERTINI, which sounds very much like an Italianized English cognomen, and she has for some time held a high rank in Italy. She also sang in 1856 in London with success, though a *tremolo* in her voice was complained of.

Well, Strakosch didn't engage her abroad, but she came with her husband, and now when the sudden failure of the new singers leaves a vacancy, she is just what the management wants, and has been engaged to take Gazzaniga's place. She will appear soon in *Trovatore* with her husband, for whom the role of *Manrico* was written. Next Monday the long promised "Sicilian Vespers" will be produced, with a chorus of eighty, an enlarged orchestra, and with COLSON, BRIGNOLI, FERRI and JUNCA in the cast. The management depend upon this for the salvation of their season. Upon this cast, their die is cast, and if it don't succeed they will be cast down to die.

From Havana, news came that Maretzek had arrived out safely with his company and would soon open the Tacon theatre. It is probable that after the Italian season the whole company, including CORTESI (who has been there before) and ADELAIDE PHILLIPS, will proceed to Mexico.

The "Mendelssohn Union" of this city is about to produce "Elijah"; the Philharmonic rehearsals proceed satisfactorily. There have been a few concerts given here lately by local talent, but nothing worthy of special notice. TROVATORE.

BERLIN, OCT. 1.—As a compensation for the only opera that now exists in Berlin, namely the Royal Opera, which was compelled by want of patronage to anticipate the usual summer intermission by a month, we have had performances by the Königsberg opera company, under Woltersdorf's direction, on the little stage of Kroll's establishment. The public have had a chance to enjoy many light comic operas which long since disappeared from the stage at the Royal Opera. Also the "Marriage of Figaro" was given. Of course no cultivated ear would judge it here by the true measure of the work, which demands all the appliances of the Royal stage. Yet the performers gave themselves up *con amore* to the master-work; the quite excellent orchestra exerted itself to lend support to the voices, and the single rôles were on the whole given freshly and euphoniously. Herr BARTSCH has good materials, not yet fairly brought in play; BUERGER's form and voice (in Figaro) contrast too heavily with the humorous side of the part.

Frau HOLZSTAMM-SCHULZ, formerly a very favorite member of the Friedrich-Wilhelm-stadt Theatre here, appeared as a "guest" in Gumbert's musical farce: "The art to become loved," and in "Good morning, Herr Fischer," and showed that she still retains all those peculiarities by which she then enchanted the public. The beauty of her voice and her fine humorous acting caused her to be applauded and called out after every act. The pieces most admired by our public were "The Miller of Meran" and *Il Matrimonio segreto*. The former, of which the music is by Flotow, had formerly failed in Vienna,

under the name of "Albin," owing, it is said, to the poor text by our otherwise highly gifted and esteemed poet, Mosenthal, author of the famous domestic drama of "Deborah." Mosenthal's text was not good before, and Tietz's improvements have not much bettered it. As regards the music, one is always sure of hearing often in an opera of Flotow at least a lovely melody, a pretty turn, or a lingering chord ringing out from the mass. Cimarosa's "Secret Marriage" was each time the signal for a numerous and most appreciative audience. The old Italian school, from which Mozart drew the art of fusing life and character with the sweetest charm of melody, appears not only in the most graceful forms, but also observes often a truly classical symmetry in the distribution of the matter, a varied richness of ensemble, and frequently a sound and thorough carriage of the voices and progression of the harmony, with which the present superficial and degenerate Italian school has scarcely anything in common. One is still struck and surprised by the hearty resemblance of the Mozartean muse with these sterling prototypes. In listening to Cimarosa's opera you seem to find yourself in the *Figaro*, the *Don Juan*, or the *Così fan tutte* of Mozart; particularly often do "Zerlina" and "Susanna" seem to wink at us, and it costs us a continual effort not to charge Cimarosa every few minutes with thefts from Mozart's melodies, and to remind ourselves that Cimarosa lived some years before Mozart. [*] In the execution there was much which might have been more finely and more thoughtfully worked out; piquant instrumental passages did not tell sufficiently, nor were the voices always adequate. Still, for such second-rate forces, the execution may be called a very brave and exact one, and one that sufficed in general to convey a right impression of the glorious composition. What disturbs one most about it is an unavoidable lot of obsolete, stale "gallery" jokes, which need to be refined and modified for present tastes. But how can we expect this of such performers, so long as they have the worst example set them at the Royal Opera!

The Court Theatre opened its season, after three introductory Ballet performances and the but sparsely attended opera of Lortzing, the "Czar and Carpenter," on the 9th of August with Auber's *Masaniello*, and the tenore STEGER, from Vienna. The popularity of this opera, as well as the high reputation of Steger, drew together a very numerous public, in spite of the tropical heat. In all the heroic, impassioned moments, this heroic tenor, with his good advantages of voice and figure, did admirably; the lyrical parts were less successful. His Slavonic dialect and his frequent *tremolo* disturbed the impression. The oppressive heat dragged down the intonation of the other singers. Nor did Steger give very particularly artistic satisfaction in Rossini's "Tell." Every thing was pushed to abrupt contrasts. After a languishing *pianissimo*, an animal cry of the French school would "follow hard upon." Such uncouthnesses are found in most tenors of the present day, if not with such excessive confidence in their own physical strength, as Steger has. He reminded us sometimes of the voice of Stentor, or of the wounded Mars. The stunning impression of certain sounds of nature in the tropical zone no longer seems to us incredible. But of the art of manifesting in beautiful form what is tenderest and deepest in the inner life, we have evidences only in rare moments. For this reason Steger's reception was particularly cool in Donizetti's *Lucia*, an opera so grateful to the singer; he was far behind his predecessors in this part. Altogether this performance was one of the weakest; the chorus throughout lacked precision and energy.

* Our correspondent must be mistaken here. Cimarosa was born only two years before Mozart and outlived him at least ten years. *Figaro* and *Don Juan* were composed in 1787; *Il Matrimonio Segreto* in 1791—as nearly as we can learn.—Ed.

On the other hand, a new tenor, WOKWORSKY, from Stettin, met with a very favorable reception. In the first act his fresh and musical voice won all hearts. In the poverty of our times in tenors,—one singer being unable to go high enough, a second lacking strength, a third euphoniousness—not to speak of those who have prematurely wasted splendid material by shameful misuse—mere tone in itself, especially in the higher register, must needs win the public. This man's technical method is in general sound, although still rather learner-like and feeble. His acting is animated and clever. After this success he was permanently engaged. Fräulein WIRPERN, as Alice, achieved the finest triumphs through the sweet and delicate sound of her voice, and through her partly graceful partly fiery impersonation. The scene at the cross, especially, she gave with a sure understanding. She still lacks the accents of the great dramatic style, which to be sure are not so indispensable in this rôle; yet we missed the necessary growing to a climax; and in the last scene you feel the need of a higher degree of energy, of stronger accent and a more impassioned rhythm. Fräulein POLLUX, though a right brave artist, is hardly equal to such parts as Isabella. Herr FRICKE is more happy in parts like Sarastro, than in Bertram; for characteristic song lies less in his nature, than that which is lyrical and quiet. In spite of the powerful effect of his fine voice, he lacked the diabolical coloring and elasticity.

The performance of *Lucrezia Borgia*, to a house full to overflowing, offered much that was attractive and successful; Wovorsky as Gennaro, Fräulein de Ahna as Orsini. Frau WAGNER-JACHMANN (Johanna Wagner), welcomed with a tempest of applause and with wreaths, showed her remarkable dramatic talent already in the charming opening aria, as well as her fine feeling. She avoided tones too high for her, so that her invigorated organ developed itself in unclouded beauty. It is known with what grace Frau Wagner, equalled by few in the representation of great passions, can give expression also to the tenderer emotions. So too as Lucrezia, she knows how to enchain us by traits of delicacy, and thereby ennoble the character of the poison-mixing intriguer. In her hands it has always a certain German inwardness and intellectuality, which if not peculiarly correct, is grateful to a German audience. Fr. de AHNA made her first theatrical effort as Orsini, and gave rare pleasure by a voice particularly agreeable in the upper register, and well developed, and also by the evenness and certainty and noble style of her delivery. While her action had too little of repose, her singing needs to become still more animated; and she needs particularly more distinctness of enunciation.

In Auber's "Mason and Locksmith" Fr. FERLESI made her debut as Irma. The handsome young girl came on very bashfully; in her voice you perceived euphony and freshness, but it requires very assiduous study in the higher notes. Her acting was not without cleverness. Another debutante, Fr. HALTRUBER, possesses an agreeable voice; her action is still undeveloped.

Mozart's immortal *Don Juan* filled the opera house to the last seat. Frau KÖSTER, after a congé of several months, appeared as Donna Anna and gave the entire rôle with noble feeling and characteristic delineation. Frau HERENBURG-TUCZEK, after long illness and consequent refraining from exertion, appeared as Zerlina. The favorite artist kindled a new enthusiasm in this rôle, which may be considered one of her most brilliant, partly as it regards grace, loveliness and freshness, and partly for the wonderful firmness of her unchanged, youthful voice. ff.

KNOWLEDGE OF MUSIC.—Daly, at a rehearsal in the Dublin Theatre, observing the persons who played the two French horns occasionally leaving off, and conceiving it proceeded from inattention, hastened to the front of the stage, close to the orchestra, and addressing them with much warmth, said, "Gentlemen horn-players, why don't you play on, as the others do? What do you mean by stopping?" "Sir," replied one of them, "we have twenty bars rest." "Rest!" said Daly, "what do you mean by rest? I can get none in this theatre, and you shan't."

Dwight's Journal of Music.

BOSTON, NOV. 12, 1859.

MUSIC IN THIS NUMBER. — Continuation of the Opera, *Don Giovanni*, as arranged for the Piano-Forte.

Richard Wagner.

FOURTH ARTICLE.

The central and most characteristic thought of Wagner, that on which the whole coming super-structure of his "Music of the Future" is to rest, is his denial of the absolute validity of Music in itself, or music *pure*, without words, and his subordination of Music to Poetry, which latter he conceives to be the masculine or generative principle, without which Music only wastes itself in fruitless yearnings and strivings to produce living Art. We have pointed out what seems to us the fallacy of this idea. But let the reformer explain himself still further. Let us survey his method more in detail.

The generative power of the poet, he says, manifests itself chiefly in the *formation of melodies*. Not that he supplies the melodies ready made to the musician's hand. He says repeatedly, to be sure, that the melody is already implied in the versification of the poem; but then he explains this to mean that the poet in his verse gives the musician the fructifying seeds; "the fruit is matured and moulded by the musician according to his own individual means." "The risings and fallings of the melody must conform to the risings and fallings of the verse; the musical time or measure is governed by the expression designed by the poet; and the musical modulation brings out as clearly as possible the bond of relationship between the single tones or keys of feeling, which the poet could only indicate to a limited extent by means of *alliteration*." As an instance of a melody thus springing immediately out of the word-verse, he cites the manner in which Beethoven in his Ninth Symphony has set the words; *Seid umschlungen, Millionen*, &c. ("Mingle in embrace, ye millions"). In *Lohengrin* all the melodies are made upon this principle.

Wagner proclaims a sort of revolution in the sphere of Modulation. Hitherto it has been supposed essential to any unity in a piece of music, that all its harmonies should pivot as it were upon one prevailing key; that the deviations therefrom should keep as much as possible within the *next* related keys, as those of the Dominant and Sub-dominant, Relative Major or Minor, and so forth; and that, however excursive or centrifugal the movement everything in it should still gravitate back to the central key-note and starting-point. A certain family affinity of keys, with only exceptional intermarriages of now and then a branch into a remoter race, has been an essential law of all good music. Wagner throws down the barriers of this *patriarchal* system of modulation, as he calls it. He wants the whole range of keys; these are to the musician what the vowels and consonants are to the poet, who intimates affinities and contrasts of feelings by alliteration; and the musician has to show the ground-relationship of all the keys of feeling. Thus Wagner makes a formal declaration of independence against the patriarchal regime: "All keys are equal, and essentially related; the privileges of tone-families are abolished." In his *Lohengrin* he has practiced accordingly. All who have heard

that opera, admit that "he has fully succeeded in abolishing all individuality of keys;—F sharp minor sounds like G minor, and G minor like C sharp minor; he carries you from D major to G major, through A flat minor; the mixture of the tri-chords of B flat, G flat and A is a very common modulation with him; in short he actually allows us to hear nothing but the monotonous "ground relationship of all the keys."

A striving towards a similar result is truly said to characterize the music of our time. Composers like Schubert, Chopin, Schumann and Robert Franz seem to chafe against the limits of our diatonic scale and the modulation it prescribes; they blend the different keys together, as if to make out one more rich and universal. But Wagner was the first to raise this to a principle. Having to bridge his way so often in the shortest manner from one to another of all twenty-four keys, he naturally has recourse to perpetual employment of the chord of the *diminished seventh*, which is the transitional element *par excellence* in harmony, binding the most heterogeneous keys together. *Lohengrin* is full of Diminished Sevenths, accompanying the recitative; indeed, it is said there is a scene in it, occupying sixteen pages in the piano-forte arrangement, where you hear absolutely nothing but diminished sevenths. It must be like tossing on the restless sea of harmony without course or compass.

We have seen that the great peculiarity in Wagner's manner of constructing an opera, springs from his theory that the word-verse or poetry always implies and suggests a melody of its own; that the vocal melody therefore must strictly conform itself to the words, without rounding itself off into the usual melodic forms, repeats, &c., and, as to modulation, with an entire independence of any prevailing key-note, but floating freely and vaguely as it were in a universal key. Hence the most striking feature is the substitution of perpetual Recitative for regular forms of melody.

But the verse implies likewise the harmony, in Wagner's theory. It exists, however, in the thought, the conception only, of the poet; it is the musician's task to make it palatable to sense. Here comes in the first use of the Orchestra, the infinitely expressive organ of harmony.

Other symphonic aids, as the usual vocal masses, in the shape of *ensembles*, concerted pieces, &c., are almost abolished in the "Drama of the Future." Wagner will have no room in his drama for any individuals of so subordinate a relation to the whole, that they may be used for mere polyphonic musical effect, in enriching and harmonizing the melody of the principal person. *Lohengrin* has no such *ensembles*; and if sometimes all the principal characters sing at once, it is only where some general excitement pervades all the actors in the scene, in which case the principals merge their individuality into the general chorus.

The chorus, too, as *hitherto understood*, must disappear. Wagner thinks the chorus can have no vital and convincing effect in the drama, unless it parts with its promiscuous *mass* character, and resolves itself into distinct and characteristic individualities, each in its own way complicated in the motives and action of the piece. In *Lohengrin* the secondary characters are exceedingly numerous; but the chorus never enters without a necessity, and then becomes intimately part and parcel of the action. Gratuitous parade of chorus is strictly avoided; it nowhere spreads itself

out *en masse*, but always appears as a union of distinct individuals. This has led Wagner to compose his choruses with peculiar richness. Most of them he treats as double choruses, and seldom writes them for less than six voices, each with its own characteristic movement. By novel combinations of voices, too, (such as making the first tenor sing *false alto* in union with the alto; and among other things by the introduction of a chorus of *four basses*.) he is said to have brought out a harmonious coloring such as has been only possible to the most refined orchestral compositions.

Having thus far provided for a vivid musical translation to the senses of the audience of what the poet has expressed in words, it next remains to the musician to convey what to the poet was *inexpressible*, what may be supposed to be going on *inwardly* in the thoughts and feeling of the actors. Here again, as the great organ of utterance for the *unspeakable*, comes in the Orchestra, —the orchestra in all its modern development, as used by Berlioz. So far the orchestra has simply sounded the harmony that was *immanent* in the rhythm of the verse; now it quits this subordinate function to move in its native domain of pure instrumental music. Is this inconsistent with his first postulate, on which we have before seen that he bases his entire reform: namely, that music alone, without poetry, is incompetent to any positive artistic creation? Observe, he is careful here to state, that by a *pure* he does not mean an *absolute*, self-satisfying instrumental music, but one which proceeds from the poet's design and helps, purely out of its own resources, to realize that.

Now the first of these *inexpressible* things, so far as the poet is concerned, is *gesture*. Wagner says: "The musician has the power, by means of the orchestra, of communicating this gesture to the sense of hearing, as it announces itself to the eye." But he means, not the gestures of an individual, but "the many-voiced gesture, so to say, which springs out of the characteristic relation of many individuals, and so rises to the highest pitch of complexity and variety." So too, all the moods and excitements, solemn or mirthful, that pervade an assemblage, can be expressed in the music; and even the physiognomy of all the natural surroundings may be sketched in a sort of *tone-painting*, which, however ludicrous in pure instrumental music, serves a legitimate purpose in the drama.

The orchestra does not content itself with this. It also "betrays to us all the thoughts concealed in the most secret folds of the heart of the acting persons, and lays bare their inmost springs of action." Let an example show how the musician is to *motivate* actions, or supply them with motives.

Every one who has heard Weber's *Freyschütz*, remembers the scene in the "Wolf's Glen," and how when Max has long wavered and debated whether to descend into the magic ring or not, the orchestra suddenly touches the melody of the jesting chorus out of the first act, whereupon Max with swift resolve, determines to brave all terror and springs in. Here the determining motive with Max is the recollection of the raillery he has before experienced; and it is the orchestra which indicates the motive with a few notes, where the poet had no other means at his command. Wagner employs this principle of reminiscence, in the orchestra, also purely for the au-

dience's sake, and where the reminiscence is not supposed to arise in the mind of the acting person.

Equally prominent among his means of expression is the element of expectation, presentiment, foreboding,—what the Germans call *Ahnung*. He requires the poet to keep the hearer's anticipation on the stretch for something marvellous and extraordinary. Here again no language is so powerful as that of instrumental music. "The orchestra has to express our anticipations (*Ahnungen*) in passages of the drama, where action and gesticulation are at rest and the melodic speech of the actor is entirely silent,—where the drama is preparing itself out of as yet unexpressed and inward moods and feelings." Especially in the overture, the preludes to the several acts and scenes, and before particularly striking events and appearances;—then "the actual appearance steps in before us as the *justified presentiment*."

These melodies of anticipation and of reminiscence, re-occurring here and there as musical motives in the different scenes, form points of support and resting places in the uninterrupted course of the drama. A critic, from whom we have borrowed many hints, likens them to little barks in which we steer securely through the ever-flowing waves of harmony. They also lend organic unity to the musical form of a drama, which otherwise in its abundance of recitative, and unbounded liberty of modulation, must seem very rambling and indefinite.

Fifth Afternoon Concert.

The programme of Wednesday was more interesting than the last, and nearly up to the high tone in which the concerts commenced. Verily it is a pleasant thing that one can make it his "custom of an afternoon" to drop into the Music Hall and hear an inspiring Symphony, as easily as he would smoke his cigar after dinner. The very large audience, and very attentive too, seemed to be of this way of thinking. A good thing, persevered in, is after all more sure of its public, than any timid appeals to an assumed low level of general taste. Nothing can be more insane than for the getters up of entertainments of a high artistic order, to become frightened out of the experiment by one or two small audiences. Apart from the intrinsic attraction of anything, there are always habits and engagements formed by old and young in this busy whirl of life, which it must take some little time for any new appeal to overcome. One must call not only once, but twice, thrice, seven times, if he would be heard in this Babel. The first few concerts had but moderate audiences; but by repeating the experiment, still adhering to good programmes, the general mind seems to have got at last preoccupied with the existence of such fine opportunities; and henceforth, doubtless we shall see the great hall thronged.—The dishes served up to us on Wednesday were as follows:

1. Symphony. No. 1.....Beethoven.
2. Walts. Cycliciden. (First time.).....Strauss.
3. Overture. Midsummer Night's Dream.....Mendelssohn.
4. Champagne Polka. (First time.).....Strauss.
5. Fackel Tanz.....Flotow.
6. Trio. From Attila. For Corno Ingeles, Clarinet and Fagotto.....Verdi.
By Messrs. Schultz, De Ribas and Honstock.
7. Grand Militaire Galop.....Chas. Voss.

Beethoven's earliest Symphony, if it is less large, less Beethovenish and nearer to Mozart and Haydn, than his other Symphonies, is at least far more interesting, and more surprising, every

time you hear it, than that "Surprise" Symphony by Haydn. It is the product of a deeply poetic nature in the freshness of its youth. How full of beauty, and of delicacy, and of sparkling life and fancy it all is! To hear it is to experience the real living joy of Art; it can never sink into the category of respectable, tame elegance. Beethoven never wears a wig. The Symphony was nicely played.

Another first introduction of a brilliant Strauss waltz: in point of luscious and vivacious instrumentation perhaps the most brilliant of them yet. It certainly is a good orchestra that can so felicitously render tone-colors blended with such rare and exquisite conceit. Mendelssohn's fairy overture had at one time begun to pall upon the sense from too much repetition; but it came up again this time as good as new, and we hope everybody dreamed the old dream over again with as much delight as we did.

The next Afternoon Concert is postponed to Nov. 22, in consequence of the Music Hall being occupied next week by the Fair for the Washington Statue—THOMAS BALL's noble equestrian statue, which of course we all desire to see placed in bronze on Boston Common.

Musical Chit-Chat.

MR. WILLIAM KEYZER's farewell benefit concert takes place at the Tremont Temple this evening. We trust that all the real music-lovers, and particularly all who remember the good times we had in hearing Symphonies in the old "Academy" concerts, will make it a point to be present. There is plenty of musical fire yet in the old man, and the feast he spreads for us will be as classical as one can wish. He has abundant and excellent assistance. Seven of our best players of viols accompany the veteran in two of Spohr's Double Quartets; and with Messrs. SCHULTZE, MEISEL and FRIES he will play also the first violin *obligato* in a Quartet by Rode. Mrs. HARWOOD will lend her bright voice in Mozart's *Dove sono*, and a dramatic melody, not before heard here, by Rossini. Miss ABBY FAX will sing a Largo by Donizetti, the Venzano waltz, and Sig. Bendelari's "Echo Song," the composer accompanying. CARL HAUSE, the pianist, will play a Capriccio of his own; and a very attractive feature will be that Angel Trio from "Elijah," sung by the three sweet-voiced lads from the Church of the Advent. . . . The SCHILLER FESTIVAL is occupying an enthusiastic crowd, overflowing the Music Hall, while our paper is in press.

CARL ZERRAHN's subscription list for Four Philharmonic (Orchestral) Concerts fills up rapidly; but there is yet room for more names; let no one who knows how hard it is to go without Symphonies and Overtures, delay putting down his name. . . . The same to the lovers of Classical Chamber Music. The MENDELSSOHN QUINTETTE CLUB have their lists circulating for their *eleventh* season of Eight Concerts.

Signor LUIGI STEFFANONI, who offers his services (see Card) as teacher of singing, is a brother of the admired prima donna, Signora Steffanoni, and comes to us warmly recommended by competent persons from Baltimore, where he has exceeded the expectations of all his pupils. He is from one of the best schools in Italy, and a good accompanist withal; and he also brings a recommendation in his face and gentlemanly bearing. There certainly is room—nay real need—for another teacher in Boston; and we trust Sig. S. will find encouragement, and in some degree make good the loss of poor Corelli.

We learn that we may expect a visit to our city soon from Madame ABEL, a very accomplished clas-

sical pianiste, who has won the approbation of the best musicians and lovers of music in New York. There is reason to hope that she will play in the first concert of the MENDELSSOHN QUINTETTE CLUB, which is now appointed for Tuesday evening, Nov. 22.

"A second Jenny Lind" is always the cry as soon as a new songstress appears in the north. Mlle. ROESKE is the name of the one now boasted of by the Swedish dilettanti, unless the boast is all in the *Gazette Musicale's* imagination. . . . New York papers itemize the arrival of a new American opera, founded upon Longfellow's "Miles Standish," which will soon be produced in that city. The music is ascribed to Mr. KIELBLOCK (of Boston?) and the libretto to Mr. C. T. CONGDON, the writer of "sensation" leaders in the *Tribune*. . . . The lectures in the Plymouth course, in Brooklyn, N. Y. (Henry Ward Beecher's church) this winter, are to commence each with an hour of orchestral music; and a piece of music also will succeed the lecture. With programmes well selected this may do great good.

M. JULLIEN has been released from his pecuniary embarrassments in Paris. He attributes his ruin to the "scorpions" of the legal profession in London, and to certain music speculators who have fattened on his former success. During the twenty years that Jullien reigned monarch of the famed popular concerts, he acknowledges to have received the enormous sum of £300,000. He has lately refused offers to return to London to preside over entertainments of a similar character, and is now busily engaged in writing "His Life and Times among the English."

MADAME GRISI'S RECEPTION AT MADRID.—A Madrid letter in the *Independence Belge* says: "Fifty or sixty persons, hired for the purpose, and placed in little groups in the upper galleries, have renewed in a most scandalous manner, during a second representation of 'Norma,' the scenes which occurred in the first representation. It was no longer murmurs and whisperings, but groans and noises of all kinds, which completely drowned the voices of Madame Grisi and Mario. The uproar was at its height at the commencement of the duet in the second act. Potatoes were thrown from the upper galleries, falling at the feet of Madame Grisi and rebounding in the pit. The public in the boxes and other parts of the house rose indignantly to protest against such an outrage, but Madame Grisi withdrew, her face bathed in tears. Mario attempted for some seconds to brave the storm, but was obliged to leave the stage. One of the employees of the theatre came forward to announce that the performance would not be continued, Madame Grisi having fainted away, overcome with emotion. The authorities were quite impassive."

In Baltimore, the "Beethoven Society," composed of Messrs. SCHEIDLER, MAHR, JUNGNIKKEL and THIEDE, have given their first concert. They played Quartets by Beethoven, Mozart and Haydn, the "Tell" duet by Osborn and De Beriot, a Capriccio by Kummer, and a Trio by Vollweiler.

The New Orleans Picayune says:

Our Classic Music Society is preparing for another season of six concerts, at Odd Fellows' Hall. We attended the monthly concert of the "Thalia Club," the other evening, at their rooms in the University building, in Common Street. It was excellent in all respects. Rossini, Bellini, Beethoven, Berlioz and other composers of eminence furnished the music for the occasion, which the gentlemen of the club executed very artistically. This association is under the presidency of Mr. Schmidt, and Theodore Von La Hache is the musical conductor. It is an excellent institution. The "Thalia" is rehearsing the "Jell" of Schiller, music by Romberg, for the approaching hundredth birthday celebration of the great German poet.

The Schiller enthusiasm of the Germans extends even to the island of Cuba. A friend sends us the following extract from a letter from a German in Havana:

The Germans are going to celebrate Schiller's birthday on the 10th of November. The late Austrian Consul, Mr. B—, has offered his house for the festivities, and has been entrusted with the principal management of affairs. According to what I have heard of the arrangements, they must be splendid. It is proposed to declaim the "Camp of Wallenstein," and to sing part of the "Song of the Bell," to be illustrated by tableaux vivants. The festivities will be opened by the Overture

to *Tannhäuser*; then a speech will be made, to unveil the bust of Schiller, which has been sent from New York; afterwards said declamations will be given, and the whole will conclude with a grand ball. There is a great demand for tickets, although the price of them is very high, being half a doubloon.

MUSIC AS A MEDICINE.—Eugene de Mirecourt, in his lively little biography of Felicien David, the composer whose recent work, "*Herculanum*," was so successful at the Paris opera, tells that when in the East, David cured a man, sick with the fever, by his pianoforte performances. The sick man at the sound of the instrument felt his fever leave him, and when it threatened to renew its attacks David would chase it away by a few preludes. In a week the man was well. This was not unlike the genuine original David playing before Saul.

This fact is worth receiving the attention of the faculty. To treat people by music would be an excellent method of introducing harmony into the conflicting medical systems.

A dyspeptic affliction would probably be cured by three days of the cornet-a-piston. Nothing has yet been advanced to prove that neurasthenia could resist an hour of violoncello, and an attack of cholera, however violent, would not stand more than twenty minutes of opibicoid. Half an hour of bassoon would drive away the headache, while deafness could be effectually cured by the united efforts of these instruments in one of Verdi's finales.

MILWAUKEE IN FLAMES.—It is to the West that we must look for musical criticism. "Westward the Star of Opera takes its way." In Milwaukee, Mr. Sobolewski has produced an original opera, called *Mohega*. An editor of one of the papers there says:

"It is comparatively easy for a composer to write an opera of disjointed songs and melodies, each of which is itself complete, but it requires no little amount of genius and careful study to blend the stormy, heroic, tender, passionate and lovely, so as to form a beautifully artistic and harmonious whole. In '*Mohega*,' every whisper of love, every clang of the instruments in warlike clamor, every soft breath from the delicious flute, every low dream-like murmur of the enchanted violins, have their part in the beautiful story the music is telling. Where there is pathos, the music is pathetic, where valor, the music is heroic, so that it is impossible to mistake the nature of any sentiment portrayed."

How remarkable! It must be a pleasure to visit the Milwaukee Opera House, where one will never hear the horrid cry, "Book s'th' Op'ra! 'N English, 'n 'talian;" for of course if it is "impossible to mistake the nature of any sentiment portrayed" a *libretto* will be a useless thing. Though we cannot hear *Mohega*, we may gain a most vivid idea of it from the following passage:

"The first scene represents the devout worshippers of the olden time, assembled for divine service in a rustic ch. sh. Here the music is soft and spiritual, like the swellingolian harp amid rustling branches. Then comes the clangor of war; the wild war-whoop of Indians, and the pitiful dismay of tender women; then the victorious voices of conquerors; and, by-and-by the gentle dreams of dawning love, the sounds of revelry, acts of chivalry, and deeds of valor. Self-renunciation, the sweetest and most praiseworthy of virtues, we find in the artless *Mohega*; in *Ellen*, the lofty and religious; in *Piquet* the majestic dignity of his nation; in *Pulaski* the refinement and chivalry of his country."

The "wild war-whoop of Indians, and the pitiful dismay of tender women" is good. Well may the Milwaukee critic say of such an opera: "It is like old wine, and will richen with time."—*Courier*.

Music Abroad.

Berlin.

The musical campaign has not yet been opened here, but everything is in readiness for that all important event. The venerable Grell, after having had a considerable amount of drilling with raw and more ripened material, opens fire on the 17th inst., at the Sing-Akademie, with Handel's *Messiah*. To judge from the "precision most precise" with which the choruses "go" now, there is every prospect of a good rendering of that old, yet ever new, *chef d'œuvre* of the most vocal of composers. Bach's *Christmas Oratorio* is the second, and a new Oratorio by the sub-director of the academy (Herr Blumner) is the third work, which it is the intention of that noble institution to produce this season. I shall have much to say of the last-named work in a future epistle, and shall dismiss it now by giving you the opinion thereupon, which a first-rate judge expressed to me, laconically, 'tis true, but forcibly,—"Es ist ein ausgezeichnetes Werk." Sterne is every day improving and extending his excellent *Verein*, and will certainly pluck the laurel from his senior brother's brow if the powers that be adopt any other motto than that they already have—"Forward!" There is a little rivalry between the two societies, harmonious though they professedly be and in so far as it keeps alive the spirit of advancement, research, and diligence, a little of it, despite what Mr. Pope does not say, is not a dangerous thing.

Herr Radecke has issued his programme, which gives assurance of the most decided excellence in the choice of artists, as well as in the quality of works to be performed. Stars of lesser magnitude begin to appear at various points in the musical firmament, full accounts of which Mr. Hind will, no doubt, have

sent you long ago. The Royal Opera is already in full play, and we were last week captivated with Köster's delineation of Beethoven's only dramatic character—Fidelio. By the only dramatic character, we mean the only one visible to the eye of flesh; for who that is not morally as well as physically blind, has not seen and felt the drama that lies in his and in all other true music? Wagner, (no longer Johanna, but Johanna Jachman), last night, did her very best with her great rôle in Taubert's *Macbeth*. The opera fell somewhat flatly, however, notwithstanding its many great beauties. The public seem tired of having our Shakespeare's immortal master-pieces mutilated. Professor Marz has expressed himself strongly against such unwarrantable vandalism, in a letter to a local paper. A posthumous work of the late Professor Dehn has just appeared. It treats of counterpoint and fugue, and will be valuable to all teachers of the art divine, as it contains a number of valuable examples from old and hard-to-be-met-with masters. —*Corr. of London Musical World*.

London.

Mr. Smith is utilizing his Italian Opera Company by giving three nights of performance, with Milla Piccolomini, Signors Belart and Aldighieri, at Drury Lane Theatre this week.

Dr. Wyld announced his cheap "*Messiah*" at the St. James Hall on Monday last, having got the start of Mr. Hullah, who does not commence his concerts till the 18th of next month. What a power is there in this work! There is no taking up a week's file of our provincial papers without finding it advertised. It might be averred without exaggeration, that not a week of the year passes without its being performed in some part of England or other. No analogous "run" has ever existed in the annals of music,—a "run" which Time seems to increase, not to slacken.

A prospectus is abroad, the object of which is to do honor to Mr. Cipriani Potter, on his retirement from the Presidency of the *Royal Academy of Music*, by founding a scholarship there, which is to bear his name.—There is not, we believe, a more honorable man in the profession than Mr. Potter. He is a skilled musician; and, as a composer, as we have more than once said, he is more excellent by many a bar than many of the more inflated aspirants of modern days. A testimonial is the due of such a Professor. It is a pleasure to help it; but if regard for private worth is to take the form of crutching-up an establishment which has no real existence, the lovers of musical education and progress in England may be allowed to express a wish that some other and more durable form might be chosen; since the Academy, being no school, so much as an establishment depending on a charter, and a small amount of aristocratic patronage, turning out no pupils—cannot live in its present state.—*Athenaeum*, Oct. 15.

Germany.

A correspondent of the *Times* states that a French opera is about to be established in Berlin. Other journals announce relenings of Austria in the case of foreign opera, and declare that Signor Salvi has been privileged to open any theatre he pleases with Italian performances. The one winter novelty all Germany over will be "*Dinorah*."

"The Church," which ebbs and flows in the matter of musical severity as belonging to its ritual, has been just seized with one of its restrictive moods in Vienna. Foreign journals state that a reform is to take place there in the solemnization of the Mass, from which instruments (save the organ) are to be forthwith excluded. If this be more than a passing spasm, the Masses of Haydn, Mozart, Beethoven and Hummel are virtually abolished by such edict.—Those interested in this subject may be referred to a late *feuilleton*, by M. d'Ortigue, in *Le Journal des Débats*, which is full of sagacious remark, touching especially on the strange transposition of styles in Music. It is noticeable, as the writer observes, that while every endeavor is now made to lighten, vary and secularize modern service-music books expressly composed for the rite,—composers who present devotion scenically, otherwise as taking part in scenes of stage emotion, produce that which is so solid and severe as to befit the gravest days of Church composition. This is borne out by instances cited from "*Herculanum*," "*Faust*," (in which the organ symphony is of the highest quality), and "*Lé Pardon*," from which opera by M. Meyerbeer "*The Church*" has been very glad to transplant the chant of pilgrimage into its less profane choir-books. There is something in such a measure savoring of expediency at variance with good taste and true reverence; even if it be urged that as Opera began in religious houses, religious houses are justified in furnishing themselves from the stores of Opera whenever it shall suit them so to do. —*Athenaeum*.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Mortals, trust this wondrous mercy. J. S. Bach. 30
The herald comes, behold. " " 50
O man, in sin no longer languish. " " 30

Three more of these gems, selected and arranged by Robert Franz. They are written for an alto voice.

The manger of Bethlehem. (La crèche de Bethlehem.) Chorus for female voices. J. Concone. 35

Adapted by the celebrated singing teacher for the use of classes in female academies, high schools, &c.

Riflemen, form! Song. M. W. Balfe. 25

Still another musical setting of Tennyson's stirring song, the other versions, by Linley and Blockley, having been published some weeks ago.

The scarlet Sarafan. Song. 25

Celebrated Russian air, well known through a host of transcriptions for the piano, among which Thalberg's and De Meyer's stand prominent. It is a quaint but beautiful melody in the minor mode. German words are added.

Rock of Ages. Solo, Duet, and Quartet. Danm. 25

Excellent for the use of choirs as an opening hymn. It has been sung in various churches in this city and has found many admirers. An organ accompaniment is added.

Instrumental Music.

Le contentment. Morceau elegante. G. Doelker. 40

A cantabile movement with Polacca attached, the former flowing and melodious, the latter graceful and striking. Of medium difficulty.

Ohio Sounds. Valse brillante. J. Duning. 30

A very pretty waltz of about the difficulty of Hunsden's "Bords du Rhine."

O Summer night, from "Don Pasquale," with variations. Ch. Grobe. 35

The celebrated Serenade in a pleasing arrangement.

Polacca in Puritani. James Belak. 15

Gentle Nettie Moore Schottisch. " " 15

Darling Nellie Gray Polka. " " 15

Three new numbers of that favorite set for young beginners, called "Chit-chat."

Sonata, opus 33, in D, for four hands. Diabelli. 60

The first of these Sonatas for two performers by Diabelli, to whose unapproachable excellence and usefulness the best teachers have testified. The others of the series will follow soon. As the Foreign Edition is printed in the old-fashioned, oblong shape, and moreover from worn out plates, it is thought that this first American edition, which is got up very handsomely, will be welcomed.

Scherzo Valse. A. Gunther. 25

Cornelia's Waltz. C. J. Wickersham. 25

Whippoorwill Waltz. O. B. Mayer. 25

Early Dawn Waltz. H. Pond. 25

Four very pretty waltzes of moderate difficulty.

Books.

CHORUSES OF HAYDN'S ORATORIO, "THE CREATION." 40

Published uniform with "The Messiah" Choruses, and in the same elegant style of the American Edition of Oratorios,—an edition which for correctness of text, clearness of print, convenience of size and extraordinary lowness of price has no superior, if, indeed, an equal.

J. C. D. PARKER,
Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

WILLIAM H. SCHULTZ
GIVES INSTRUCTION ON
The Violin, Piano and the Theory of Music,
Address at his residence 126 Harrison Avenue, or at
the Music Stores. 380

SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.

Residence Tremont House.
Address, until October, at Messrs. Chickering & Sons'; after-
wards at either place. 17

W. S. MAOKIE,
MUSIC DEALER,
ROCHESTER, N. Y.

M. R. ZERDAHELYI, THE PIANIST, continues to
give Instruction in Music. Address at Messrs. CHICK-
ERING & SONS, or OLIVER DITSON & CO'S. 340

JULIUS RICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Bermann Baum,
Residence, No. 47 Hancock Street.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIRLBLOCK,
Residence, 235 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
14-17 Temple Place.

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.

EDWIN BRUCE,
Teacher of the Piano-Forte and Singing.
ROOM, BOWDOIN STREET CHURCH. 348

O. C. OLAPP & CO.

SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas
Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 357

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.
ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

MANNING'S FIRST PREMIUM PATENT MELODEONS.
William N. Manning, Manufacturer and Patentee, 118
Essex Street, Salem, Mass. For sale by E. H. Wade, 197
Washington Street, Boston. 378

DAVID PAINE,
Teacher of Piano, Organ and Harmony,
Room, basement of First Church, Chauncy St. 38m

JOHN W. TUFTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY
Address at residence, 19 Temple Pl., or at Ditson & Co's store.

COLLECTIONS OF CHURCH MUSIC

PUBLISHED BY

MASON BROTHERS

(Who have recently removed to Nos. 5 & 7 Mercer St., opposite Howard.)

NEW-YORK.

A Complete Catalogue of our Publications sent free to any address, on application.

THE JUBILEE. A new collection of Church Music,
containing Hymn Tunes adapted to every variety of meter,
and arranged with reference both to choir and congregational
singing; Chants, Anthems, and set-pieces for every occasion;
a short sacred Cantata; and a new arrangement of the
Elements of Music, interspersed with secular pieces progressively
arranged for class practice. By William B. Bradbury,
author of "The Shawm," etc. Large music octavo. \$1.

THE JUBILEE; Anthem Edition. Same as the
above, but with additional Anthems in the place of the
Cantata of "Ethere, or the Beautiful Queen." \$1.

THE SABBATH-BELL. A collection of Music for
Choirs, Musical Associations, Singing Schools, and the Home
Circle, arranged in three divisions, namely: Part 1. THE
SINGING-SCHOOL. Part 2. CHURCH MUSIC. Part 3.
OCCASIONAL AND CONCERT MUSIC. By Geo. F. Root.
384 pages, large music octavo. \$1.

THE HALLELUJAH. A Book for the Service of Song
in the House of the Lord, containing Tunes, Chants, and
Anthems, both for the Choir and Congregation; to which is
prefixed the "Singing-School," a manual for classes in vocal
music, with exercises, rounds, and part-songs, for choir
practice; also, "Musical Notation in a Nut-Shell," a brief
course for singing-schools, intended for skillful teachers and
apt pupils. By Dr. Lowell Mason. \$1.

THE SHAWM. A Library of Church Music, embracing
about one thousand pieces, consisting of psalm and hymn
tunes, adapted to every meter in use; anthems, chants, and

set-pieces; to which is added an original Cantata, entitled,
"Daniel, or the Captivity and Restoration;" including also
the "Singing-Class," an entirely new and practical arrange-
ment of the elements of music, interspersed with social part
songs for practice. By Wm. B. Bradbury and Geo. F. Root,
assisted by Thos. Hastings and T. B. Mason. \$1.

CANTIOA LAUDIS; or, the American Book
of Church Music. By Dr. Lowell Mason and George
James Webb. \$1.

THE CARMINA SACRA; or, Boston Collec-
tion of Church Music. By Dr. Lowell Mason. \$1.

NEW CARMINA SACRA; or, Boston Collec-
tion of Sacred Music. This book is a careful and
thorough revision of the favorite work heretofore published
under the same title. The object has been to retain the most
valuable and universally pleasing part of the former work
as the basis of the new, omitting such portions as experience
had proved to be the least serviceable and popular, and sub-
stituting choice tunes and pieces selected from the whole
range of the author's other works. \$1.

THE BOSTON ACADEMY'S COLLECTION
OF CHURCH MUSIC. By Dr. Lowell Mason. Pub-
lished under the direction of the Boston Academy of Music.
\$1.

THE PSALTERY. A new collection of Church Music.
By Dr. Lowell Mason and George J. Webb. \$1.

THE NATIONAL PSALMIST. By Dr. Lowell
Mason and George J. Webb. \$1.

For sale by CROSBY, NICHOLS, & CO., BROWN, TAGGARD & CHASE,
RUSSELL & TOLMAN, and OLIVER DITSON & CO., Boston. J. B.
LIPPINCOTT & CO., and E. H. BUTLER & CO.,
Philadelphia. ROOT & CADY, Chicago.

The price of our Church Music Books in New York, Philadelphia and Boston, is EIGHT DOL-
LARS per dozen; but as it will be much more convenient for Teachers, Singing-Schools, and Choirs
in the West and South to procure their books from local dealers, we subjoin a list of Booksellers and
Music dealers from whom our Church Music Books may at all times be procured, at

NINE DOLLARS PER DOZEN,

An advance only sufficient to pay costs of transportation, exchange, &c.

Albany, N. Y.—S. B. GRAY,
" J. H. HIDLEY.
Buffalo, N. Y.—THEODORE BUTLER.
Binghamton, N. Y.—H. B. PRATT & BRO.
Beloit, Wis.—WRIGHT & NEWCOMB.
Cincinnati, O.—RICKEY, MALLORY & CO.
" APPLEGATE & CO.
Chicago, Ill.—S. C. GRIGGS & CO.
" ROOT & CADY.
" W. B. KEEN.
" HIGGINS BROTHERS.
" D. B. COOKE & CO.
Cleveland, O.—S. B. BRAINARD & CO.
" J. B. COBB & CO.
Columbus, O.—RANDALL & ASTON.
Detroit, Mich.—FRANCOIS RAYMOND & CO.
" PUTNAM, SMITH & CO.
Dubuque, Iowa.—W. J. GILBERT.
Janesville, Wis.—J. SUTHERLAND & CO.
" MOSELEY & BRO.

Fort Wayne, Ind.—C. L. HILL,
Indianapolis, Ind.—STEWART & BOWEN.
Iowa City, Iowa.—WM. LEE.
Jacksonville, Ill.—CATLIN & CO.
Jackson, Mich.—BROWN & CARTER.
Mansfield, O.—D. STURGIS.
Meadville, Pa.—A. PORTER.
Milwaukee, Wis.—E. TERRY & CLEAVER.
" A. WHITTEMORE & CO.
Pittsburg, Pa.—J. H. MELLOR.
" H. KLEBER & BROTHER.
Rochester, N. Y.—ALLING & CORY.
" E. DARROW & BROTHER.
St. Louis, Mo.—R. H. RATH & WOOD.
" L. BUSHNELL.
Syracuse, N. Y.—WYNKOOP & BROTHER.
" B. B. PECK.
Toledo, O.—ANDERSON & FULLER.
Troy, N. Y.—EDWARD HOPKINS.
Watertown, N. Y.—HALL, ROGERS & CO.

THE MUSICAL MIRROR;

FOR SCHOOLS & CLASSES,
BY SIRENO B. PHIPPS.

The peculiar features of this work are its
ADAPTATION TO GRADED SCHOOLS
in which music is made a Study and Thoroughness and Proficiency are requisites.

Its Usefulness to Itinerant Teachers,
being the best work extant

FOR EVENING SINGING SCHOOLS,
extending to a course

Of from Twelve to Twenty-five Evenings.

The author has expended much time and labor upon the
"Musical Mirror," in order to render it perfect in the above
essential particulars, and it is presented to the attention of
both teachers and scholars as

A Volume of Marked Excellence.

At a recent meeting of the CLERMONT NORMAL SCHOOL, the
following Resolution, in reference to this work, was unanimously
adopted:

Resolved, That we recognize in the system of music taught by
Mr. S. B. Phipps, of Columbus, the true method of teaching
that art in schools, and recommend the work entitled —
"The Mirror," to teachers every where as embodying a system
at once practical and complete.

Additional evidence of the merits of this book may be found
in the Editor's preface, a portion of which we subjoin:

"The Editor in recognizing the fact that Music has its end and
aim in itself, has allowed it, as far as is possible, to tell its own
story; the plan is such, that the book can be successfully used
in schools where no special musical instructor is employed. He
has endeavored to render the explanation of principle as simple
and clear as possible, by way of diagrams, &c., never before
presented, in order to save the time of the Teacher, and to im-
press them upon the mind of the Student.

"The book, in many respects, is well calculated for Semina-
ries devoted exclusively to the education of Females; besides
the first exercises in four parts, in all the keys, there will be
found from page 46 to 63 some splendid DUETS, VOCALIZING
EXERCISES, SOLFEGGIOS, &c., in different keys and modes,
marked for all the different shades of expression. The Tunes,
of course, can be used to advantage.

"It has been the aim of the Editor to compose and select such
music, and arrange it in such a manner that it may be ac-
companied (not being made dependant, in its rendering upon a piano-
forte accompaniment) and useful to pupils and singers of every
grade. The melodies are from the most simple to the more
elaborate style. The harmonies will be found chaste and agree-
able. He has, in the selections of Poetry, had an eye to the
wants of Schools, and thinks, generally speaking, there will be
no trouble in finding words and music appropriate to every
occasion."

Price 50 cents. \$5.00 per dozen.

Published by Oliver Ditson & Co. . . Boston.

MUSIC BOOKS IN PRESS

NEARLY READY.

THE WESTERN HARP.

By Mrs. Mary S. B. Shindler, author of "Northern Harp,"
and "Southern Harp."
1 volume, quarto, price \$1.00.

THE MODERN SCHOOL FOR THE DRUM.

By Keach and Burditt.
1 vol. 8vo., price 50 cts.

CANTATE DOMINO.

A Collection of Chants, Hymns and Tunes, adapted to Church
Service. By Lewis H. Steiner and Henry Schwing.
1 volume, 12mo., price \$1.25.

A New Collection of

**STANDARD ANTHEMS, CHORUSES,
SENTENCES, CHANTS, &c.**
1 vol. 8vo., price 75 cents.

THE BOQUET.

A Collection of Beautiful Duets.
1 vol., price \$2.00.

THE OPERA OF MARTHA.

Italian and English Words.

Forming the Twelfth vol. of "Ditson & Company's Edition of
Standard Operas." 1 vol. 4to., price \$3.00.

ONE HUNDRED PRELUDES, INTER- LUDES AND AFTERLUDES.

By Rink. 1 vol., price 50 cts.

STANDARD OPERA LIBRETTOS.

In continuation of those already published. 50 cts. each.

OLIVER DITSON & CO., Publishers,
277 Washington Street.

\$50 Worth of Piano Music for \$1.50.

THE HOME CIRCLE,

A COLLECTION OF

MARCHES, WALTZES, POLKAS, SCHOTTISCHES, QUAD-
RILLES, REDOWAS, CONTRA DANCES, ETC.

A Superb Volume of Popular Music. Arranged for the Piano-
Forte. Price, \$1.50. In cloth \$2.00. Copies sent by mail

Published by Oliver Ditson & Co., Boston.

The Time for Singing Schools. THE BEST BOOKS THAT CAN BE HAD.

The season for the commencement of Singing
Schools having arrived, the following list of
books is presented as being superior to any ever
before offered, and affording Teachers and
Scholars in all parts of the country, and of all
grades of advancement an opportunity to obtain
at lowest prices the very best books of

Instruction, Exercise and Recreation. FOR ADULT CLASSES.

Each of the following contains a full and complete course
of Elementary and Progressive Lectures, Exercises, &c., and
from 600 to 1000 select tunes.

	Single.	Pr. dos.
American Harp. By Chas. Zeuner.	75	\$7.00
Ancient Lyre. By Chas. Zeuner.	75	7.50
Ancient Harmony Revived.	75	8.00
Baker's Church Music. By B. F. Baker.	75	8.00
Bay State Collection. By Johnson, Osgood & Hill	60	4.00
Chime. By V. C. Taylor.	75	7.00
Church Melodist. By E. L. White.	75	8.00
Celestina. By V. C. Taylor.	75	7.00
Golden Lyre. By V. C. Taylor.	75	7.00
Handel Collection. By Baker & Johnson.	75	6.00
Melodia Sacra. By Baker, Johnson & Osgood.	75	6.00
Modern Harp. By E. L. White & J. E. Gould.	75	6.00
Singing School Companion. By J. & H. Bird.	67	6.00

For Juvenile Classes.

Each of the following contains Easy and Simple Lessons well
adapted to the capacity of young minds, with pleasing exer-
cises and from 100 to 250 attractive Songs.

	Single.	Pr. dos.
American Musical Class Book.	60	5.00
Baker's Elementary Music Book. By B. F. Baker.	80	3.00
Baker's School Music Book.	80	3.00
Carmina Meloda. By A. N. & J. C. Johnson.	25	2.40
Exercise Song Book (Manual Exercises) By Am. Fitts.	12	1.20
Golden Wreath. By L. O. Emerson.	30	3.00
Hohmann's Course, (from the German,) in 4 parts.	15	1.50
Musical A B C. By E. Ives, Jr.	20	1.80
Musical Spelling Book. By E. Ives, Jr.	75	6.00
Nason's Vocal Class Book.	40	4.00
One Key Singer. By J. B. Packard.	12	1.20
Seminary Class Book. By White and Blueell.	50	4.50
Wreath of School Songs. By White and Gould.	30	3.00

For Advanced Schools, Concerts, &c.

The following do not contain Elementary Lessons, but com-
prise all the favorite Psalm and Hymn tunes, Anthems, Chants,
Sentences, Choruses, &c., for Advanced Schools, Choir Exer-
cise, Singing Classes, Concerts and Home Circles, they are the
best extant.

	Single.	Pr. dos.
Beethoven's Collection of Sacred Music.	\$1.00	\$9.00
Congregational Harp. By I. B. Barnes.	68	6.00
Continental Harmony, "Old Folks' Concert" Music.	75	7.50
National Lyre. By S. P. Tuckerman, S. A. Ban- croft, and H. K. Oliver.	68	6.00
Psalms of Life. Spiritual, Progressive and Reform- atory. By John S. Adams.	75	7.20
Song Festival. A compendium of every variety, for Societies, Conventions and Family Circles. By V. C. Taylor.	68	6.00
Boston Academy's Collection of Choruses.	1.50	15.00
Choralist. Select Anthems, Choruses, &c. 21 Nos.	12	1.00
Church and Home. Anthems, Motets, Oratorios, Masses, &c. By George Leach.	2.25	21.00
Harmonia Sacra. Anthems, Choruses, Trice, Duets, &c. By White and Gould.	75	7.00
Kreisman's Anthems. By Augustus Kreisman.	50	4.50
Sacred Chorus Book. By White and Gould.	1.50	15.00
English Cathedral Chants. By S. P. Tuckerman.	2.50	24.00
Hayter's " " By A. U. Hayter.	50	4.50
Bird's 100 Single and Double Chants.	88	8.00
Taylor's Choral Anthems. By V. C. Taylor.	75	7.50
Creation Choruses. From the Oratorio "Creation"	40	4.50
Messiah Choruses. From the Oratorio of "Messiah."	40	4.50

Oratorios and Masses.

In addition to the above the undersigned publish the follow-
ing Oratorios: "Creation" and "Messiah," 50 cts. each, \$5.00
per dos. "Moses in Egypt," \$1.50 each, \$12 per dos. "Da-
vid," 75 cts. each, \$6 per dos. The following Masses: "Beetho-
ven's Mass in C," 75 cts. each, 6.75 per dos. "Haydn's Third
Mass," 75 cts. each, 6.75 per dos. "Mozart's Requiem," 75 cts.
each, \$6.75 per dos. "Mozart's Twelfth Mass," 75 cts. each, 6.75
per dos. "De Mont's Mass in B flat," 67 cts. each, \$6 per dos.
Also Zimmer's Mass, Soprano, Tenor and Bass, \$2; Guignard's
Mass, for four voices, \$1; Union Mass, by T. La Hache, \$1.25,
and the Cantatas, "Hear My Prayer," by Mendelssohn, 30 cts.
each, \$2.40 per dos. "The Storm King," by B. F. Baker, 25
cts. \$2.25 per dos. "The Burning Ship," by B. F. Baker, 50 cts.
each, \$5 per dos.
Any one or all of the above sent by mail, post-paid, on re-
ceipt of the price.

Published by Oliver Ditson & Co., Boston.

LA TRAVIATA.

(THE STRAY.)

BY VERDI.

RENDERED INTO ENGLISH BY T. T. BARKER.

The above opera is issued uniform in style with that of the
previous volumes of

Ditson and Company's Edition

OF

STANDARD OPERAS.

Price \$3.00

Just Published by

OLIVER DITSON & CO.

PIANO-FORTES & MELODEONS To Let at Very Low Prices.

\$3.00 TO \$12.00 PER QUARTER!

For Sale from \$25 to \$300.

COMPRISING INSTRUMENTS OF

ALL THE BEST MAKERS.

AND OF

TOPE, STYLE, FINISH AND PRICE,

Suited to every Taste and Requirement.

Persons hiring, who may conclude to purchase within one year,
will receive a deduction of all charge of hire, except simple
interest. Instruments securely packed and forwarded to all
parts of the country. Persons at a distance, unable to visit
the city, can, by stating the quality of instrument wanted, be
supplied.

OLIVER DITSON & CO., Music Publishers,

NEW CLASS-BOOK

FOR

FEMALE COLLEGES.

THE

American Musical Class-Book;

DESIGNED FOR THE USE OF

FEMALE COLLEGES, INSTITUTES, SEM-
INARIES, AND NORMAL AND
HIGH SCHOOLS.

CONTAINING

ELEMENTARY INSTRUCTIONS, VOCAL EXERCISES AND
SOLFEGGIOS,

AND A VALUABLE COLLECTION OF

Duets, Trios, and Concerted Pieces.

BY T. BISSELL.

Price of single copies 50 cents, on receipt of which it will be
sent by mail, post-paid. Per dozen, \$5.

Published by Oliver Ditson & Co., Boston.

"EXCELSIOR EDITION."

"The Creation,"

By Haydn.

"The Messiah,"

By Handel.

ORATORIOS COMPLETE,

AT

FIFTY CENTS EACH!

THIS DAY PUBLISHED.

IN VOCAL SCORE

WITH

Separate Accompaniment for the Organ
or Piano-Forte

EDITED BY VINCENT NOVELLO.

"We would call special attention to this new and elegant
edition of SACRED ORATORIOS, issued at a marvelously low
price. Great care has been bestowed in order to present to the
musical public as correct copies of these master-pieces as can
possibly be obtained—and we have no hesitancy in assuring
our readers that they will find this "Excelsior Edition," in
every point equal, if not superior, to all others."

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

PUBLISHED EVERY SATURDAY,

BY

OLIVER DITSON & CO.

277 Washington St., Boston.

JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$3.00, per annum;
delivered by carrier, \$2.50. Payment in advance.

Advertisements will be inserted at the following rates.

Three Columns, [1 page,] 1 insertion, \$30; One Quarter, \$200.
One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.
One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125.
One-fourth Column, 1 " \$4 50; 1 Quarter, \$28; 1 Year, \$75.
One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.
Less space, 1st insertion, per line, 20 cents. Each subsequent
insertion, per line, 10 cents.

Business Cards, Six lines, Nonparell, per annum, \$30.

Teachers' Cards, Two lines, Nonparell, per annum, \$8.

Advertisers, whose yearly bills amount to \$20 or upwards, will
receive a copy of the paper free.

PRINTED BY J. S. SPOONER, 251 WASHINGTON STREET, BOSTON.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 398.

BOSTON, SATURDAY, NOVEMBER 19, 1859.

VOL. XVI. No. 8.

Advertisements.

Messrs. J. EICHBERG and H. LEONHARD

WILL GIVE A

MUSICAL SOIREE

AT THE

MEIONAON, (Tremont Temple,)

This Saturday Evening, Nov. 19th,

ASSISTED BY

Messrs. F. A. & C. SUCK, LOUIS COHEN, AUGUST KREISMANN, and OTTO DRESEL.

Doors open at 7 1-2 o'clock. Soiree commences at 8 o'clock. Tickets \$1. To be had at the music stores and at the door.

Chamber Concerts—11th Season.

THE MENDELSSOHN QUINTETTE CLUB'S FIRST CONCERT of the Series of Eight, will take place on TUESDAY EVENING, Nov. 22, at the MEIONAON, assisted by the distinguished pianist, Mme. ABE, who will make her first appearance in Boston. She will perform the Kreutzer Sonata with Mr. Schwitz, and a Polonaise by Chopin. The Club will play for the first time, the 11th Quartette in F Minor by Beethoven; Quintette in A, op. 18, Mendelssohn, &c.

Packages of Eight tickets, used at pleasure, \$4. Single tickets will be 75 cents each, to be had at the Music stores and door. Concert at half-past Seven precisely. 306

J. ROBERTS,
THOROUGH AND PRACTICAL ORGAN
BUILDER,

Main Street, opposite Harrison Street,
CAMBRIDGEPORT, MASS.

Church and Parlor Organs, large or small, built in the most thorough manner, and on the latest and most approved style of the art. The Pneumatic lever (which makes a large organ as easily governed as a small one) applied to Manual, Pedal, and Composition movements, when required.

Tuning and Repairing faithfully executed.

References—A. U. HATTEK, Organist Trinity Church.
Geo. J. WEBB, Professor of Music, Boston. 306

THE INTROIT,

BY JOHN ZUNDEL.

This New Book, designed for the double purpose of furnishing a collection of pieces suitable for Opening Service, and also supplying the wants of Singing Societies, Musical Classes, &c. is

MR. ZUNDEL'S BEST WORK. 3

The arrangement of the ORGAN BOOKS, with directions for the use of steps is one of its peculiar features, several of the pieces being arranged with Organ obligato, in which this celebrated master has exhibited the beauties and effects of his favorite instrument with his peculiar ability.

For Young Organists and others, this is an admirable school, and to Societies desiring to practice more difficult music than the ordinary anthem, this book is particularly recommended.

Price 75 cents. Specimen copies sent post-paid on receipt of price.

ABBEY & ABBOTT, Publishers,

306-400

119 Nassau Street, New-York.

WANTED.—A good Tuner and Repairer of Pianos. One acquainted with the art of covering hammers, and the general inside work, can hear of a permanent situation by applying to OLIVER DITSON & CO.

INSTRUCTION IN VOCAL MUSIC.—Sig. LUIGI STEFFANONI has established himself in Boston, and will give instruction in Singing both to private pupils and classes.

Address at the Tremont House. 307

TENTH

Bulletin of Testimonials

IN FAVOR OF

Richardson's New Method FOR THE PIANO-FORTE.

From "THE HERALD,"—Carlisle, Penn.

"Mr. Richardson is the author of the 'Modern School,' published about six years ago, which had a very extensive sale, and was considered a very great improvement upon all other instruction books, but as it contained a great many difficulties rather too formidable to one commencing the study of music, he has entirely remodelled the book, and made it altogether the most complete and available one that can be obtained. He has embodied in the most useful and practical form, all the results of modern piano-forte practice. The work begins with an extensive and nicely graduated series of five finger exercises, interspersed with pleasing little pieces, to prevent all tediousness, and to attract the ear of the pupil. These little 'Amusements' are followed by 'Studies,' which enable the learner to gain a mastery over special technical difficulties. The practice of the scales is prepared by exercises upon the difficulties that occur, namely: the passing of the thumb under the fingers. Then we have the grand scale practice, beginning with one scale and carrying it through thirds, sixths, octaves, in contrary motion, &c. The five-finger exercises are especially fine, and form, in our estimation, the most important feature of the work. The 'Studies' and 'Amusements,' are taken from the works of the most celebrated authors and some of them are of great beauty. Even the smallest and most simple pieces are of the best quality and style, and lead to the appreciation of all that is high and noble in the art. The embellishments, arpeggios, expression points, &c., occupy a suitable place; and a few of the simplest rudiments of harmony, together with a dictionary of musical terms, close the volume."

From C. H. LOEHR, Prof. of Music, Rogersville, Tenn.

"After a careful examination of Richardson's New Method for the Piano-Forte, I pronounce it the most thorough work ever published. So excellent is its plan, so remarkable its originality, and practical utility, and the execution so novel and ingenious that it is in the highest degree, masterly. It guides the pupil into a pleasant path, which, if adhered to will induce a progress toward perfection, rapid and certain. It is a rich and incomparable treasure of sublime beauties whose tendency is to the true sanctuary of the art. Indeed, I have no hesitation in saying, that for instruction on the piano no work of equal merit has ever come before the public."

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

[Sold by all Music Dealers.]

ETIQUETTE OF THE BALL-ROOM,

OR

The Dancer's Companion.

THE universal popularity of this convenient Hand Book for Dancers, has induced the publication of a new edition, with a supplement containing much new matter, rendering it superior to all similar works as will be seen by the following

TABLE OF CONTENTS.

The Importance of Learning to Dance; Hints to Dancers: An Essay on Dancing; Characteristics of Dancing in various countries; Learning to Dance; Quadrilles and Cotillions; Introductions; Parties and Balls; General Rules respecting Public Balls; The Private Ball-room; Fifty Sets of Cotillions, and Fancy Dances.

To which is added, a SUPPLEMENT containing Instructions for setting Figures to Music and Music to Figures; for Calling Cotillions; for Playing Dance Music; for Selecting Dance Music; for the Formation of Sets; for Calling Figures; for Abbreviation in Writing Figures; the LANCERS' QUADRILLE, and Thirteen other Quadrilles, Cotillon and Fancy Dances.

Price 25 cents.

Published by Oliver Ditson & Co. Boston.

THE

Modern School for the Drum,

CONTAINING

FULL INSTRUCTIONS, AND A CHOICE COLLECTION OF MUSIC,

FOR

FIFE AND DRUM.

BY

O. W. KEACH & B. A. BURDITT.

This work is offered to the public as a thorough and concise method of learning the art of Drumming. Hitherto, books intended to give instruction in Drum beating, were almost useless, owing to the unintelligible manner or system of instruction. In the "Modern School," the system of Professor Keach, (recommended by Edward Kendall, who excels as a Drummer as well as a Bugler), is used as being the best, imparting to the pupil, who faithfully adheres to the rules and practice, all that is needful to make a good Drummer.

Price 50 cents.

Published by Oliver Ditson & Co., Boston.

Y^c Musick of y^e Olden Tyme.



Should auld ac-quaint-ance be

CONTINENTAL HARMONY.

A COLLECTION OF THE MOST Celebrated Psalm Tunes, Anthems and Favorite Pieces designed for "Old Folks' Concerts," Musical Societies and Family Circles.

Comprising many Rare and Choice Pieces, From Ancient Collections.

Not to be found in any other Book now Published. It contains the best pieces of nearly

EVERY VOLUME OF AMERICAN PSALMODY ISSUED SINCE '75.

With Selections from the Works of Handel, Haydn, Mozart, Kent, Arnold, Chapple, and others.

Beauties of Reed, Swan, Billings, Holden; the Most Popular Psalm Tunes of Modern Composers, and a large variety of

ANTHEMS, QUARTETS, AND CHORUSES,

PARTICULARLY ADAPTED TO

Choral Societies and Social Gatherings,

An Appendix is also added, containing some of

The best Home Songs & National Melodies.

These various distinguishing features render the CONTINENTAL HARMONY the most attractive and desirable volume of Music ever published.

Price, \$7.50 per Doz. \$50 per Hundred.

Single copies at 75 cents, sent to any address, post paid.

Published by Oliver Ditson & Co., Boston.

CHORUSES

— OF —

"THE CREATION,"

Price 40 cents.

Just Published by OLIVER DITSON & COMPANY,

277 Washington Street.

Dwight's Journal of Music.

WHOLE No. 399.

BOSTON, SATURDAY, NOVEMBER 26, 1859.

VOL. XVI. No. 9.

For Dwight's Journal of Music.

November Trees.

Let Poets sing of their leafy trees,
When the tides of summer fancies swell
And rock their thoughts, as a tropic breeze
Rocks the bee in a lily's bell.
But give me a harp whose ring is sharp,
Tuned for November melodies,
That I may roam the bleak hills, alone,
And sing of the brown and leafless trees.
The grey old trees, the naked trees,
The leafless autumn trees for me!

Their branches are bare in the twilight dark,
Cold and bare when the moon is high,
Like the cordage and masts of a stranded bark
That warp and freeze in a polar sky.
There is never a leaf that the sky-born thief
Did not hurry away ere its color was gone.
But the branches bare to me are as fair
As the naked forms of the Parthenon.
The graceful trees — the gnarled trees —
The wind-stripped autumn trees for me!

Where the branches part in the dusky wood,
The golden mist of the sunset streams,
And tracts of star-lit solitude
Glimmer at night on a world of dreams.
The wind is chill on the rugged hill,
And the early snow is gathering,
But the winter is nought — for their boughs are
fraught
With the flow of sap and the hope of Spring.
The patient trees — the hopeful trees,
Biding the hour that sets them free.

O Patriots, whom the Tyrant's hate
O'er shadows like the winter drear,
While like the patient trees ye wait,
Freedom — the nation's Spring is near.
Never despair, tho' the darkening air
Sweep all your summer leaves away;
The wind may rife your branches bare,
The leaves will burst anew in May
On the blossoming trees — the joyous trees,
In the glorious spring of liberty.

C. P. C.

For Dwight's Journal of Music.

Midnight Wind.

Wind of cloudy, bleak November,
Falling, rising through the night,
As I watch each dying ember
By my lamp's low softened light,
Sadly, vaguely I remember
Hours of sorrow and delight.

Rushing through the midnight dreary
Thou art like a spirit's sigh
Mourning o'er some land of Fairy
He had known in infancy.
So I muse till I am weary: —
Would the wind would pause and die!

Cease, O memory, to taunt me
With the far-off scent of flowers;
Cease, O midnight wind, to haunt me
With the ghosts of buried hours.
Hope, draw near and disenchant me,
Brightest of angelic powers!

C. P. C.

The Composers of the Stabat Mater.

(From the *Niederrheinische Musik-Zeitung*.)

While defending himself against the compliments and the reproaches bestowed on him by Madame Gjertz, in her work mentioned in this paper, Fétis alludes, in the *Revue et Gazette Musicale*, to the various settings of the admirable hymn of the *Stabat Mater*, which dates from the 18th century, to prove that eclecticism in Art does not lay down any one rule for the Absolutely-Beautiful, but takes into consideration the period, circumstances, and aim of every work of art, and is, consequently, enlightened impartiality. The lady had asserted that the only thing remaining for M. Fétis to do, after his clear and striking exposition of the spirituality of music, was to apply to the latter the laws which regulate the emotions of the mind. "Instead, however," she continues, "of seeking these laws in the catechism, he has looked for them in the philosophers. After consulting all the latter, from Plato down to Cousin, he has at last arrived at eclecticism," &c.

Fétis hereupon proves, by the various settings of the *Stabat Mater*, from Josquin Depres down to Rossini, that a relative judgment on the Musically-Beautiful is perfectly justifiable. He selects as the seven most important settings those of Josquin Depres, Palestrina, Pergolese, the Marchese Ligniville, the Prince of Conca, J. Haydn, Boccherini, and Rossini. It is strange that Emmanuel Astorga is omitted. (See below.)

Josquin Depres held sovereign sway in his time (he flourished from 1470 to 1512), in the domain of music. "In those days church-music was written for the voice alone, even without an organ accompaniment; harmony was restricted to the consonant chord. For Josquin the *Stabat Mater* was a sequence, a prayer, and he had no other object but to impart to it a character of repose and devotion by his music. The Saviour on the cross, and the grief of Mary, have nothing in common with human feelings: the mystery of Salvation is being fulfilled. This was all the musician saw in his task, and he possessed what he required for the expression of calm devotion, the pure sound of the human voice and the consonance of harmony. The piece is written for five voices, in the sixth Roman church-tone. One voice carries through, uninterruptedly, the *Cantus firmus*, while the four others twine round it, in agreeable harmonies and imitations, in no instance abrupt. The whole being, when we consider the period and the conception of the subject, a fine and meritorious composition.

"Three-quarters of a century later, Palestrina composed his *Stabat Mater*. The musical system is still the same, but the form is enlarged, and Palestrina has infused the power of his individuality into his composition of the subject. It is true that the means of effective expression are still circumscribed, but there is already the yearning to discover others. The *Stabat* is written for eight voices, and two choruses, which, at one time separate, and at another in combination, produce a striking effect. It is very evident that, in this lofty composition, Palestrina drew his inspiration from the words of the Evangelist, St. Matthew; a feeling of terror predominates in the work. The three major-triads, with which the first chorus commences, at the words: 'Stabat Mater,' and with which the second chorus joins in, at the words: 'Juxta crucem,' have in them something terrible, which, by the abruptness wherewith they succeed each other, wounds our musical feeling. This is quite out of Palestrina's usual manner,

* "And behold the veil of the temple was rent in twain from the top to the bottom, and the earth did quake and the rocks rent." Chapter xxvii, verses 51, 52.

but, as he wished to produce an impression of affright, and as dissonant chords were not then known, this harsh combination was the sole resource at his disposal. At the blending of the two choruses commences the expression of gloomy sorrow: 'O quam tristis et afflicta fuit illa benedicta Mater Unigeniti!' which pervades the work to its conclusion.

"Between Palestrina and Pergolese there are a hundred and fifty years. The new musical system is discovered, and places means, previously unknown, at the disposal of the composer, while the instruments combine and form one whole with the sound of the human voice. Pergolese is not equal to the expression of force and greatness; for this his nature is not calculated; he feels at ease only in works of less proportions; he has tones for love and gentleness, but none for vigor and power. His *Stabat Mater*, consequently, is not a work which develops, to any great extent, musical ideas and means of expression, and, for this reason, too, he does not avail himself of the chorus. A soprano and an alto voice suffice him, whilst his orchestra consists merely of the string-quartet and the organ. Everything is not equally beautiful in his work; two movements appear particularly poor in invention, but what touching strains there are in the others! It seems as if Mary's tears had fallen upon the composer's heart! When sung by accomplished female artists—for these are a necessary part of the work—Pergolese's *Stabat* has always moved the hearers, and attained a celebrity which has obscured all former settings. Even now, it has, in no way, lost value in the eyes of the connoisseur, who keeps himself free from the influence of the present age.

"Although Haydn, in his church music, does not stand on the same eminence of genius as in his instrumental works [we suppose by the former are meant only his masses, which are more properly speaking church music, and not his two oratorios] his *Stabat Mater* is the production of a happy fit of inspiration. The nobleness of the thoughts, which, as a general rule, pervades it, is blended with a softly melancholy tint. It appears as if he had felt that the sorrow of the mother of Jesus could be no human sorrow. Above the depths of this conception lies the perfectly devoted confidence in the fruits of the Redemption. This beautiful composition is too little known; a few figures in the taste of the time are the only things in it which we could wish omitted.

"But the least known of all is the *Stabat Mater* of the Marquis de Ligniville, a dilettante, whose genius was not inferior to that of Marcello, but who died young, and wrote only a little. A 'Stabat,' a charming 'Salve, Regina,' and a 'Dixit Dominus,' for four voices and orchestra, are all I know of his. In the *Stabat*, he took a different view of the subject from the other composers. He does not attempt to express feelings which are raised above human nature, not to inspire his hearers with terror; his object has been to delineate the mystic love of man to God, who is expiring on the cross, and he has succeeded in a wonderfully beautiful manner. Three voices, sometimes of the same kind—for instance, three sopranos in the first verse—then three altos in the 'Quæ merebat et dolebat,' then again a soprano, tenor and bass, or an alto, tenor and bass, suffice to enable the composer, without any accompaniment, to produce the most profound impression. All the movements are canonical, but the strictness of the form in no way interferes with the impression.*

* When did this Marquis de Ligniville live! Are the above pieces printed or only manuscript! We find nothing about him in the authorities at our command.—Ed. *Niederrheinische Musik-Zeitung*.

"Boccherini has taken the same ground as Ligniville. But he has employed more ample resources, for, though his *Stabat*, also, is only for three voices, he has written it with an orchestral accompaniment. The natural abundance of happy motives, found in all Boccherini's works, is not wanting in his *Stabat*, but there is more melancholy feeling and even vigor in it than in his other compositions. Although nearly totally unknown, it is worthy the admiration of all competent judges.

"Finally, Rossini's fertile genius has produced, out of the *Stabat Mater*, a drama in the form of an oratorio or cantata. To appreciate this work properly, we must take Rossini's own view of the subject. *Per se*, as a musical and vocal, and not as a sacred composition, it is a work that contains many beauties; for instance, the introduction, the tenor air, the quartet, 'Sancta mater,' and the 'Inflammat' are worthy of all praise."

Thus far goes M. Fétis. As we have already mentioned, the *Stabat Mater* of Emanuel Astorga is omitted from the above list, although the work is one of the most celebrated, as well as, at present, better known, and deserving of its celebrity. It was written at the commencement of the eighteenth century, probably in London, since the Academy of Ancient Music there for a long time possessed the only copy of it. Compare Rochlitz, *Für Freunde der Tonkunst*, vol. 2, where there is, also, a biography, although a somewhat romantic one, of Astorga.

F. Chrysander, also, has recently informed us of a *Stabat Mater*, hitherto entirely unknown, but in his opinion excellent, by Agostino Steffani. Steffani was *Capellmeister* of Duke Ernest Augustus, afterwards Elector of Hanover, but in the year 1690, employed, also, as ambassador at various courts. He was a patron of Handel, who was indebted to him for his appointment at Hanover. After a copious and interesting notice of this distinguished musician, in his work entitled, *G. F. Händel*, vol. 1, Leipzig, 1858, F. Chrysander speaks as follows of the *Stabat Mater* in question:—

"The greatest, and perhaps, also, the last of Steffani's musical compositions, a work which has hitherto been unknown, as far as I am aware, even to its very name, I will now mention. It is a grand *Stabat Mater*. The manuscript, which I have seen, is in the same volume as the celebrated *Stabat Mater* of Astorga, and of about the same bulk. When I add that Steffani's composition is equal to Astorga's in an artistic sense, the reader must not look upon this as one of those unmeaning assertions in which unknown works of the second or third class are frequently compared with more known ones of the first rank. Any exaggeration in favor of Steffani would involve a double injustice. Emanuel Astorga's work is the only lamb on which his fame is nourished; Steffani possesses an entire flock, and his importance is firmly established, whatever may be the merits of his *Stabat Mater*. But we must confess, after the most dispassionate investigation, that, in this instance, we have one of the most remarkable musical compositions possible, and it is perfectly incomprehensible how it can have remained so long unknown. This is all the more incomprehensible, too, as it is contained in the same volume from which probably every copy of Astorga's *Stabat Mater* is derived. One can hardly avoid instituting a comparison between it and the latter, but the two compositions are so dissimilar, that it would be impossible for any one to explain them more easily and better than by performing them one after the other. In some of the twelve movements public opinion would declare for the baron, and in others for the bishop. The beginning of the last chorus, 'Quando corpus morietur,' is treated with the greater beauty by Astorga, but, looking at the chorus as a whole, the palm must be awarded to Steffani's composition. The difference of conception is so strong in some of the pieces as scarcely to admit of valuation, and both masters were skilful enough to attain their object; yet I would accord the preference to Astorga's simple though artistic chorus, 'Virgo virginum præclara,' instead of to Steffani's mystic trio, precisely on account of its impressiveness

and intelligibility, but, on the same grounds, I should prefer Steffani's chorus, 'Fac me plagis,' to a bass-solo by the Baron. Taken altogether, Astorga strikes me as more especially noble, and Steffani as more especially ecclesiastical. Both possess in common the qualities of depth and solemnity, but even these with an essential difference. In Astorga's composition the individual and personal element is always predominant, and in this spirit is it invariably conceived; his work would be weakly, were it not strong in this respect. For the accents of grief with which he astonishes us, we seek explanations not in words or in ecclesiastical matters, but in the unhappy events of his own life. We should never think of doing so with Steffani. With what depth of feeling and richness of woe the second soprano intones in his work 'Stabat Mater,' and how powerful is the magnificent chorus, for six voices, that follows! What an effect is produced by the fourth: 'Pro peccatis,' and how wonderfully artistic is the sixth: 'Eja Mater!' But the life of the composer, even supposing we knew more of it than we really do, would scarcely render these forms more clear, than the words, the custom of the church, and the importance of the subject can do, although the work is the clearest proof that the little, friendly man nourished a deep inward life beneath his gentle exterior. The whole difference between Steffani and Astorga is, in two words, that between mysticism and romance. Whatever superiority Astorga, as one living later, may possess in the way of modern and popular treatment, or, as a man grown up in misfortune, in certain pieces full of moving passion, is compensated for by Steffani by a one-felt ecclesiastically-solemn whole, and by the wonderful depth of his counterpoint, in which he far excelled Astorga. The work is full and remarkably scored: violins 1 and 2, viola 1 and 2 and 3, and violoncello, six vocal parts, six instruments, and organ. The instruments have essentially the same to do as the vocal parts, sometimes directly accompanying, and sometimes being freely intertwined. We here observe a remarkable departure from Handel, and, so to speak, an affinity with Bach; in reality, however, it is only the Italian style, ennobled and perfected, of constructing choruses. Even the solos are partially accompanied by several voices, while everything is full of counterpoint. The work is quite fit for performance at the present day. As matters stand—I mean because we have no singers for duets—the *Stabat Mater* is, perhaps, that composition by means of which this master, who has become a stranger, might be again introduced among us. *Until it is printed, it will afford me pleasure to procure German Vocal Associations a correct copy.*"

Mozart—Child and Man.

(Continued from page 242).

No. 47.

Mozart the Elder to his Wife.

Shrove Tuesday, 1770.

Our concert has taken place. It was on a Friday. Everything went off the same as before; any description would be useless. We are in good health, God be thanked; and, though not rich, we have always over and above our need. With God's help, we shall quit Milan in the second week in Lent and proceed to Parma. Next week Count Firmiani is bent on giving a last grand concert for the ladies; and there are other matters besides to bring to a conclusion.

The misfortune of M. d'Aman, which you mentioned, afflicted us much. Wolfgang shed many tears over it. You know how sensitive he is.

P. S. *From Wolfgang.* I embrace mother and sister. I am overwhelmed with business, enough to drive one mad. Impossible to write any more.

No. 48.

Wolfgang Mozart to his Sister.

Milan, March 3, 1770.

CARA SORELLA MIA,—How happy I am to hear of your spending your time so amusingly. Perhaps you think I don't amuse myself, but I could not count the number of times I have had amusement. We have been, I think, six or seven times at the Opera, then at the *feste di ballo*, which, as at Vienna, begin after the opera, with this difference, that the dances

pass off with more order than at Vienna. Besides which, we have seen the *facchinata* and the *chiccherata*. The first is a masquerade, which is pleasant to see; the people dress as *facchini*, or valets of great houses, and go in troops on foot or in *barca*, preceded by five or six bands of trumpeters, cymbals, and several bands of fiddles, and other instruments. The *chiccherata* is also a masquerade. What we call *petits maitres* the Milanese call *chicchere*; they are all mounted on horses, which has a very fine effect. I am as happy to hear M. von Aman is well, as I was grieved to hear of his misfortune. What masque did Mme. Rosa wear? and what was M. Moelck? What was M. von Schidenhofen's costume? I beseech you to tell me, if you know; you will please me much. Kiss mama's hands 1,000,000,000,000 times. My compliments to all kind friends; and for thee a thousand sweet things from him who will be yours as soon as you lay hands on him.

No. 49.

L. Mozart to his Wife.

Milan, March 13th, 1770.

Wolfgang had to compose, for the concert at Count Firmiani's, two airs and a recitative, with violin, from which I was obliged myself to take the violin part, and then it had to be copied out in duplicate to prevent our being robbed of it. Nearly one hundred and fifty of the first nobility were there. The principal personages were the Duke, the Princess, and the Cardinal. Between this and to-morrow we shall cook up another affair; they want Wolfgang to compose the first opera for Christmas next. We shall have some difficulty in reaching Rome for the holy week. You know at Rome we must of necessity stop. Then we shall go on to Naples, and this city is so important that, if we are not recalled to Milan by a *scrittura*, that is to say by the opera to be done, it may so turn out that we shall find occasion to remain the whole of the coming winter in Naples. If the *scrittura* takes place they may send us the libretto. Wolfgang will have time to think over it a little; we can make our road pass through Loretto, and return to Milan, and as the composer is only bound to remain up to the time of placing his opera *in scena* we can then return home, passing through Venice. I abandon all these projects to Divine Providence. To-morrow we dine with his Excellency, to make our adieux to him. The Count provides us with letters for Parma, Florence, Rome, and Naples. I cannot tell you how gracious he has been to us during all our stay.

P. S. *From Wolfgang.* My tender compliments. I embrace mother and sister a million times, and continue in good health, God be thanked. *Addio.*

No. 50.

The Same to the Same.

Bologna, 24th March, 1770.

Reached here to-day in good health, and with the hope that God will keep us in the same. We shall not stay more than four days here, and five or six at Florence. We are, therefore, certain to be in Rome during Passion Week, and to see the ceremonies of Maunday Thursday.

The *scrittura*, i. e. the written contract concerning the opera which Wolfgang is to compose, is signed and exchanged. It depends on no other condition now than the permission of our prince, for which I have asked. They give us 100 *gigliati* and our lodging. The opera will commence during the festivities of Christmas; the recitatives must be sent to Milan in October, and on the first of November we must be there in order that Wolfgang may compose the airs. The *prima* and *seconda donna* are Signora Gabrielli* and her sister. The tenor is Signor Ettore,† now Cavaliere Ettore, on account of some decoration he has received. The rest are not agreed upon yet. La Gabrielli is known throughout Italy for a wench of astounding pride, who, besides squandering all her money, commits the greatest follies in the world. We shall meet her on the road. She is coming from Palermo. We will do her the honors of a queen; we will worship her like a goddess, and so gain over her good graces. At Parma, the Signora Guari,‡ otherwise called *Bastardina*, or *Barstadella*, invited us to dinner, and sang us three pieces. I could not believe she could sing the *C sopra acuto*, but our ears convinced us of the fact. The passages which Wolfgang has copied were in her air; she sang them a little more softly than the grave tones, but with as beautiful

* Catherine Gabrielli, born in Rome in the house of Prince Gabrielli in 1780; a pupil of Garcia, surnamed Spagnoletto, and of Porpora. Died in Rome, 1798.

† Celebrated tenor, born in Italy, 1740; died at Stuttgart, 1770.

‡ One of the most accomplished artists of the 18th century; born at Ferrara, 1748; died 1788. Her real name was Lucrezia Agujan.

a voice as the octave flute or the organ. Trills, cadences, every thing, were executed by her as Wolfgang has written them down, note for note. Besides which, she has a very good alto voice up to G. She is neither handsome nor ugly, but from time to time she has a wild look with her eyes like that of a person subject to fits, and she is lame. In other respects her conduct is good, her temper good, and her reputation good.

Count Firmiani has presented Wolfgang with a snuff-box of gold, filled with 20 *gigliati*.

No. 51.

Wolfgang Mozart to his Sister.

March 24, 1770.

O my industrious sister,—After being so long idle, I have thought there would be no harm if I became for some time once more industrious like thee. On post days, when letters from Germany arrive, meat and drink have a peculiar flavor for me. I entreat thee write me who sings during the oratorios; tell me also the titles of the oratorios? Forget not to tell me how thou wert pleased with the minuets of Haydn,* and if they are better than the first. I am rejoiced to hear that M. von Aman is restored. Beg of him, on my behalf, to take care of himself, and to avoid all strong emotion; tell him so for me. Shortly I will send thee a minuet, which M. Pick dances here on the stage, and which everybody dances at the *feste di ballo*, in Milan, in order that thou mayest see how slowly the people dance here. The minuet itself is a very fine one. It is, of course, from Vienna, and consequently by Teller or Starzer.† There are a great many notes in it. Why? Because it is a theatrical minuet. The Milanese or Italian minuets have a great many notes, a great many bars, and go very slowly; for instance, the first part has 16 bars, the second, 20 or 24.

At Parma we made acquaintance with a songstress; we heard her at her own house. She is the famous *Bastardella*, who has, 1st, a fine voice; 2d, an exquisite throat; 3d, an incredible compass. She sang in my presence the following passages: ‡

No. 52.

L. Mozart to his Wife.

Bologna, March 27, 1770.

Count Pallavicini gave yesterday a concert to which were invited the cardinal and the highest nobility. You know Count Charles Firmiani? I wish you also knew Count Pallavicini; they are two perfect noblemen, who, in every respect, are of the same way of thinking, have the same benevolence, a similar elevation of soul and moderation, equal love and equal intelligence of every department of art and science. As soon as Count Pallavicini learned that I desired to visit Rome during Passion Week, he told me that he would manage matters so that he might hear, no later than the day following, "this astonishing and youthful virtuoso," and procure the same pleasure to the whole nobility of the town. The celebrated F. Martini § was also invited, and, although he never goes to concerts, he came. The concert, at which were assembled 150 persons, commenced at half-past seven o'clock, and lasted till half-past eleven, nobody stirring from his seat. The singers were Signori Aprilo and Cicognani.

What delights me particularly is that we are liked here in quite an unusual way, and that Wolfgang is admired more than in any other city in Italy, Bologna being the residence and focus of a great many masters, artists, and *savants*. It is here that he has been subjected to the most severe trials, which have added to his renown throughout Italy, because F. Martini is the idol of the Italians, and he speaks of Wolfgang in the highest terms of admiration, after having put him through every kind of ordeal. We paid two visits to F. Martini, and each time Wolfgang had to write a fugue, for which the father gave *la guida* in a few notes. We went to see, at his country house, Cavaliere Broschi, who is called Farinelli.* We met the Spagnoletta here, who is the *prima donna* at the opera, which begins in March, in the place of La Gabrielli, who is still at Palermo, and has played the Bolognese a trick; we met, besides, the *castrato* Manfredini,

who is just back from Russia, and has been with us at Salzburg.

We have been to the institute. What we saw there is far superior to the *Museum Britannicum*, for not only are natural curiosities to be found there, but everything that can be ranked under the head of science is displayed, ranged in order and methodically as in a lexicon, and kept in fine apartments; you would be astonished at it. I can say nothing of the churches, pictures, palaces.

You have nothing to tell me about the horse. Whoever disposes of my property, without my knowledge and against my desire, will have to indemnify me, if he be a gentleman of any nobility. My friends will pardon my not writing. *Arrivabit aliquando tempus commodum scribendi, nunc testa mea semper plena est multis reflexionibus.*

(To be Continued.)

Schiller Festivals.

NEW ORLEANS.

THE SCHILLER FESTIVAL.—Wherever and with what degree soever of enthusiasm the centenary of the great German poet was celebrated, yesterday, we doubt that it was more worthily and spiritedly commemorated than it was in our city. The day was delightful. One better adapted to the wants and wishes of the celebrants could not have been selected from the year's calendar. Everything came off according to the liberally and judiciously arranged programme, which we will not repeat, in detail, as we have already laid it before our readers.

The procession of the different associations, including the quaintly uniformed members of the Turnverein, was quite large, and made an imposing appearance, as it paraded our principal streets. Appropriate emblems, illustrating the various nationalities, and the intellects which have shed lustre upon them, bore a conspicuous place in the procession, as did a well executed bust of Schiller. The St. Charles theatre, in the morning, and Odd Fellows' Hall, in the evening, were crowded, and we were pleased to notice that the ladies formed, upon both occasions, the larger proportion of the audience. The incidents of both were of exceeding interest, and what struck us as notable was that, notwithstanding the general theme was the same, there was a pleasing variety in the exercises.

At the theatre, Dr. Maas, and at the Hall, Rev. Dr. Gutheim, delivered German addresses, wherewith the listeners appeared to be well content, if we may judge from the frequent interruptions, in the form of hearty applause. Both gentlemen spoke with grace as well as earnestness. At the St. Charles, Mr. Durant, and at Odd Fellows' Hall, Mr. Overall, delivered discourses appropriate to the occasion, in English, and these too were most enthusiastically received by their audiences. Mr. Durant's effort was chiefly historical and critical, with a glowing peroration of a eulogistic character. Mr. Overall's was more analytical of the great poet's genius. The orator dwelt especially on the humanitarian character of Schiller, his sympathy with man, and the noble idealism with which he treated human nature. Mr. Overall wound up his very able discourse with an allusion to the catholicity of the great German poet's works, and especially to the sympathy they inspire in the hearts of all lovers of liberty. The allusions to the evident democratic tendencies of Schiller's poetry, and thence to its popularity in this country, influencing, as it has, to a great degree, our own literature, were warmly received by the audience.

The bust of Schiller was unveiled by the statuaty, at the St. Charles, and was crowned with laurel, at the hall, by a lady. An original cantata, by Lahache, was sung, on both occasions; during the entrance of the procession to the theatre, an original "Schiller March," composed by Schoenheit, was performed by the band; during the coronation of the bust, that matchless Andante of Beethoven was finely rendered by a grand orchestra; at the theatre, Mr. Burghalter, from Baton Rouge, read a German poem, of his own composition: in the hall, another, composed by Freiligrath, and sent from London to be read whenever the day should be celebrated, was eloquently recited by Mr. Loenig.

The crowning exercise of the festival was the full performance of Romberg's noble cantata, set to the immortal poem of Schiller, "Die Glocke," or "The Bell." We have heard this fine composition performed, more than once before; but never, taken as a whole, with so much effect as upon this occasion. Mme. Ruhl (soprano) gave striking effect to the solos entrusted to her, and was admirably seconded in the duets, &c., by Mme. Paulsackel (contralto). Mr. Loenig (basso), as "the master," sustained his important part, throughout the work, very creditably.

"The Bell," upon this occasion, was certainly most triumphantly "cast."

This evening, at Odd Fellows' Hall, a grand ball terminates the three days' Festival of Schiller's centenary.—*Picayune*, Nov. 12.

CLEVELAND, O.

There was a good attendance at the Schiller Festival in the Academy of Music, last evening, and much enthusiasm was manifested. In front of the stage was placed a bust of Schiller, crowned with a laurel wreath. Immediately behind the bust was a large gilt lyre, encircled with a floral wreath.

The Festival commenced by the performance of Mendelssohn's beautiful Overture to the "Midsummer Night's Dream," executed by the St. Cecilia Society. This exquisite bit of descriptive music was given in a manner that brought down a burst of deserved plaudits.

In a few minutes the curtain again lifted and disclosed the stage crowded with the members of the Gesangverein and Cecilia Societies. In the front were two rows of blooming damsels, about twenty in number, all dressed in white muslin, and whose rosy cheeks and cheerful smiles spoke pleasantly of the sunny hills and smiling plains of the Fatherland. Between twenty and thirty men—members of the Gesangverein—stood next, who were again backed up by the Cecilia Society.

The "Song of the Bell," written by Schiller, and set to music by Romberg, is a piece allowing considerable scope for the composer's power and the artist's skill. The Cantata opens with the master giving directions to his workmen to make the moulds for casting the bell, and then to throw into the furnace the different metals required. Whilst the master at times narrates the progress of the work, the chorus picture the different uses to which the bell will be put, and the scenes with which its sounds will be connected. The joy-bells greeting the ear of the newborn infant and heard repeatedly in the progress of youth, until they ring out in full gladness to welcome the married pair; the struggle of life; the domestic scene, and the smiling homestead, are pictured in appropriate words and music, until the bell is ready for the casting. The rush of the glowing metal from the furnace suggests the wild alarm of fire, and the music vividly pictures the confused and startling scenes, with the mingled shouts of command and cries of despair, in the midst of which the curtain falls on the first part.

The second part commences with the workmen waiting for the bell to cool. Whilst the workmen wait anxiously, the solemn sounds of the "passing bell" are heard, and the desolate home is pictured, changing to a happy home scene cheerily described in tripping notes. The mould is broken, and the thought of the rain that would have ensued in case the metal had burst the mould suggests the terrible results of the outbreak of the people into rebellion. The music, in strong, startling bursts, describes the horrors of civil war, changing into glad chorus as the mould is split asunder and the work is found to be perfect.

Like a golden star, behold,
Like a kernel smooth and bright,
Peels the metal from the mould!

How the whole doth gleam
Like the sunny beam!

And in the escutcheon's shield
Is a master hand revealed.

The solos of the Soprano and Alto—Miss Berlina Baumeler and Miss Bertha Baumeler, were received with great applause. The Tenors—Messrs. F. Abel and G. Langsdorff, and the Basses—Messrs. H. Langsdorff and Quevenfield, acquitted themselves admirably. In fact, all did well, and, under the leadership of Prof. Abel, afforded an entertainment to be remembered with great pleasure.—*Herald*.

MILWAUKEE, WIS.

The anniversary of Schiller's birthday, in Milwaukee, Thursday, took place at Albany Hall, and was attended in the afternoon by at least one thousand people. The "exercises" commenced with the orchestra performance of the overture to the opera of *William Tell*, by Rossini. We doubt if it has ever been executed better by the Musical Society. The audience were rapturous in their applause, and we think it possible the performers felt impressed with the unusual importance of the occasion; at all events the mass of eager listeners insisted on having it repeated, and we heard many commendatory remarks among gentlemen of no mean musical taste. After this, Dr. Fessel made a few remarks, and was followed by Hans Boebel, in a declamation written by F. Freiligrath, a living German poet, to be used all over the world on this occasion.

Carl Schurz was then introduced, and delivered an

* Maleklor Haydn, not to be confounded with the renowned composer of that name, was attached to the Salzburg Chapel.

† A ballet composer, who died at Vienna, in 1798.

‡ The music in question will be found by the reader in the *Life of Mozart*, by Edward Holmes.

§ A Cordelier friar, the most erudite musician of the 18th century, author of the *Storia della Musica*. Born in Bologna, 1708; died, 1784.

* Celebrated singer and favorite of Ferdinand V. of Spain. Amassed an enormous fortune. Left his musical library to Martini.

oration in German, and the programme closed with a male chorus, with instrumental accompaniment.

The Hall was tastefully decorated with banners, and emblematical shields, bearing the names of some of Schiller's favorite productions. On the stage a bust of the poet stood in full view, crowned with a chaplet of laurel.

In the evening a still larger audience attended the Festival; Albany Hall was indeed "jammed almost to suffocation." The third act of Schiller's tragedy of "William Tell," tableaux and musical performance made up the entertainment. The play was exceedingly well done, Miss Horwitz, who took the part of young Tell, excited a good deal of just admiration by her acting, and we will do her the justice to say we never saw the character better sustained. The tableaux were as good as ever, gotten up with all that artistic taste for which our German fellow citizens are characteristic, and elicited unbounded applause.

Mr. Sobolewski's arrangement of Schiller's "An die Freunde" or "Hymn to Joy," was undoubtedly the feature of the evening. It was called on the programme, a "Melodrama with chorus," an appellation by the way, that we do not exactly comprehend. The chorus consisted of fifty mixed voices; and the recitation was delivered by Mr. Niemeier.

It is only necessary to say in connection with this music, that Mr. Sobolewski has translated Schiller's sentiments into music, much better than they can ever be translated into English. Much of the exquisite joyousness, not mirth, but soul-felt gladness, overflowing in stately emotion, so conspicuous in the poem, is heard (we almost said seen) in the music. The chords are heavy, yet the harmony moves with the martial sprightliness and elation of the poet.

It was well sung and performed under the leadership of Mr. Sobolewski, and greeted with all the eclat of a success.

The following abstract of Dr. SOLENN's speech, at the festival in Boston, we take from the *Courier*.

With the name of Schiller that of Goethe is inseparably connected in the history of the German mind. The remarkable feature of that friendship and intellectual alliance between the two great poets is, that they occupied the two opposite sides in their views of humanity and nature. Goethe traced in the life of man the same laws which govern the life of nature; Schiller claimed for man absolute freedom of will. This opposite tendency characterizes even their first youthful productions, Goethe's *Werther*, Schiller's *Robbers*. In later years it was raised into a system by either through their philosophical studies, in which Goethe's guide was Spinoza, Schiller's Kant. Goethe, although his scientific theories are impugned by scientific men, had the great merit of having conceived nature as an organic whole, a view by which he inspired Alexander von Humboldt, who sat at his feet. Schiller's philosophy will be easily understood by Americans, as it is a vindication of free will without regard to the natural limitations to which that will is everywhere subjected. In spite of these opposite stand points in their entire view of the world, an intimate friendship sprang up between the two poets since the year 1794. Their point of contact was the world of art and poetry, where they united for the common purpose of leading mankind to the true through the beautiful. It was only through this alliance that either attained to the full height of his genius; an alliance which was unfortunately prematurely interrupted by Schiller's early death. In the usual view of the world, Schiller was nothing but a poor author, who had to live on his pen. But his genius never stooped to make his pen serve any other purposes than its own. His soul was entirely given to the object of leading mankind, though through long centuries of struggle, to truth and virtue. He died as he had lived, a poor literary man. But to-day wealth, power, fame, fashion, beauty, talent, are assembled to do homage to a man who was wofully poor and had not even the merit of having amused them. The homage done to his name is done to an intellectual *Central Sun*.

As Goethe and Schiller united in their common creations all the intellectual rays of their age, so they streamed them back upon all civilization. German science as now understood dates from that time. All the sciences became one, stepping forth from their combination and shedding light over the whole. Other nations are well inclined to acknowledge the superiority of German science, but with regard to its main spring, its philosophical spirit, they think it not much better than Atheism. They recommend the Germans to return to a simple religious belief, without considering that man cannot have a belief without philosophizing, and that the belief alike of simple people and of learned theologians is generally nothing but the philosophy of the past. But the

past ideas of humanity as well as of science were inferior to ours, so that that philosophy does no longer satisfy the wants of the present generation, and we must make ourselves a new one which does satisfy those wants. If we omit that, practical atheism in all branches of knowledge and actual life must be the consequence, and religion will become more and more confined to the Church. Such a separation is deadly to all intellectual and moral life. The example of Goethe and Schiller is instructive in this respect. In this country only men with Schiller's views are permitted to come forward into the broad daylight. Hence, the other side of life, the natural one, seeks for satisfaction in an illegitimate way—in the morbid sentimentalism of French novels; in the morbid representations of the sexual life, as in Michelet; or from the opposite side, people expect salvation from the deification of woman; they run after every new prophet or doctor; they conjure up spirits—all for want of liberty of thought. A beneficent power has given to this nation every boon to be wished for: free institutions; ready and variegated talent; an unconquerable idealism, which still produces iron men; Samsons who beard the lion in his own den, strike terror, alone, into thousands of Philistines, and die standing upright. But the free institutions are degraded into mere instruments of lucre; talent celebrates its highest triumphs in chess-playing, and the ideal ardor of the heart spends itself in a sterile fanaticism, for want of courage to think, for want of a comprehensive view over the whole of nature and human life, for want of a reconciliation between the scientific and the moral conscience in man,—a reconciliation which can only be effected by absolute freedom of statement and through a thousand errors, which must be borne with, which are of no account in a community where everybody is in earnest in his search after truth. In the name of Schiller, who, though Channing's brother in spirit, was Goethe's friend and intellectual ally: "Let us have liberty of thought."

The Violin.

(From the Sunday Atlas, Philadelphia.)

The period when the violin may be said to have originated, was when the important discovery was made that the drawing over the strings a certain material such as horse-hair, covered with a resisting medium, such as rosin, would produce a powerful and continuous sound. This discovery of the principle of the bow was as important for the development of the violin, and with it of music generally, as that of the steam engine for mechanical, or gunpowder for explosive power; and, therefore, setting aside the flowery fictions in which so many writers love to indulge their taste for allegory, and extricating ourselves from the realms of mysticism, we enter the regions of reality, and first touch *terra firma* somewhere about the tenth century. In the Cottonian Collection in the British Museum is a manuscript of the Psalms of David, in the frontispiece to which that monarch is represented playing on the harp. Before him stand four "gleemen," one of whom plays with a bow upon a kind of violin. This drawing is perhaps one of the earliest that records that instrument. Other manuscripts prove its existence about the same date. In the twelfth century the viol was common amongst the Provençal troubadours. They styled it the "viola," whence our viola or tenor. The state of music amongst the British bards—the Norman minstrels, descendants from the ancient Scandinavian Scalds—and the Provençal troubadours, is a subject full of interest. The French used more than twenty instruments in the reign of Philip de Valois, but the forms of both of them are lost to us; but the bassoon, trumpet, flute, hautbois, harp, guitar, viol, cymbals, and drum were amongst them. The Welsh claim the origin, on the strength of a rude instrument of an oblong square shape, called the "Crwth." From this the English doubtless derived the term "crowd," which, with that of the "fiddle," obtained until the importation of the perfected article from Italy, when the term "violin" supplanted them. Although the *fidicula* of the Romans had no connection with the fiddle, yet the term "fiddle," doubtless, had with it; and the Anglo-Saxon *fithle*, and earlier German *vedel*, with their Danish, Icelandic and Dutch varieties, all own *fidicula* for their original. The hackneyed line recording that "Nero fiddled while Rome was burning," is a fable, no such instrument existing for one thousand years after Nero's reign. From the old Norman-French word *viol*, its varieties have derived their distinctive appellations; though for a long period they were only called treble, tenor, and bass viols. The name of *viol di gamba*, from its position between the legs, was for a long time the distinction of the bass variety. Finally, the terms *violone* or *contra-basso*,

violoncello, *viola* and *violino*, comprised the distinctive titles of the viol family in its perfected state. To this glorious quartet may be added a fifth diminutive in the *piccolo*, or kit, which latter is held, however, as especially sacred to the *maitre de danse*. The "rebec" was also an ancient name for the early specimen of the fiddle, and old French writers applied the term *barbiton* to the whole class. In England, says Dubourg, no family of consideration during the sixteenth and to the middle of the seventeenth century thought its establishment complete without a regular set of viols. Public performers were few until the beginning of the seventeenth century, and vocal music not much cultivated, though in Italy it had attained much perfection. In the reign of Charles I., music suffered long and grievous depression, and during the Protectorate the cathedral service was abolished and organs removed from the churches. In Charles the Second's time, engraving music was introduced, and the science thence advanced to the culminating point. But few works can be consulted on the construction of the violin. That of Jacob Augustus Otto, though very short and insufficient, is perhaps most useful. An elaborate work on the matter is much wanted; but so nice is the subject, so fine the thread upon which the excellence depends, that it is extremely difficult to describe the rules for obtaining it, and like that of the Free Masons, "the secret" is likely to be confined to craft. An eminent dealer told me that after twenty-five years of study, he had just produced his first violin. The finest models of the instrument were made at Cremona. Hieronymus Amati, at the beginning of the seventeenth century, Antonius Amati, at the middle, and Nicholas Amati and Antonius Stradivarius, at the end of the same, and at the beginning of the eighteenth century, Joseph Guarnerius, were the makers whose instruments have enjoyed the most world-wide celebrity. Many other makers have earned a secondary reputation. The wood generally used is of three sorts—Sycamore, for back, neck and side; Tyrolean soft red deal, for belly; and ebony, for finger-board and tail-piece. Otto divides a violin into fifty-eight parts! Only a maker can be well up in the various models, as amateurs can but rarely see more than one or two at a time. But there is no mistake about their distinctive features, though to describe them would occupy far too much space. Hieronymus, considered handsomest generally; Antonius, but few extant, and not quite so well finished; Nicholas, smaller, generally known as "Small Amatis;" Stradivarius, the flattest of all models, but in tone most approved; Guarnerius, also flat and very rare. Maple is also much used in the backs of these makers. The fine Tyrolean instruments of Steiner differ much in the make and tone from the Cremonese. Much fraud has been carried on by dealers in the clever Tyrolean imitations of Steiner and the Italian classics. Amongst genuine makers, those by the two Klotz are much esteemed. A list of German makers of repute will be found in Otto, together with such distinctive features as to make, varnish, quality, &c., as his practical experience could supply.

Edwin Booth.

(From the Transcript, Nov. 9.)

The advance which this young actor has made in his profession, as "with Tarquin's ravishing strides," since his debut in Boston, some three years since, calls for a special entry in the chronicles of Art.

Coming on in the shadow of his father's fame, he was kindly received from the first; but, by the same token, critically compared to him who was, to our thinking, the most consummate actor that has ever employed the English tongue.

The Sir Giles, at his opening night, of unequal excellence, yet decidedly intellectual, and full of promise as it was, fails out of memory in contrast with the firm and flexible grasp in conception, and the manly, progressive, and culminating energy in expression, with which he rendered the same character at the Howard Athenæum last week. We think this his completest personation, an embodiment almost without blemish.

The wide span of Mr. Booth's histrionic faculty was shown on the same evening, in his assumption of the impossible but entertaining character of Don Caesar de Bazan,—with his scornful chivalry, his hair-breadth 'scapes, his debts, and his outrageous pleasantry, which looked on death itself as a quiet joke that he should laugh at hereafter. The racy and graceful and graceless humor of the young Don "struck fiery off indeed" against the saturnine intensity of the old English commoner.

But the test of genius—and there needs a quickening of the critical conscience to hasten the employment of this rare word—the test of an actor's genius is his power to represent Shakespeare; and we frankly

admit that Mr. Booth's personations in the Shakspearian drama compare favorably with those of any living actor. His Hamlet has received high praise from high sources. Judged by the usual standard of the stage, it is indeed an admirable performance—studied, beautiful, intellectual.

It is, therefore, no disparagement to an actor of twenty-five to say, and in saying it we feel we only give voice to his own inner consciousness, that the Hamlet of Shakspeare is yet beyond his reach. We do not hold opinion with Charles Lamb that it cannot be acted. We have seen it acted—the delicacy, the wit, the subtle philosophy, the supernatural emotion, all unified into a *character*, and steeped in the peculiar, chill, moonlight melancholy of that wonderful creation.

Young Booth gives a capable *analysis* of Hamlet, full of point, grace and fire, and can well afford to devote, in the intervals of an exacting professional career, years of brooding study, to *fuse* the elements of that character, recast it in his own imagination, and bring it out, as we believe he can, at some future day, an unique and vital representation. We regard such an achievement as the last perfection of the histrionic art. G.

For Dwight's Journal of Music.

Pearls and Songs.

(From the German of PETER.)

By the ocean walks a maiden, morning breezes round her stray-
ing—
Where all night the gray whirlwind on the tossing wave was
playing.
O'er the beach the rosy coral sprays, and shining pearls lie
strewn
Which the storm from depths of ocean in the night time hath
upthrown.
With her treasure trove delighted, gathers she with swift in-
stent
All the glowing, glittering riches which the ruffled billows
sent;
Gaily decketh brow and bosom, smooths her locks, and trims
her gown—
And in fancy sees her playmates' envious blush and angry
frown.
Ah! she thinks not of the tempest, which from ocean's rocky
caves
Madly tore the gleaming coral with its shock of angry waves!
Ah! she dreams not that the whirlwind, while it tost her treas-
ures round,
Heaped the cruel shore with shipwreck—strewed the wave,
with sailors drowned!
Thus I bring thee songs, my darling, filled with many a wild
emotion:
Look upon the poor leaves smiling, like the maiden by the
ocean,
Let their varied music charm thee, gentle maiden, and depart,
Reckless not what tempest passion wrung them from my deep-
est heart. G.

The Performance of "Elijah," in New York.

(From Willis's Musical World.)

Mendelssohn's oratorio of "Elijah" was given to a large audience, at the Academy of Music, on the 8th inst., by the Harmonic Society, assisted by Miss Maria Brainerd, soprano; Mrs. Westervelt, contralto; Mr. Simpson, tenor; and Mr. J. R. Thomas, bass, in the principal parts. Miss Coleman, Miss Honeywell, and other members of the society, also assisted in the concerted pieces. The choral force of the society numbered on this occasion over two hundred. The orchestra was sufficiently large and good, aided further by a pedal organ constructed for the occasion. The whole under the direction of Mr. G. F. Bristow.

The performance was, with an exception or two, highly gratifying, in some respects, the best ever given of this great work in New York.

Miss Maria Brainerd added largely to her already well established reputation. The soprano part of this oratorio is heavy and trying; but few can do it justice. Miss Brainerd rendered it throughout in a very faithful and artistic manner. Her two principal efforts were the grand aria, "Hear ye, Israel," and the duet with Elijah, "What have I to do with thee, O man of God?" Both admirably sung, and with more dramatic expression than we have noticed in Miss Brainerd's singing before. Her recitatives are always excellent. Her *pure English*, so perfectly enunciated, is another very great merit, and one which she can claim as almost exclusively her own.

Mrs. Westervelt, a member of the society, sang the contralto part exceedingly well. Her voice is unusually fine, and is worthy of the highest cultivation. The aria, "O rest in the Lord," was well given, and her recitatives were delivered with more propriety than is usual.

Mr. Perring was announced for the tenor, but having a severe cold, Mr. Simpson kindly undertook it at the last moment. His voice is universally admired as one of the sweetest to be found. With such a voice, he should feel encouraged to acquire what the public taste demands, viz., a more animated style. His singing of recitatives, in particular, is susceptible of great improvement. They should be taken much faster, and *declaimed*, not sung. A prevailing fault of too many singers, especially in the oratorio, is this slow delivery of the recitatives, instead of giving them with a distinct, emphatic utterance, in a natural way, intensified, with some regard to the rules of oratorical declamation. The fault alluded to goes far towards making an oratorio performance quite a sleepy affair, very dry and uninteresting to many even musical people.

Mr. J. R. Thomas acquitted himself in a highly creditable and satisfactory manner in the bass part (Elijah), notwithstanding a hoarseness under which he was laboring. Those beautiful gems of melody—"Look down on us," solo with chorus, and the air, "It is enough,"—received full justice at his hands. Mr. Formes sang this part last season. It is true he has more force than Mr. Thomas, but then he has many more faults of style; and his English is more amusing than intelligible.

Miss Coleman's nice voice rendered efficient service several times through the evening. It blended well with Miss Brainerd's in the duet, "Zion spreadeth her hands." The trio, "Lift thine eyes," sung by Miss Brainerd, Miss Coleman, and Mrs. Westervelt, was never, in our opinion, sung so well before in New York. It received an enthusiastic encore, and was repeated with scarcely less applause. The quartet, "O come every one that thirsteth," would doubtless have shared a better fate if it had been rehearsed with the tenor.

The quartet and chorus, "Holy is God the Lord," proved one of the most effective pieces of the evening. More than the usual attention was paid to the light and shade. The last diminuendo to pianissimo, with the good trill of the soprano, Miss Brainerd, made a deliciously effective close. The choruses were ably sustained, some, indeed, were excellent, viz.: "Thanks to God," "Be not afraid," and "Behold, God the Lord passed by." As a composition, this last is highly dramatic and beautiful. The effects were brought out more through the orchestra and pedal organ than by voices. The failures on the part of the chorus were generally on chromatic passages, the more difficult ones were at times obscure and occasionally faulty. The pedal organ—a two-octave key-board—was quite a feature in the performance. It is somewhat novel, however, that a pedal instrument should be played by the hands.

The organ consists of two octaves of "16 feet open diapason," and one octave of "principal" (metal), the doubling being on the upper octave. It is an excellent and a very necessary addition to the instrumental forces. It was built by Jardine & Son. It is constructed simply, and may be set up or taken away, as occasion requires, with but very little trouble, although at some expense.

Mr. Bristow conducted the oratorio with his usual ability. Altogether, the society may consider this performance one of their best achievements. The proceeds were devoted to the benefit of St. Ann's Church for Dumb Mutes; and as the house was crowded, we hope the receipts were ample.

New Music.

THE MODERN OPERAS.—The popularity of the works of the three great Italian composers—Donizetti, Bellini and Verdi—is evidenced by the fact that their operas form the standard *repertoire* of all our opera-houses, and that their melodies are sung or whistled by everybody. The shelves of the music stores are crowded with the various published selections from their works, and every pianist writes his own adaptation or arrangement of the principal airs. But the possession of mere extracts is often tantalizing rather than satisfactory, and to those who feel inclined to refresh their memory of portions of the opera, which, not being among the popularly recognized gems, are not published in sheet form, the entire opera is almost a necessity.

In Italy, the immense publishing house of Ricordi, at Milan, enjoys almost a monopoly of these Italian musical publications, the proprietors purchasing the copyright of an opera, before the score is finished by the composer, and often contracting with composers for all the operas they may produce during a certain term of years. The huge store is in the same building with the celebrated *La Scala* opera-house; and their stock is unrivalled of its kind. Their catalogue is of itself a wonder, including the names of almost all the operas published in Italy during the last cen-

tury, and introducing the astonished reader to myriads of fertile composers of whose very existence he has never before heard. Of late years Verdi figures bravely on this catalogue, and Ricordi, the head of the house, has on Lake Como, three beautiful villas named Ernani, Trovatore and Rigoletto, and built from the proceeds of the publication of those three operas. His publications are tolerably well brought out but rather expensive.

The French editions of operas are chiefly poorly and dimly printed, and the type execrably small. In Italy many of the Italian operas, especially the earlier ones, are printed in oblong form, with very wide pages; but the French editions are of the usual quarto size, and the narrowness of the pages necessitates a constant turning of leaves, than which nothing is more vexatious to the piano player.

Oliver Ditson & Co., of Boston, are publishing an American edition of Italian operas, printed with great clearness, and giving in addition to the Italian words as fair an English translation as could be expected. The plot of the opera, with a few words about the composer, prefaces the music, and the form of the work—a wide quarto—is very convenient. The foreign editions are not bound, and the loosely stitched pages readily drop apart after a little use; but Ditson's edition is bound in boards, and is, in our opinion, the most convenient style of operatic works. The following operas have already been published in this manner; *Ernani*, *Trovatore*, and *Traviata* of Verdi; *Lucia*, *Lucrezia* of Donizetti; *Norma* and *Sonambula* of Bellini, and if due support is given by the musical public to the enterprise, other operas will be published, until a handsome operatic library is formed, and attainable, in better style, and at a cheaper price than the same works can be obtained in Europe.—*Evening Post*.

Musical Correspondence.

[Too late for last week.]

NEW YORK, NOV. 15.—Our SCHILLER festival last week was completely successful. The German population were in a high state of excitement during five days and evenings. On Tuesday night the festivities commenced with a representation of "*Die Karlschüler*," a German drama, in which Schiller forms the principal character. On Wednesday evening the concert took place, with a programme such as is rarely found here. The *Tannhäuser* overture, the "*Abendstern*" aria from the same opera, sung by Mr. PH. MAYER; Beethoven's Concerto in G, exquisitely rendered by Mr. SATER, and the *Dithyrambe* of the poet finely set to music by Rietz, and sung by the Saengerbund, constituted the first part; the glorious 9th Symphony the second part of the concert. You have yourself so ably analyzed and described the latter, that I can say nothing new about it; by attending all the rehearsals and joining in the chorus, I had the best opportunity to become acquainted with this masterpiece, which can never be understood and appreciated at a single hearing. Great pains had been taken by Mr. ANSCHUTZ in the drilling of the chorus, and the result was pretty fair. The solos were sung by Mmes. CARADORI and ZIMMERMANN, and Messrs. P. MAYER and STEINWAY, the latter an amateur with a fine tenor voice, whose name alone points to his being in the musical line.

Thursday afternoon a meeting of the Schiller Union was held at Cooper Institute. The hall was beautifully decorated with evergreens and statues and busts of poets of all ages and countries. Dr. LOEW, the President of the Society, gave an eloquent address, which was followed by others from Drs. SCHRAMM and WIESNER in German, and W. C. BRYANT and Judge DALY, in English, all of which were most interesting, though it would take me too long to give you their substance here. Dr. Loewe also announced, after naming the prize committee, that the author of the prize poem was Dr. R. SOLER, of your city. That evening the chief representation of the festival took place at the Academy, which was crowded to overflowing. The programme will give you the best idea of the treat which was presented to the audience, and I subjoin it.

PART I.

- Overture to "Egmont".....Beethoven.
1. Tableau: The Apotheosis of the Poet. (The prize poem.)
During which a Prologue will be spoken by Miss Grahn.
Music: Introduction to Lohengrin.....R. Wagner.
2. Tableau: The Robbers. (In two parts.)
Music: Overture to "Coriolanus".....Beethoven.
3. Tableau: Fiesco. (In two parts.)
Music: 1st Movement from Symph. No. 4.....Schumann.
4. Tableau: The Hostage. (In two parts.)
Music: Introduction to 2d Act of "Tannhäuser".....Wagner.
5. Tableau: Maria Stuart.
Music: Funeral March.....Bergmann.

PART II.

- Overture: Gaudemus igitur.....T. Schneider.
- Wallenstein's Camp. Military Drama in one Act.....Schiller.
By the Artists of the German Stadt Theatre.

PART III.

1. Tableau: Maid of Orleans.
Music: "The Preludes".....Liszt.
2. Tableau: Don Carlos.
Music: Funeral March from Egmont.....Beethoven.
3. Tableau: The Diver.
Music: Overture, "The Jubilee".....Weber.
4. Tableau: William Tell
Music: Finale from "Don Giovanni".....Mozart.
5. Grand Triumphant Tableau.
Music: German Choral, "Now thank ye all the Lord."

You will see that the music was not the least attractive part of the entertainment. The tableaux were on the whole, very satisfactory. The Hostage (*Die Bürgschaft*), Maria Stuart, and the Diver were particularly fine. The Apotheosis, however, hardly less so. Around and below a huge bust of the poet, were grouped most picturesquely about a hundred girls and children, engaged in binding garlands. Miss GRAHN, an actress of commanding classical presence spoiled Dr. Solger's beautiful poem by her ranting delirium, but looked and acted her part well and gracefully. As she ascended to the bust and placed the laurel wreath upon its head, the groups beneath her fell into picturesque attitudes, and a rosy light was thrown over the whole, producing a beautiful effect. "Wallenstein's Camp" was very fairly acted; the Capucin monk, indeed, delivered his sermon capitally.

On Friday evening there were festivals, dinners, suppers, balls, etc., in almost every German place of resort, throughout the city. The most important of these, though perhaps the most exclusive and aristocratic, was a dinner given by the German merchants of the city at the Astor House, the peculiar feature of which was the presence of ladies. It was a very pleasing and interesting affair. The hall was decorated with wreaths encircling the names of great men of Europe and of America, and at the head the black, red and gold banner of Germany and the American flag were hung in graceful draperies. The ornaments of the table had all some connection with Schiller, and were exquisitely wrought. The Bell, the Maid of Orleans, the Fight with the Dragon, the Glove, the house in which Schiller was born, and several other things were there represented, with statuettes of the Dioscuri, Schiller and Goethe. The most interesting of the speeches were from Mr. BANCROFT, in answer to "Our Guests," and Pres. KING, of Columbia College, in response to "Arts and Science"—these were delivered in English; and from FREDERICK KAPP, on "Schiller," and Dr. LOEWE on "Schiller and Goethe." The last was particularly eloquent and beautiful. "What is the German's Fatherland" was sung most energetically by the two hundred there assembled, as also some other song of the kind, and the music was worthy of the occasion. The festival wound up on Saturday with a representation of "William Tell" at the Stadt Theatre. Thus ended this celebration, which was entered into with equal spirit "wherever sounds the German tongue" throughout the whole world; wherever a handful of Germans have pitched their tent, we hear of a "Schiller celebration." Happy the poet who thus lives on in the hearts of his countrymen! —t—

PHILADELPHIA, NOV. 21. — I perceive that your issue of the 19th contains no notice of the *debut* of the HERON-NATALI sisters at our Academy, although there were a number of articles, good, bad, and indifferent, in your last week's Philadelphia exchanges, from which you might have copied.

These Misses HERON-NATALI are the daughters of a very worthy Irishman, whom I, for one, respect as an honest, whole-souled, warm-hearted son of the Emerald. Although not Philadelphians by birth, they are claimed there through residence and education. Without tracing their earlier career, during which, as the Heron Family, they first laid the foundation for those splendid histrionic abilities which have now conduced to a marked degree to shape their complete success, let it be mentioned, cursorily, that their voices and style were cultivated under the tuition of Sig. Natale Perelli, one of our most eminent teachers from sunny Italia. After frequently distinguishing themselves at the soirées of the just-named tutor, and singing occasionally in Musical Fund Hall concerts, the sisters started for Carraccas, under the leadership of Sig. Morelli, quondam basso of a troupe wherein Mad. La Grange shone as the bright particular star. All the American musical world must be familiar with the story of their triumphs among the mixed races of South America. The papers here teemed with complimentary notices of the spontaneous ovations, brilliant presents, and of the universal homage, which fell to their happy lot, — all of which created an intense curiosity there, and a longing to witness their reported improvement, which culminated on last Monday evening, when a brilliant and intelligent audience thronged the Academy to attend the first of a short series of operatic entertainments, suggested by the Directors of the building, who, I believe, agreed to secure them against any possible loss. They were assisted by Sig. MACAFERRI, (tenor); ARDAVAZI, (baritone); and ROCCO, (the well known buffo); and the operas of *Trovatore* and *La Fille du Régiment* had been selected.

ANSCHUTZ led the orchestra, composed of resident musicians, and governed them with his wonted severity, ever and anon glancing fiercely at one or the other of his corps, with a quivering of his lips and a brow contraction, which seemed profane enough for its purpose. Those scenes in either opera which demanded chorus *obligato*, were omitted, except in the case of the *Miserere*, which was very well given by the choir of St. Augustine's church, led by Prof. Henry G. Thunder, stationed near the door of the green room.

Miss Agnes filled the rôle of Leonora, in the hackneyed *Trovatore*, with an ability both of vocalization and of action which made even the greater impression, because the audience had scarcely expected a rendition quite so artistic, even with all the southerly rumors which the breezes had wafted hitheward. Her voice is a pure soprano, of ample power to fill our Opera House, and cultivated to a very high point of flexibility; although there are those who complain, not entirely without reason, of a want of the sympathetic quality. I must confess that it so appeared to your humble correspondent at the outset; but it afterwards became palpable to me, that the voice was capable of being warmed so as to glow with sympathetic feeling. For instance, in the sombre, heavy, night-mare-ish *andante* movement, the *Tacea la notte*, before she had fairly entered into the action of the opera,—when still calm and unexcited—her *mezza voce* appeared to me so unimpassioned, cold, so devoid of purity as to afford very little satisfaction. But when, in the progress of the opera, her fine histrionic abilities gradually developed themselves, the voice swelled into a melodious and sympathetic quality, warmed and intensified by the inner emotions which made her identification with the character so complete. Her execution is highly artistic; her enunciation rapid and fluent; nor can the connoisseur fail to

be fully delighted with the superior intelligence of her eyes, and the graceful correctness of her attitudes. Thus the reader may safely class this talented young lady a very artistic vocalist; one, by no means compelled to ask his indulgence as a novice. Equally so with the other sister, Miss Fanny, who perfectly electrified the audience by her thrilling delineation of Azucena. Her voice, somewhat weak in the lower register, seems nevertheless strikingly adapted for just such dramatic intensities as the rôle of the gipsy, for the recital of horrid stories, or the divulging, forsooth, of demoniacal plots, and mysterious fatalities. Here is her point—her striking excellence; and it may be inferred that just that quality of voice would not be quite so admired in the Concert room, or in a light, playful lyric rôle. This seemed evident to me from her *Tille du Régiment*. There the voice, wavering between somewhat of lower tone huskiness and upper-sharpness, such as suited the roving gipsy very well, pleased much less, and but for her exceeding sprightliness of action, she might not have received a tithe of the applause, accorded to her. Miss Fanny Heron's execution is as highly finished as that of her sister, evincing in its rapidity, vigor, expression, and steadiness, the results of hard study and judicious training. The enthusiasm created by the two sisters here in Philadelphia has been immense, and their several entertainments have received the patronage of the elite and fashion of West End, as well as of the dilettanti generally.

With the above enumerated excellences, there are to be detected divers defective points in their vocalization. For instance, they never sing a high sustained note without a tremolo in the voice, which is in bad taste, if a mannerism, and ominous of premature decay of the vocal powers, if uncontrollable. It may result from overwork during their South American campaigns,—in which case time and rest will regulate the difficulty. Let us hope, for their own sakes, that this defect is merely the result of a habit,—for sensation purposes, perchance,—which will be abandoned when their friends, after the first paroxysms of enthusiasm and pride, shall kindly tell them of their faults, while they encourage their high aspirations.

MARRICO.

Dwight's Journal of Music.

BOSTON, NOV. 26, 1859.

MUSIC IN THIS NUMBER. — Continuation of the Opera, *Don Giovanni*, as arranged for the Piano-Forte.

Concerts.

The week has given us two—we should say three—classical chamber concerts of unusual interest, at the Meisnion. The third, that of Madame ABEL, occurring last evening, will claim its notice in these columns next week. Of the other two we knew how to speak as they deserve. Both came at the end of rainy and most miserable days; and both were well attended, though one missed the presence of not a few who should have been there.

I. SOIRÉE OF MESSRS. EICHBERG AND LEONHARD.

This was a concert rich in programme and in the talent engaged in performance. Scarcely ever in one evening have we had such variety of wealth drawn from the purest classic sources, and all rare. The only fault with the selection was that every piece was long. It is a popular mistake to suppose that variety, contrast, freshness must of necessity be purchased by the admission of things light, trivial, second-rate or hack-nied into a programme. There can be the perfection of variety and contrast without once stepping outside of the classical and best. A good Sonata, or Symphony, with its four contrasted movements, yet all related and not senselessly contrasted, is a type in little of what a whole concert ought to be. There is no more refreshing

change or novelty attainable, than that felt in the passing from a deep Adagio to a frolic Scherzo of Beethoven.

1. Allegro, from Concerto for Piano in D minor with Quartet Accompaniment. S. Bach.
Mr. Hugo Leonhard.
2. Songs. "An die ferne Geliebte." A Cycle of Songs.
Beethoven.
Mr. Kreissmann.
3. Allegro, from Concerto for Violin in D major. . . . Beethoven.
Mr. Julius Eichberg.
4. Scherzo, No. 3, for Piano. Chopin.
Mr. Hugo Leonhard.
5. Introduction and Rondo for Violin and Piano. . . F. Schubert.
Messrs. Eichberg and Otto Dresel.
6. Songs. "Remembrance," "Parting," "Und nun ein
End' dem Trauern." R. Franz
Mr. Kreissmann.
7. { a Prayer. St. Antonio di Padua. Tartini.
b Chaconne for Violin. S. Bach.
(Piano accompaniment by Mendelssohn.)
Mr. Eichberg.
8. Sonata in C minor for Violin and Piano. Beethoven.
Allegro con brio.—Adagio cantabile.—Scherzo Allegro.
—Finale Allegro.
Messrs. Eichberg and Leonhard.

The Allegro from Bach's Concerto in D minor is a noble composition, grand and startling in its leading thought, gracefully poetic in its development. The piano-forte part has a couple of long cadenzas or organ-points as exquisitely delicate and strange in the ever-shifting, opaline play of their modulations as anything of Chopin. Mr. LEONHARD played it with good understanding of his subject and mastery of means. His touch has somewhat of the vitality and delicacy of Dresel, and in the long passages of fine divisions, the equal, quiet play of his fingers was after the approved model which Forkel gives us as Bach's own. It was a beautiful performance, and well supported by the quartet of strings (Mr. F. SUCK and LOUIS COENEN, violins, C. SUCK, viola, and A. SUCK, cello).

Thanks, Mr. KREISSMANN and Mr. DRESEL, for that very famous song, or cycle of songs (*Liederkreis*) of Beethoven!—heard now for the first time probably in Boston. It is, indeed, all that Schumann says of it, the deepest, most soulful, most wonderful of love songs. In a connected circle of six lovely melodies, it sings all the moods of love's tender longing for *die ferne Geliebte* (the distant loved one). The melodies melt into one another like smiles and tears, like the restless and shifting moods of an all-absorbing, holy passion. Now it is the sense of separation, now the full, fervent outpouring of love, now hope suddenly springing, and anon fading, at the thought of the awaking of Spring, the warbling of birds building their nests, &c.; now a confiding of love's messages to winds and brooks and birds, and finally, comfort in song, for lovers are all poets and artists. These suggestions are all exquisitely sketched in the piano accompaniments, which were rendered with perfect clearness and tenderness of shading by Mr. Dresel. The singer was in remarkably good voice, and gave us a real revelation of the meaning and the beauty of the piece, observing throughout the relation of each part to the whole. Mr. EICHBERG played the Beethoven Concerto in his usual firm and masterly style; though we missed, in the first half at least, something of the beauty of tone and purity of intonation, which his violin had when he played it last year with orchestra. The warm, wet day must have been unfavorable for strings; it was a day indeed in which a man himself might feel unstrung. Mr. E's *cadenza*, ingenious and bril-

liant, struck us as unreasonably long. The quartet and piano accompaniments were very effective; so much of the beauty of the piece resides in those symphonic interludes, and they were brought out so finely, that it was a little vexatious to be disturbed each time that the violin ceased by the untimely applause of an evidently unmusical portion of the audience. The immense difficulties of the *Scherzo* by Chopin were grappled with successfully by the young pianist, yet not always so clearly so that execution did not stand out before feeling and conception.

The piece by Schubert has a fine motive and is full of beauties; but it also had the common fault of that genial and great composer, of being too long. It was the weakest thing in the programme; but was admirably played. The songs by Franz were, of course, refreshing, speaking to the soul and the imagination, unless one unfortunately lacks that quality. And when we say that Mr. Dresel accompanied them, who, best of all men (after their composer) knows them, it will be believed that they did not suffer in the presentation, or fall short of due effect.

The Prayer by Tartini is a simple strain of quaint religious melody, having a flavor of antiquity about it, and pleased greatly. We think we have heard Mr. Eichberg render the *Chaconne* by Bach, better on the whole than that might; but it was done in a masterly manner; the piece is the richest and grandest of all violin solo pieces which we chance to know. What a stately progress from beginning to end! how full of wayside beauties! how boldly it anticipates the modern virtuoso brilliancies! And then what a whole it is in itself in respect to harmony, Mendelssohn's judicious accompaniments but carrying out its suggestions a little here and there!

Mr. Leonhard's best success was in the Sonata-duo by Beethoven. The Adagio, especially, with its lovely flowing variations, was rendered to a charm. The whole work had that quickening and invigorating influence, at the end of the long series of good things, which one is more sure of in Beethoven than in any master.

2. MENDELSSOHN QUINTETTE CLUB.

An excellent opening of another, the eleventh, season. The members of the Club remain unchanged since last year: WM. SCHULTZE (first violin), CARL MEISEL (second), G. KREBS (tenor and flute), T. RYAN, (tenor and clarinet), WULF FRIES (violin-cello); and those gentlemen were warmly welcomed as they took their places for the first piece, Tuesday evening. The programme was one of the very best.

1. First Quintet in A, op. 18. Mendelssohn.
2. Grand Sonata in A, op. 47, (for Piano and Violin.)
Beethoven.
Madame Abel and Mr. Schultze.
3. Song without words, in B flat, No. 6. Seventh Book.
Mendelssohn.
Arranged for Quintet.
4. Grand Polonaise in B flat, op. 22. Chopin.
Madame Abel.
5. Eleventh Quartet in F minor, op. 95, (first time)
Beethoven.
Alto con brio—Allegretto non troppo and Allegro assai
vivo—Finale, Larghetto and Allegretto agitato.

That splendid Quintet suffered, we must confess, a little in the first movement from a want of clearness in the rendering of the more highly wrought passages, and of soft blending of the strings generally. The slow movement was beautifully given, and how rich and deep it is! The fairy flatter of the very Mendelssohnian Scherzo tickled the sense and fancy as usual; but it might have been touched with

a finer and more tripping delicacy; the part where the tiny voices get excited was quite effective; it was like the rage of little humming birds as we have seen them when they have mistaken artificial flowers for real.

The Quartet by Beethoven, new as it was to us, and freshly studied by the interpreters, went smoother and with less scrambling than the Quintet. It is a marvellously interesting work: to us another revelation of the inexhaustible composer; strange, but beautiful, inspired with one intent, on every page. The *opus* number (so far as this indicates the date of production) places it in immediate connection with the 7th and 8th Symphonies, the *Liederkreis* (above named), the well-known B flat Trio, &c. Certainly it is as different as possible from that last,—from all of them. Beethoven, like Shakespeare, opens many worlds to you. This Quartet adheres less strictly to the usual Sonata forms than earlier ones; but the unity of the whole is felt as clearly. We may not venture to describe it after one hearing. It was a perpetual surprise from first to last, and we hope to hear it again and again, with the conviction that it is one of the most characteristic and beautiful tone-poems of the master.

Madame LOUISE ABEL, the pianist of the evening, fully justified the high reports which came before her. She has the charm of youth and unaffected manners, with an air of modest intelligence. Her touch is clear and bright, her execution always clean and graceful, equal to passages of most brilliant difficulty and power. It was in the elegant fancies of the composition, the florid variations, &c., that she seemed to us most perfect. There was an infallible French grace in these, a nice instinct of light and shade. The first variation of the Adagio in the "Kreutzer" Sonata, with its trills, and indeed all those variations, were so well done that a smile came over every intent face. We could have wished rather more of the Beethoven fire and nervous accent in the first movement, especially in the violin part; intensity is what Mr. SCHULTZE chiefly lacks; there is always elegance and sweetness in his playing. The Polonaise was a splendid piece of execution; we cannot say that it had all the suppressed fire and feeling which glow in every work of Chopin. Forcibly and splendidly as the work was played, we doubt there may have been some little of concealed timidity in the performer, as there certainly was in, and in spite of, her most beautiful execution of Handel's "Harmonious Blacksmith" variations, with which she responded to an imperious *encore*. Parts of these she hurried; but otherwise we know not that we have ever heard them rendered so artistically. Mme. Abel won the good will and opinion of her audience decidedly.

Musical Chit-Chat.

To-morrow evening the Music Hall will again resound with Handelian choruses. The oratorio of "Samson," which drew repeated crowds here some years since, will be performed by the HANDEL AND HAYDN SOCIETY, in full force, thoroughly drilled by conductor Zerrahn, supported by a good orchestra, and organ played by Mr. B. J. LANG, and for solo singers: Mme. ANNA BISHOP, Mrs. J. H. LOW, Mr. C. R. ADAMS, Mr. POWERS, and Dr. GUILMETTE, (of New York) in the part of Harapha. . . . The usual Afternoon Concert was again omitted this week, out of accommodation to the Washington Statue Fair, which has had a run of stormy days. . . . CARL ZERRAHN, we learn, will give his first Philharmonic Concert next Saturday evening, (Dec. 3.), assisted by ARTHUR NAPOLEON, his only appearance. This is indeed good news. . . . Mr. TREMKLA's many friends will be gratified to learn that he has safely arrived, and become established, with good prospects both of health and professional success, in San Francisco.

We have often wondered why some of our musical contemporaries devoted so much of their columns to chess. Perhaps the following, from the London *Athenaeum*, shows the connecting link between the two arts:

The "whirligig of Time" may always be trusted in the case of real men. Philidor is now getting his turn. Only a few months since this popular and successful French composer was cited in the paper read before the Society of Arts as a remarkable example of that power of abstraction and combination which has distinguished so many great musicians. By some among the English audience, who should have

known better, he was merely remembered as the chess-player who beat at one sitting Count Brühl and Mr. Mazeres, making a drawn game with Mr. Bowdler, his third adversary. The Handelian had forgotten that the French calculator was said to have set Dryden's "Alexander's Feast," during his residence in England (a tale the clearing up of which may be recommended to any musical antiquary)—albeit their contempt for French opera—though somewhat mitigated within the past quarter of a century—extended, of course, to his theatrical works, which divided "the rule of the town" in Paris. Now, however, the lovers of musical reading may be recommended to a monograph on Philidor, by M. Pongin, which has just appeared in the *Gazette Musicale*.—There is in it a letter from Diderot, concerning the identical chess-tournament which has been mentioned, too characteristic of French appreciation in all its forms to be overlooked.—Philidor had written home, that to prepare for such an extreme mental effort as the three simultaneous games, he had been compelled, for several previous days, to adopt a strict physical regimen. On this Diderot commented thus: "I am not surprised, Sir, that in England every door should be shut to a great musician and should be open to a skilled chess-player. Yet we are not much more reasonable here than they are there. You will grant, nevertheless, that the reputation of *Calabrois* (a celebrated chess-player of his time) will never equal that of Pergolesi. If you have played three games at once without profit having any share in the matter, so much the worse. I should be far better disposed to pardon you such perilous experiments if, by making them, you gained five or six hundred guineas. But to risk one's reason and talent for nothing, is not a thing to be comprehended. It is madness to run the chance of becoming idiotic because of mere vanity.—Yet more, suppose one were to die after such an effort!—But, consider, Sir, that you might be for some twenty years an object of pity. Is it not better worth while being, during a like period, an object of admiration?"—The reader may care to be reminded that "Music won the cause,"—and that, after his chess-triumph, Philidor virtually adopted the counsels of his correspondent, returned to Paris, and became famous in the theatres. He attempted sacred music from time to time with less success. We are assured by M. Pongin that a setting by him of the "Carmen Seculare" "had much success at London."

Music Abroad.

London.

The death of the Earl of Westmoreland, distinguished for his indefatigable amateur attempts at musical composition, and his peculiar patronage of the Royal Academy of Music, is thus mentioned by the *Musical World*, of October 22.

De mortuis nil nisi bonum. Far be it from us to write in any other than in respectful terms of the distinguished nobleman whose recent demise has given birth to such deep grief, not only among his own immediate relatives, but in the wide circle of his friends and acquaintance. It is no small thing to say of the late Earl of Westmoreland, that he was popular and much beloved in spite of his artistic predilections. That the least precious endowment of the regretted diplomatist was his musical talent will be generally admitted by those whose knowledge of music does not necessarily imply ignorance of every other subject. The Earl of Westmoreland was a voluminous composer, as all the world is aware; but that only concerned himself, and had he confined his exertions to the production of master-pieces, after his peculiar manner, no harm could have accrued. But unhappily this was otherwise. The excellent earl, not satisfied to be a producer, must also be a pedagogue, and a legislator. The history of the Royal Academy of Music during the last twenty years reveals glimpses of his powers in these capacities, which the declining influence of that once highly-rated seminary is hardly calculated to place in a hyper-brilliant light. But now that the Earl of Westmoreland can neither compose nor legislate more, a curtain may be dropped over the past, in so far as he was personally responsible, and the question of the Royal Academy of Music—thus freed from an arbitrary despotism, which, however well intended, was ruinous in its consequences—may be discussed on the ground of its own merits.

CRYSTAL PALACE.—The autumn season is drawing to a close, and as the winter approaches the musical director taxes his ingenuity to the utmost to provide a creditable Saturday's entertainment—one

at which the half-crown folks could not decently grumble. How it happened to occur to the authorities that Professor Sterndale Bennett's "Pastoral," *The May-Queen*, executed by the members of the Vocal Association, would, at this season of the year prove sufficiently attractive to the "million," on a Wednesday, we cannot make out. Professor Bennett's *Cantata* had been at first announced for the shilling day, but was subsequently altered to Saturday. We believe, the impossibility of procuring the services of Mr. Sims Reeves—whose continued indisposition has entirely subverted multitudes of speculations in theatres and concert-rooms—was as much the cause of the change as anything else. The Vocal Association was announced to furnish a chorus of two hundred of its most efficient members, and Mr. Augustus Manns furnished his band. The prospects for a good performance might have been worse—might have been better. Mr. Benedict conducted, and that was something in its favor. If we were to judge by results, a more unsatisfactory execution never was given to any work. The audience, throughout the entire performance, with one or two exceptions, literally made no sign. The music which enchanted the real musical public in St. James's Hall and St. Martin's Hall, was listened to with stolid indifference, or an air of utter incomprehensibility. A slight feeling was indeed displayed at the end of the solo and chorus, "With a carol in the tree," and three or four pair of hands applauded, but they soon relapsed into silence, and seemed ashamed of their own exertions. Although by no means comparable to what has been heard at St. James's Hall, still the performance of Professor Bennett's fine work was more than creditable, and Miss Stabach and Mr. Weiss both sang admirably.

Previous to the *cantata*, the Crystal Palace band, under the direction of Mr. Augustus Manns, performed Haydn's "Military Symphony," and the overture to the *Zauberflöte*; Mr. Weiss sang "I'm a roamer," from Mendelssohn's *Son and Stranger*, and Miss Stabach, the popular but by no means graceful ballad, "Over the sea." The attendance was good, and the concert-room more than usually crowded, the coldness of the day precluding the possibility of walking in the grounds.—*Musical World*, Oct. 29.

ST. JAMES'S HALL.—Dr. Wylde gave another of his series of popular oratorios, on Wednesday evening, to a numerous and appreciative audience. *Israel in Egypt* was the work chosen for the occasion, and although a want of steadiness and precision in some of the choruses was at times perceptible, the execution was on the whole creditable to the amateurs, who evidently did their best. The band was led by Mr. H. Blagrove, and Mr. E. T. Chipp presided at the organ. Madame Rudersdorf, Miss Laura Baxter, Miss Villars, Messrs. George Perren and Thomas, sustained the principal solo parts with care and ability. We should not omit to state that the "Hailstone Chorus" was unanimously redemanded and repeated.—*Ibid.*

Paris.

The return of Madame Cabel to Paris, and her assumption of the part of Dinorah, at the Opéra-Comique, gives a fresh start to the *Pardon de Ploërmel*—which, indeed, is now achieving a more decided success than it did at first. Madame Cabel, the most charming type of all Dinorahs, present or future, is surpassing herself; her voice has gained in power and roundness, and in those marvellous efforts of vocalization with which she enchants the Parisian public. Every note sounds with the distinctness and clearness of a note on the piano. Her acting, also, has become more expressive. Before, it was Madame Cabel playing the rôle of Dinorah, now it is Dinorah herself. Faure and Sainte-Foy are as successful as ever, and Barrielle invariably gets an encore in his *chœur du chasseur*. Very little in the shape of novelty has been going on in the musical world this week here. M. Adolphe Fétis (son of the director of the Conservatoire of Brussels), however, has made a *coup d'essai* in the shape of a little operetta, in one act, entitled *Major Schlagmann*. It is, though, of no great importance, rather amusing. It has been brought out at the Bouffes-Parisiens, and, as a first effort, it does honor to M. A. Fétis. Mlle. Cico, in the part of Wilhelmine, is agreeable. At the Grand-Opéra, they are preparing a *répétition* of the *Ame en peine*. Of the Italian Opera, but little can be said. M. Calzado is in great want of a tenor capable of producing some sensation, though those who would electrify a house are now become mere myths. The only event of any interest is the *début* of Madame Sophia Dottini as Gilda in *Rigoletto*, of whom I shall speak more at length when next I write. Graziani sang for the first time in *Rigoletto*.—*Cor. Musical World*

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

MOVED BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

The fairest flower of spring. Song. J. C. Adams. 25

He never meets me as of old. " 25

Both pretty and of very moderate difficulty.

Childhood's dear home. Song. J. A. Gardner. 25

The silent good bye. " J. E. Muller. 25

Two simple songs with pleasing melodies.

The school girl's farewell. Chorus for four female voices. F. Faurell. 25

The publication of this chorus will relieve a great many teachers who desire to choose something appropriate for approaching exhibitions. It is just the thing: easy to learn, and sure to please.

Lily Lye. Ballad. G. A. Macfarren. 25

Alice Lyle. Ballad. Geo. Linley. 25

Two charming "bagatelles" written for the ear of the people, both sure to circulate largely among the great mass of the singing public.

With trembling steps. Song from Bach's works. Arranged by R. Franz. 50

The last of these eight sterling alto songs by old master Bach, selected and provided with a pianoforte accompaniment by Robert Franz, Germany's most cultivated musician.

Instrumental Music.

Fireman's Quickstep. H. Elkmeier. 25

Auburndale Schottisch. G. D. Smith. 25

Wildwood Waltz. N. L. Clarke. 25

Hubberg Valse. Charlotte Peterson. 25

Pretty and easy dance music.

Nocturne in E flat. (Opus 9, no. 2.) Chopin. 25

This nocturne comes more within the range of ordinary players than any other of the same author. It is, besides, a beautiful specimen of his style of writing.

II Trovatore Quadrilles. 4 hands. C. D'Albert. 60

The Cameronians Quadrilles. " " 60

Two already famous sets of Quadrilles, effectively arranged.

Books.

A COMPLETE METHOD FOR THE GUITAR: containing the Elementary Principles of Music, and a New, Original, and Progressive Mode of acquiring a rapid Mastery of the Instrument, interspersed with a pleasing variety of popular Songs and National Melodies. By Otto Feder. Bound in Cloth. Price, \$2.50.

This will be found a valuable acquisition to the means employed by teachers, and a superior method of imparting a correct, artistic course of instruction; while to scholars it will prove valuable and attractive in its plain, progressive lessons, capital examples and exercises, and its judicious selection and arrangement of every requisite information for the acquirement of a knowledge of Guitar playing. Beginning at the earliest point—at the very alphabet of the art, it advances step by step, and understandingly, to the classical compositions of the "great masters." To persons about commencing the study of the Guitar, we would commend a perusal of this new and admirable work; and even old players will find very much in it instructive and useful in the practice of their profession. The style of its binding is some advance on that usually adopted by publishers of works of the kind. It is bound in cloth, handsomely embossed, lettered, and finished very neatly.

LOUIS COENEN,
Instructor of the Violin, Piano & Harmony.
Address, 98 Tyler Street. 392-8m

J. C. D. PARKER,
Instructor of the Pianoforte, Organ and
Harmony.
3 HAYWARD PLACE.

WILLIAM H. SCHULTZ
GIVES INSTRUCTION ON
The Violin, Piano and the Theory of Music,
Address at his residence 196 Harrison Avenue, or at
the Music Stores. 390

SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.
Residence Tremont House.
Address, until October, at Messrs. Chickering & Sons'; after-
wards at either place. 17

W. S. MACKIE,
MUSIC DEALER,
ROCHESTER, N. Y.

JULIUS MICHEBERG.—Instruction on the Viola;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.
Address at 21 East Canton Street, or at the Music Stores.

Bernhard Dann,
Residence, No. 47 Hancock Street.
GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIELBLOCK,
Residence, 236 Tremont Street.
GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
8 Temple Place. 314-4

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.
EDWIN BRUCE,
Teacher of the Piano-Forte and Singing.
ROOM, BOWDOIN STREET CHURCH. 348

C. C. CLAPP & CO.
DEALERS IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicho-
las Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 357

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.
ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

DAVID PAINE,
Teacher of Piano, Organ and Harmony,
Room, basement of First Church, Chauncy St. 3m

JOHN W. TUFTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY.
Address at residence, 19 Temple Pl., or at Ditson & Co's store

M. ZERDAHELYI,
THE PIANIST, respectfully announces that he is forming a
Class for Ladies, and will give instruction in the Theory of
Music, including the study of Harmony, of Forms, and the
Art of Composition. Scholars preparing for Teaching and
Playing in public, will also be received. Address at Messrs.
Chickering & Sons', or at Oliver Ditson & Co's. 394

MRS. ROSA DE RIBAS is now prepared to resume her
Instructions on the Pianoforte and in Singing. Resi-
dence, No. 2 Dearborn Street, Roxbury. Communications
received through Messrs. Russell and Tolman, 291 Washington
Street. 392-8m



THE
BEST
PIANOS,
ARE MANUFACTURED
BY

CHICKERING & SONS,
WHO HAVE RECEIVED
38 MEDALS,
THE FIRST PREMIUMS,
Over all Competitors in the United States.
WASHINGTON STREET,
BOSTON.

JOHN CHURCH, Jr.
Music Publisher and Dealer,
Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,
And every variety of Musical Instruments and
Merchandise.

No. 66 West Fourth Street, Cincinnati.
SPECIAL ATTENTION paid to the prompt answering of orders
from SEMINARIES, DEALERS and TEACHERS. A new and Com-
plete Catalogue furnished on application. The publications of
all Music Houses in the United States furnished at the lowest
prices. 374

HARPS!
J. F. BROWNE,
Manufacturer, begs to inform his friends and the profession
that he has REMOVED his

HARP WAREHOUSES
TO 709 BROADWAY, N. YORK.
Between 4th St. and Washington Place, near the N. Y. Hotel.
and solicits a continuation of the liberal patronage he has re-
ceived during his establishment in New York, in 1841.
Prices, and descriptions forwarded by mail.
Strings of the best quality, and every requisite for the Harp.
J. F. Browne would call attention to his large and choice
collection of HARP MUSIC, both foreign and own publi-
cations. Just Published, "40 Studies" in four Numbers,
forming, with the "FIRST SIX WEEKS," a complete general
course of Instruction for the Harp. 371

PIANOS & MELODEONS TO LET
AT VERY LOW PRICES.
\$3 TO \$12 PER QUARTER,
with no charge for rent, if purchased within one year.
Oliver Ditson & Co. 277 Washington St. Boston.

PIANO MUSIC FOR PARLOR DANCES.
A Choice Book for Winter Evenings.
The Home Circle.—A coll. of Marches, Waltzes, Polkas,
Schottisches, Redows, Quadrilles, Contra Dances, &c. Ar-
ranged for the Piano-Forte, and comprising the most popular
Dance Music. Price only \$1.50; in cloth, \$2. Sent by mail.
Published by Oliver Ditson & Co., Boston.

C. BRUNO,
No. 2 Maiden Lane, New York:
IMPORTER AND MANUFACTURER OF
MUSICAL INSTRUMENTS, STRINGS &c.
Agent for the sale of C. F. MARTIN'S CELEBRATED
GUITARS, American, French, and German PIANO-FORTES.
[?] Brass Instruments, Clarionets, Flutes, &c. for Bands,
made to order, and warranted. BUSSON'S CELEBRATED
FLUTINAS and ACCORDEONS constantly on hand. IN-
STRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Sax-
horn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis.
Orders by Mail, with the money inclosed, will be punctually
attended to. 316

NOW READY:
THE
ELEVENTH VOLUME
OF
DITSON'S EDITION

STANDARD OPERAS,
LA TRAVIATA,

(THE ESTRAY.)
BY VERDI.
ITALIAN AND ENGLISH TEXT.
RENDERED INTO ENGLISH BY T. T. BARKER.
Issued uniform in style with that of the previous volumes.
Price \$3.00.

THIS ELEGANT EDITION OF MUSICAL
CLASSICS COMPRISES THE
FOLLOWING:

Opera of Norma. English and Italian Text.	Price \$3.00
Opera of Sonnambula. " " "	3.00
Opera of Lucrezia Borgia. " " "	3.00
Opera of Lucia di Lammermoor. " " "	3.00
Opera of Ernani. English and Italian " " "	3.00
Opera of Il Trovatore. " " "	3.00
Opera of La Traviata. " " "	3.00
Opera of Don Giovanni. Piano Solo. " " "	2.00
Opera of Il Trovatore. " " "	2.00
Opera of Lucia di Lammermoor. Piano Solo. " " "	2.00
Opera of Lucrezia Borgia. Piano Solo. " " "	2.00

THESE VOLUMES
ARE PRONOUNCED
THE MOST ELEGANT SPECIMENS OF
MUSICAL PUBLICATIONS
Ever Issued from the American Press!

They are printed from
NEW AND PERFECT TYPE,
on good paper, of convenient size, bound substantially, and
adorned with
SPLENDID ILLUMINATED COVERS,
AS MUSIC BOOKS FOR THE PARLOR.

They present the best and most admired Collection of
Songs, Quartetts, Duets, and Trios,
While their intrinsic worth and typographical beauty render
them superior to all other works as GIFT BOOKS TO A
MUSICAL FRIEND.

Published by Oliver Ditson & Co., Boston.

NOW READY.
CANTATE DOMINO:

A COLLECTION OF
CHANTS, HYMNS and TUNES
ADAPTED TO
CHURCH SERVICE,
BY L. H. STEINER and H. SCHWING.

This work is designed to meet the special requirements of
the new Liturgy of the German Reformed Church, as well as
the needs of the Choirs of Protestant Churches generally. The
Hymn Tunes are mostly either derived from, or based on, the
best German Chorals.

In addition to the Music, the book contains a Collection of
Favorite Standard English Hymns, with Translations from
German and Latin Hymnology, for which the Hymn Tunes are
specially adapted. This collection and the literary portion of
the book have been under the superintendence of Dr. Lewis
H. Steiner, aided by numerous literary friends.

The form is octavo and the general style and appearance
similar to that of the "Plymouth Collection."
Price, handsomely and durably bound in morocco, \$1.25;
\$12.50 per dozen.

THE
MEDLEY GLEE BOOK:

A COLLECTION OF
QUARTETS, GLEES AND OPERATIC CHORUSES,
FOR THE USE OF
MUSICAL CONVENTIONS, ASSOCIA-
TIONS, CHOIRS, AND THE
HOME CIRCLE.

THIS DAY PUBLISHED.

Price One Dollar.
Published by Oliver Ditson & Co., Boston.

REDUCTION OF PRICE.

MARX'S WORK ON MUSICAL COMPOSITION.

Present Price, \$2.00. . . . Former Price \$3.00.

MASON BROTHERS

HAVE PUBLISHED A NEW EDITION OF

The Theory and Practice of Musical Composition.

By ADOLPH BERNHARD MARX, Mus. Doc., Director of the University of Berlin.
TRANSLATED AND EDITED BY HERRMAN S. SARONI.

With an Appendix and Notes by EMILIUS GIRAC, of the Conservatory of Paris.

Crown 8vo., 571 pages, price \$2.00.

The Publishers, desirous of placing this important work within reach of those whose means forbid the purchase of the costlier edition, have issued the book at a cheaper price, still retaining the complete form. Dr. Marx holds such high rank as a writer upon the subject of Musical Composition, that it is superfluous to commend this, his great production, to any one acquainted with musical literature. It is without a rival, at once scientific and popular. The present translation embraces two books, namely:

BOOK I.—THE ELEMENTS OF MUSICAL COMPOSITION.

BOOK II.—THE ACCOMPANIMENT OF A GIVEN MELODY, WITH ESPECIAL REFERENCE TO CHORALS AND PEOPLE'S SONGS.

A Treatise on MUSICAL NOTATION, by the Translator, precedes the following:

CONTENTS:

Book I. ELEMENTS OF MUSICAL COMPOSITION.—Part 1. Compositions for Single Parts. (Monophonic.) Part 2. Compositions for Two Parts, (Duophonic.) Part 3. Harmony of the Major Scale. Part 4. Freer use of Chords in our possession. Part 5. Inversion of Chords. Part 6. Harmony of the Minor Scale. Part 7. Modulation into Foreign Keys. Part 8. Displacement of Chords. Part 9. The Pass. Part 10. Treatment of more or less than Four Voices.

Book II. THE ACCOMPANIMENT OF GIVEN MELODIES.—Part 1. The Accompaniment of the Choral. Part 2. Chorals in the Ecclesiastical Keys. Part 3. The Secular National Song.

Appendix. The Figural Prelude.

Appendix and Notes to Marx's Theory, by E. Girac, of the Conservatory of Paris.

THE FESTIVAL GLEE-BOOK:

A Collection of Songs, Accompanied and Harmonized Melodies and Glees.

A NEW EDITION, REVISED AND ENLARGED.

By GEORGE F. ROOT AND WILLIAM P. BRADBURY.

Price \$1.50.

In place of "The Haymakers," in this edition, has been substituted a variety of attractive Songs and Glees, which must increase the popularity which the book has already enjoyed.

MASON BROTHERS, Publishers,

Nos. 5 and 7, Mercer St., New-York.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREROOMS,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner.

William Hall & Son.

New-York, April 1, 1859.

W. D. ZOGBAUM,

Importer of Musical Instruments and Strings of all descriptions. Also, keeps constantly on hand a large stock of PIANOFORTES of the best American manufacture; and a complete assortment of SHEET MUSIC, both American and Foreign. 308 SAVANNAH, GA.

CARL MEISEL

Begs leave to inform his friends and pupils that he is now ready to resume his Instructions on the VIOLIN and PIANO. Apply at his residence, 8 Hayward Place, or at any of the music stores. 3m-308

Novello's Cheap Music.

NOVELLO'S EDITION OF THE ORATORIOS.

NOVELLO'S CHURCH SERVICES, ANTHEMS, CHANTS, PSALMODY, &c.

NOVELLO'S ORGAN MUSIC.

NOVELLO'S MUSIC FOR THE CATHOLIC CHURCH.

NOVELLO'S MUSIC FOR CHOIRS AND CHORAL SOCIETIES.

NOVELLO'S EDITION OF STANDARD, THEORETICAL WORKS.

FOR SALE AT

WEBB & ALLEN'S,

1, CLINTON HALL,

ASTOR PLACE,

NEW-YORK.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 400.

BOSTON, SATURDAY, DECEMBER 3, 1859.

VOL. XVI No. 10.

Advertisements.

THE HANDEL AND HAYDN SOCIETY

Will give a Second, and positively Last Performance of

"SAMSON,"

On SUNDAY EVENING, December 4th,

AT THE

BOSTON MUSIC HALL,

WHEN

MADAME ANNA BISHOP

Will again sing the Music of Delilah, and also the great Aria, "Let the bright seraphim," with Trumpet Obligato.

Mrs. J. H. Long,

Mr. Adams,

Mr. Powers, and a

Full Orchestra.

CARL ZERRAHN.....Conductor.
B. J. LANG.....Organist.

Tickets at 50 CENTS each, may be had at all the principal Hotels and Music Stores; and also at the door on the evening of performance.

Doors open at 8 o'clock; performance commences at 7.

L. B. BARNES, Sec'y.

Mendelssohn Quintette Club's

SECOND CONCERT.

Assisted by Mr. B. J. Lang, Pianist—Mendelssohn's 2d. Piano Quartette in B minor, Quintette No. 3, Opus 44, Quartette in F. Mozart. Beethoven's Romance for Violin, etc.

SIGNOR BORRA'S MUSICAL ACADEMY was Re-opened on the 1st of October. He teaches the true Italian and French method of Singing, also Guitar and Violin. He invites those who desire instruction in the above to call at his Music Hall, corner of Summer and Washington street, room 21, third flight, any day from 2 to 4, and from 7 to 9 P. M., and examine his method 400-408

MUSIC TEACHERS WANTED.

TWO or three ladies competent to teach Piano, Guitar and Singing, to go South; salaries \$400 to \$600 and board. A Lady to teach Piano and Harp; salary liberal. Also a Gentleman to teach Piano and Singing, and to play an Organ in Alabama; salary \$800.

SMITH, WOODMAN & CO.
4t "Am. School Institute," 346 Broadway, N. Y.

"AMERICAN SCHOOL INSTITUTE."

346 Broadway, N. Y., 609 Chestnut St., Phil.
Schools and Families supplied with competent teachers for any department of Literature and Art. Particular attention paid to the selection of Music Teachers. References, Dr. Lowell Mason, Prof. Geo. F. Root and Geo. J. Webb. Faculties of Amherst and Rutgers Colleges, Dr. Wm. Curtis, D. D., S. C., et al. Teachers of Piano and Guitar wanted.

SMITH, WOODMAN & CO.

JOURNALS WANTED.

PERSONS who do not preserve the "Journal of Music," and have no use for their copies, will confer a favor upon the publishers, by sending to this office those of the following dates.—February 5 and 19, May 21 and 26, and October 22 of the present year.

PHILHARMONIC CONCERTS.

CARL ZERRAHN

Will give his first Grand Concert, SATURDAY EVENING, December 3, 1859.

AT THE

BOSTON MUSIC HALL,

On which occasion he will be assisted by

ARTHUR NAPOLEON,

The celebrated Pianist, who will make his first and only appearance before leaving for Europe.

[?] Subscribers' Tickets are now ready for delivery at the principal Music Stores.

Packages of 4 Tickets at \$3, each. Single Tickets \$1, each.

THE MUSICAL MIRROR;

FOR

SCHOOLS & CLASSES,

BY SIRENO B. PHIPPS.

The peculiar features of this work are its

ADAPTATION TO GRADED SCHOOLS

in which music is made a Study and Thoroughness and Proficiency are requisites—

Its great Usefulness to Teachers, being the best work extant for

EVENING SINGING SCHOOLS,

extending to a course of from

Twelve to Twenty-five Evenings,

and the variety of

Secular and Sacred Music for Practice.

The author has expended much time and labor upon the "Musical Mirror," in order to render it perfect in the above essential particulars, and it is presented to the attention of both teachers and scholars as

A Volume of Marked Excellence.

At a recent meeting of the CLEMONT NORMAL SCHOOL, the following Resolution, in reference to this work, was unanimously adopted:

Resolved, That we recognize in the system of music taught by Mr. S. B. Phipps, of Columbus, the true method of teaching that art in schools, and recommend the work entitled—"The Mirror," to teachers everywhere as embodying a system at once practical and complete.

Additional evidence of the merits of this book may be found in the Editor's preface, a portion of which we subjoin:

"The Editor in recognizing the fact that Music has its end and aim in itself, has allowed it, as far as is possible, to tell its own story; the plan is such, that the book can be successfully used in schools where no special musical instructor is employed. He has endeavored to render the explanation of principles as simple and clear as possible, by way of diagram, &c., never before presented, in order to save the time of the Teacher, and to impress them upon the mind of the Student.

"The book, in many respects, is well calculated for Seminars devoted exclusively to the education of Female; besides the first exercises in four parts, in all the keys, there will be found from page 46 to 63 some splendid DUETS, VOCALIZING EXERCISES, SOLFEGGIOS, &c., in different keys and modes, marked for all the different shades of expression. The Tunes, of course, can be used to advantage.

"It has been the aim of the Editor to compose and select such music, and arrange it in such a manner that it may be available (not being made dependant, in its rendering upon a piano-forte accompaniment) and useful to pupils and singers of every grade. The melodies are from the most simple to the more elaborate style. The harmonies will be found chaste and agreeable. He has, in the selections of Poetry, had an eye to the wants of Schools, and thinks, generally speaking, there will be no trouble in finding words and music appropriate to every occasion."

Price 50 cents. \$5.00 per dozen.

Published by Oliver Ditson & Co. . . Boston.

THE

Modern School for the Drum,

CONTAINING

FULL INSTRUCTIONS, AND A CHOICE COLLECTION OF MUSIC,

FOR

FIFE AND DRUM.

BY

O. W. KEACH & B. A. BURDITT.

This work is offered to the public as a thorough and concise method of learning the art of Drumming. Hitherto, books intended to give instruction in Drum beating, were almost useless, owing to the unintelligible manner or system of instruction. In the "Modern School," the System of Professor Keach, (recommended by Edward Kendall, who excels as a Drummer as well as a Bugler), is used as being the best, imparting to the pupil, who faithfully adheres to the rules and practice, all that is needful to make a good Drummer.

Price 50 cents.

Published by Oliver Ditson & Co., Boston.

TWELFTH

Bulletin of Testimonials

IN FAVOR OF

Richardson's New Method FOR THE PIANO-FORTE.

From the "MAINE FARMER," Augusta, Me.

"Some few years since, Mr. Nathan Richardson, of Boston, after having been elaborately trained in the art of piano-forte music and instructed in the best European schools, and after years of patient study in respect to the needs of pupils and the means of supplying them, issued his work entitled 'Modern School for the Piano-forte,' which at once commanded the recommendation of Alexander Dreychock of Hungary, and of our own best masters, and rapidly became the favorite instruction book with teachers generally. The work then issued, was recommended particularly by Mr. Wm. Mason, as 'superior, in many respects,' to any other work. But popular as was the 'Modern School,' Mr. Richardson, who is a progressive spirit, became, after a time, conscious that it was in some respects wanting. He found the progressions a little too difficult for young pupils and a complexity in several features which needed more lucid treatment, and profiting by the experience and advice of the best practical teachers in the country, commenced a thorough and critical examination of his first work. The result was to induce him to bring out a new book on an improved plan, much more complete and progressive than any work extant. It embraces the principles of all other piano-forte instruction books, with many new ideas, and contains specimens of the compositions of all the best composers, thus enabling the student to imbibe the spirit of them all, and taking the straightest path, step by step, from the first rudiments of music to the highest department of art."

From "THE ADVERTISER," Chattanooga, Tenn.

"We have given this new work a thorough examination, and must pronounce it the best course of instruction for the Piano that we have ever seen. It is more progressive and complete than any similar work extant. Compositions from Hunter, Bertini, Caerny, Beyer, Clementi, Mozart, Heller, Dreychock, Mendelssohn, Thalberg, and other eminent composers are interspersed, all of which are well calculated to give the careful student a knowledge of the styles of each of these great masters. The plates which illustrate the various positions of the arms, hands, and fingers, are selected from the best German authorities, and are invaluable to the pupil who would acquire a graceful position at the Piano. Every teacher of the Piano should examine this new work, as it is destined to supersede all other works now published."

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

[?] Sold by all Music Dealers. [?]

WANTED.—A good Tuner and Repairer of Pianos. One acquainted with the art of covering hammers, and the general inside work, can hear of a permanent situation by applying to OLIVER DITSON & CO.

INSTRUCTION IN VOCAL MUSIC.—Stg. LUIGI STEFFANONI has established himself in Boston, and will give Instruction in Singing both to private pupils and classes.

Address at the Tremont House. 367

AFTERNOON CONCERTS.

THE ORCHESTRAL UNION respectfully announces that their Sixth Series of CONCERTS will commence on WEDNESDAY AFTERNOON, October 12th, at the BOSTON MUSIC HALL, and continue every Wednesday until further notice.

CARL ZERRAHN, CONDUCTOR.

Packages of Six tickets \$1. To be had at the Music Stores and at the door. Single tickets 25 cents, to be had at the door only. Doors open at 2, Concerts to commence at 8 o'clock. 362

Novello's Cheap Music.

NOVELLO'S EDITION OF THE ORATORIOS.

NOVELLO'S CHURCH SERVICES, ANTHEMS,
CHANTS, PSALMODY, &c.

NOVELLO'S ORGAN MUSIC.

NOVELLO'S MUSIC FOR THE CATHOLIC
CHURCH.

NOVELLO'S MUSIC FOR CHOIRS AND
CHORAL SOCIETIES.

NOVELLO'S EDITION OF STANDARD, THE-
ORETICAL WORKS.

FOR SALE AT

WEBB & ALLEN'S,

1, CLINTON HALL,

ASTOR PLACE,

NEW-YORK.

W. D. ZOGBAUM,

Importer of Musical Instruments and Strings of all descrip-
tions. Also, keeps constantly on hand a large stock of PIANO-
FORTES of the best American manufacture; and a complete
assortment of SHEET MUSIC, both American and Foreign.
308 SAVANNAH, GA.

CARL MEISEL

Begs leave to inform his friends and pupils that he is now
ready to resume his instructions on the VIOLIN and PIANO.
Apply at his residence, 8 Hayward Place, or at any of the
music stores. 3m-308

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business,
the PUBLICATION OF MUSIC, the Manufacture of GUITARS,
FLUTES, &c., &c., and in every department of the MUSIC
BUSINESS, but more especially in the great success and won-
derful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established
store, CORNER OF BROADWAY AND PARK PLACE, where we have
been for TWENTY YEARS to the MORE SPACIOUS, COMMO-
DIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint
Nicholas Hotel, where we will have every facility to serve our
friends and patrons in the most prompt and satisfactory man-
ner.

William Hall & Son.

New-York, April 1, 1859.

REDUCTION OF PRICE.

MARX'S WORK ON MUSICAL COMPOSITION.

Present Price, \$2.00. . . . Former Price \$3.00.

MASON BROTHERS

HAVE PUBLISHED A NEW EDITION OF

The Theory and Practice of Musical Composition.

By ADOLPH BERNHARD MARX, Mus. Doc., Director of the University of Berlin.

TRANSLATED AND EDITED BY HERRMAN S. SARONI.

With an Appendix and Notes by EMILIUS GIRAC, of the Conservatory of Paris.

Crown 8vo., 571 pages, price \$2.00.

The Publishers, desirous of placing this important work within reach of those whose means
forbid the purchase of the costlier edition, have issued the book at a cheaper price, still retaining the
complete form. Dr. Marx holds such high rank as a writer upon the subject of Musical Composition,
that it is superfluous to commend this, his great production, to any one acquainted with musical liter-
ature. It is without a rival, at once scientific and popular. The present translation embraces two
books, namely:

BOOK I.—THE ELEMENTS OF MUSICAL COMPOSITION.

BOOK II.—THE ACCOMPANIMENT OF A GIVEN MELODY, WITH ESPECIAL
REFERENCE TO CHORALS AND PEOPLE'S SONGS.

A Treatise on MUSICAL NOTATION, by the Translator, precedes the following:

CONTENTS:

Book I. ELEMENTS OF MUSICAL COMPOSITION.—Part 1. Compositions for Single Parts.
(Monophonic.) Part 2. Compositions for Two Parts, (Duophonic.) Part 3. Harmony of the Major
Scale. Part 4. Freer use of Chords in our possession. Part 5. Inversion of Chords. Part 6.
Harmony of the Minor Scale. Part 7. Modulation into Foreign Keys. Part 8. Displacement of
Chords. Part 9. The Pass. Part 10. Treatment of more or less than Four Voices.

Book II. THE ACCOMPANIMENT OF GIVEN MELODIES.—Part 1. The Accompaniment of
the Choral. Part 2. Chorals in the Ecclesiastical Keys. Part 3. The Secular National Song.

Appendix. The Figural Prelude.

Appendix and Notes to Marx's Theory, by E. Girac, of the Conservatory of Paris.

THE FESTIVAL GLEE-BOOK:

A Collection of Songs, Accompanied and Harmonized Melodies and Glee.

A NEW EDITION, REVISED AND ENLARGED.

BY GEORGE F. ROOT AND WILLIAM P. BRADBURY.

Price \$1.50.

In place of "The Haymakers," in this edition, has been substituted a variety of attractive Songs
and Glee, which must increase the popularity which the book has already enjoyed.

MASON BROTHERS, Publishers,

Nos. 5 and 7, Mercer St., New-York.

Dwight's Journal of Music.

WHOLE No. 401.

BOSTON, SATURDAY, DECEMBER 10, 1859.

VOL. XVI. No. 11.

The Poet.

By JONES VERY.

As one who midst a choir alone doth sing,
When voices harsh fill all his soul with pain,
So that from even a note he would refrain,
And flee away as with a dove's swift wing,
Yet for Religion's sake you see him stay,
And try to raise her service what he may;—
So doth the Poet live amidst his age!
Though at the first his lyre he scarce can hear,
He does not drown its discords in his rage,
Nor fly where they will not offend his ear;
But for their very sakes who spoil his songs,
His heaven-forged strain he more and more prolongs;
Till one by one they with his psalm blend,
And all in one harmonious concert end.

How the D—* went Pleasuring.

(Concluded.)

To go or not to go—that was the question—to the Schnee Koppe—the snow head—the highest peak of the mountain range. But on Monday the Professor must be in his lecture room, and the time was too limited. So our fourth day of pleasuring began with a ride up a beautiful mountain valley, offering, however, nothing remarkable except one of those splendid cataracts of which the Germans make so much and go miles out of the way to see, and which we of course visited. A footpath winding along the banks of the stream, up a mountain gorge with precipices and woods enclosing us, as perfect and delightful as nature and man could make it, led us to the waterfall. The rains had filled the stream, and its roar filled our ears more than a hundred feet away; and when the men let on the extra water, and the flood came rushing down, I venture to say, filling a channel a dozen feet in width, and making a leap of some forty feet—where then was Niagara?

An early dinner and then farewell to Hermsdorf. It is a good thing to travel in good company. My companion is a member of the upper house of the Prussian Parliament, and when he applied at a small government office in the village for a conveyance to Hirschberg, whence we could journey in the great post coach, we were fitted out with a vehicle, than which none could be more comfortable for two persons, and drawn by a noble horse. The driver assumed a sort of uniform showing every passer-by that he was upon government business, and slung a small post-horn under his arm, at the sound of which, as we passed through the villages, teams and carriages turned to the side of the road to give our excellencies a free course. Republican as I am, I must confess to a feeling of gratification as we passed along, and everybody whom we met or wished to pass gave us the way; travelling thus at our ease in a government vehicle and with our driver in a government uniform; stopping at Warmbrunn at a government office, and in short being, so to speak, the guests of his majesty King

* The Diarist. — For the first day's record see this Journal of Aug. 20. Here is the last; the account of the intervening days has never come to hand.—Ed.

Frederick William the Fourth, Dei gratia, &c. —

[Here Charles laughs and says to Laura—“Pooh! He was riding in one of those little one-horse post carriages, which they have on the out-of-the-way routes! But he has made a pretty good story of it.”]

Well, suppose I was, why need you spoil the story?

Hirschberg is little but old. It has 8,000 inhabitants and has had the rights of a city 750 years. In the Hussite and Thirty Years' wars it was successfully defended; in short, it is a place which might fill a column or so in a letter, had the writer a good traveller's handbook at hand. Our business was merely to take the post coach there, and this was the business of so many others, that when we left the place we formed quite a procession of carriages.

It was midnight and rainy when we reached Görlitz. It was one o'clock and rainy when we left Görlitz, on the railroad. Putting a silver coin of the value of 6 1-4 cents into the hand of the car master, I requested him to give me a place where I could have a corner seat to myself, being tired and sleepy. Evidently struck by the generosity of the stranger, he put me into an apartment alone, where, divesting myself of my boots and making bed-clothes of my shawl, I stretched out at full length on the soft cushion, and slept the sleep of the innocent.

It was not yet the sunrise of a warm and brilliant day when I awoke. A beautiful undulating country, but with few villages, and at length wide spread forests. Then along the side of a deep vale filled with evergreen trees, all still and quiet as if we had been transported from over-peopled Europe to our own half inhabited land. What could it mean? On the wings of steam we sped along, just on the verge, getting sudden glimpses into the vistas of the forest below, fresh, cool, and delicious to the eye. But, what? As, with my head out of the car, I look away down there, beyond and below, I see a dome gilded by the rising sun. Other domes and cupolas and spires, house-tops—all the marks of a large city—come into view. Dresden it is! And now we rapidly descend and in a few minutes are at the station. Thence to the “Little Smoking House,” of which I once wrote you, where I found the Lauermanns—so bright the landlord and his family—as kind and pleasant as in other days. Three days of pleasuring in Dresden—pictures; young and lovely American ladies; two good fellows, graduates of Harvard and from Boston; Atlantic Monthlies: my good friend, the Professor; that young instrument maker, who has been in America, and who is one of the first entomologists of Saxony, Clemens Müller—whom, by the way, I advised to set up business in Cambridge, as maker and repairer of scientific instruments and as leading entomologist; Royal Library. Then along the banks of the Elbe in the cars—making the acquaintance of an American family—to Aussig, whence, by a

branch road, to the hot baths of Toeplitz; not to cure my old infirmities, but to make myself familiar with its geography for future use. One day in Toeplitz and then onward to Prague.

Some two years since a small party remained in Dr. Alexander's church, in New York, after service, and William Mason extemporized upon the organ. That it impressed me strongly is clear from the fact that, notwithstanding all the great organ playing I have heard before and since, that half hour's performance remains fresh and vivid in my memory. In nine cases out of ten, you know beforehand what is to come next in an organ voluntary, just as you know how nine out of ten newspaper stories are to end—or, if your ear is disappointed, it is because the organist knows not where to go nor what to do next. But Mason's themes were so fresh, his episodes so unexpected yet so pleasing, the forms adopted so varied,—now a solo with answering chorus is from the Vox Celestæ, now the full rolling masses of tone from the grand organ, and at last a fugue moving onward with stately steps—that the ear was constantly and delightfully disappointed, the fancy continually excited, the musical sense filled with enjoyment. The whole was a fantasy—offspring of Fancy. If my epistolary “fantasia” has given any one a tithe of that pleasure, which Mason's Fantasia gave me, I am thankful and satisfied.

A. W. T.

The Seven Gifts of Froebel.

(From the N. Y. Evening Post.)

The systematic perseverance of the Teutonic race manifests itself even in matters which with most other nations are left to the determination of impulse. In America a mother seldom philosophizes as to the most expedient plan for amusing her little two-year old child, much less does she think of combining the useful with the sweet, and directing her child's frolics into a given path, intended to unite mental training with infantile gambols, and to elevate simultaneously the head and the heels.

But in Germany the philosophic teachers of the young devote their energies towards this happy combination, and with considerable success, as is shown by the prevalence of “Kindergärten”—children's gardens. These establishments are principally founded upon the theories and practices of Frederick Fröbel, a man whose life was devoted to the education of the young. He was born in 1782, at Oberweisbach, in the principality of Schwarzburg-Rudolstadt, and passed his youth with his father, an humble country curate. He then spent some time with Pestalozzi in Switzerland, took part in the war for German independence, and at its close was offered a high position in the Mineralogical Museum at Berlin. This office he, however, soon abandoned to devote himself entirely to educational schemes, and founded his first establishment at Keilhan, a small village of Thuringia, where this school, supported by the people of the neighboring villages, is still in existence.

The leading idea of Fröbel is “that education should develop the individual according to the peculiar tendencies of his nature, and not according to any arbitrary standard.” To discover these “peculiar tendencies” the various predilections of the child must be observed. These the maternal instinct readily ascertains and appreciates, and it is to this instinct, enlightened by knowledge and aided by systematic discipline, that Fröbel trusts the destiny of the future man.

Fröbel's idea of a “Kindergarten” was an establishment supplied with spacious school-rooms, with

large gardens attached, including a general playground and a special plot for each pupil. The children living at the Kindergarten would comprise both sexes and all ages, from two months to fourteen years. The teachers he considered most efficient were young women of talent and ability.

Of course, babes of tender years could not be prematurely given over to geography and mathematics, or even to primers and horticulture. So, for the infants of two months old and the other younger denizens of the Kindergarten, Fröbel designed games and plays adapted to their age. And it is here the German philosophic tendency seems to us so singularly disproportionate to the object to be gained. Fröbel, in his arrangement of playthings for children was quite as solemn and philosophic as any of the German transcendental theorists.

He therefore devised a series of playthings known in Germany by the name of the "Six gifts of Fröbel." The first of these, intended for the early period of infancy, is composed of six balls, which present the colors of the prism—red, blue, green, yellow, violet and orange. By a judicious use of this, the child, it is maintained, gains its first ideas of form, and color, and size, and number. The teacher is to throw this ball to the child, at the same time singing appropriate nursery songs. The second gift is fearfully suggestive of geometry, and consists of solids—the cube, the cylinder and the wooden ball, and also a stick and string. The third gift is merely an amplification or improvement upon the second, and consists of a cube cut once in every given direction, or into eight similar cubes. The fourth gift is still more thoroughly geometrical, consisting of a cube divided into eight equal planes. The fifth gift is an extension of the third. The cube is divided into twenty-seven equal cubes; three of these are again divided obliquely into halves, and three into quarters. It is argued that this gift enables the child to obtain accurate notions of the elements of geometry and perspective. The sixth gift bears the same relation to the fourth as the fifth to the third. The cube is divided into twenty-seven planes, of which six are again divided, three in height, three in breadth, giving thus columns and squares. Of course, full and voluminous details are given, by which the variety of combinations that may be produced by a judicious use of the scientific playthings are fully shown—in theory at least. These instructions are enhanced by appalling precedents and references. Thus, a child in use of the sixth gift has been known to build miniature houses, churches and bridges, evincing the most surprising architectural skill. The seventh gift contains all the variety of forms of the previous gifts. It is maintained that by the time the child has mastered all the gifts, his mind will be stored with important facts, his body duly exercised, as well as his mental and moral faculties, and himself quite prepared to enter a more advanced school. Following the mysterious games with cubes come horticultural pursuits, mechanical constructions, gymnastic exercises, music, and various other learned modifications of play.

Many people, on learning Fröbel's theory and the results of its practice, would feel strongly disposed to accord to German children preternatural powers. "Modelling in clay," among American juveniles, might be interpreted as "making mud pies," but in Germany it is different. We are told of a little boy, seven years old, who modelled in clay a gorgeous temple, surrounded by elegant columns, with a horse at full gallop before it. This lad was once the terror of the house from his destructive qualities; but he was sent to the Kindergarten, went through a course of cubes, and became a constructive instead of a destructive genius.

In comparison with the German games, we feel inclined to blush at the puerility of the "Hunt the Slipper," "Button, Button," "Quaker," "Oats, Peas, Beans," and other amusements in which our children, who have never enjoyed the instructive influences of the Seven Cubic Gifts, indulge. Fröbel's plays are plays of union and order. Every motion is according to rhythm, and there is not a muscle in the body, nor an organ of the mind requiring exercise, that does not receive its necessary stimulus through them. The charms of music enhance these games, and the scientific gambols are always accompanied by song. There is a play representing the solar system. The tallest child stands in the centre of the room, holding in his hand as many ribbons as there are planets. The smallest child represents Mercury, and taking hold of the shortest ribbon, moves round the "sun," to represent his annual motion, and turning round upon his heels during this circuit, extending the hand that holds its ribbon over his head, to imitate the diurnal motion. In the meantime, all the children sing an ode to Mercury, and then the other planets take their turn. This play might be introduced in this country, if Professor

Mitchell and a deputation from the Dudley Observatory would engage to preside over the astronomic gambols of our rising generation. There are other abstruse games that would demand the services of Professor Draper in chemistry, Professor Silliman in mineralogy, and other scientific men in their various departments.

The comparison between the playthings received by the children of the German Kindergarten, and those showered upon the children of New York, is decidedly striking. The German child has his seven gifts of Fröbel, but what do our parental Fröbels bestow upon their offspring? The first gift is usually a lot of sugar plums, or some sticks of candy. From these the child obtains ideas of form, color, and tooth-ache. The second gift is a drum and a penny whistle, wherefrom the child gets his ideas of sound and scoldings. The third gift is a pair of pantaloons and a jacket, or if a girl, a fashionable little bonnet, from which the child obtains ideas of the combinations of flexible material and of vanity. The fourth gift is a display of crinoline or a meersch-chaum, according to sex, whereby the girl obtains ideas of the expansive properties of matter, and the boy speculates upon the absorption and decomposition of matter, as evinced in disappearing cigars. The sixth gift is a smattering of the pianoforte and a lover, or a fast horse and a passion for brandy smashers. The seventh gift may be considered but an amplification of the preceding ones, and then the child is prepared to launch upon the great school of matrimony.

This is not, however, the kind of child training that Fröbel theorized about and practiced, and perhaps the German educational apostle would express doubts as to its real expediency.

Louis Spohr.

From the London Athenæum.

There are now very few of the famous German musicians, belonging to the great German period, left to depart.—Last week, at the moment of publication, the news of Dr. Spohr's death arrived: too late to admit of a character of so peculiar and distinguished a master being then traced.

Louis Spohr was born, not as the published biographies have announced in 1783, but—as a note communicated by himself to M. Parmentier, and by that gentleman printed some years ago in the *Gazette Musicale*, assures us—in 1784: and at Brunswick, not Seesen, as also has been erroneously stated.—There was little excitement or vicissitude in his life. He had few or no difficulties to struggle with. His father, a physician, perceiving that the boy possessed rare musical genius, had him well taught on the violin by one Maucourt. At twelve years of age he was proficient enough to play a *Concerto* at one of the Court concerts—at thirteen he was received into the Duke's Chapel—at fourteen, if we mistake not, he wrote his first Quartett, in which his peculiar style is already discernible—at eighteen he accompanied his second violin master, Eck, on an artistic tour into Russia. About the year 1804—5 he was nominated chapel-master at Gotha; and soon after married his first wife, Dorothea Scheidler, then reputed to be the best harpist in Germany. It was while on a concert-tour with her in the south, that he was induced to undertake the musical direction of the Theatre *Am der Wien* at Vienna. For that theatre his "Faust" was written about the year 1817, to be followed, at intervals, by "Jessonda," (which contains some of his best music), "Zemire and Azor," and some four or five other dramatic works. The above three operas keep the German stage. About 1823, after one or two other long journeys and changes of residence, he became chapel-master to the Electoral Court at Hesse-Cassel, which charge he resigned very lately. A second marriage is the only other event of Dr. Spohr's active and temperately prosperous life which need here be noted.

Active was Dr. Spohr beyond the generality of men. He was during many years the champion of the violin in Germany;—and the career of a virtuoso and the ceaseless practice required by it were enough to occupy one man. To these were added the duties of a conductor; and, when in his prime, Dr. Spohr was a great orchestral conductor. Yet few men have been more voluminous, if we must not say fertile, as a composer than he. There is a large mass of violin-music by him,—Solos, *Concertos*, chamber-pieces in every form; classical or showy,—and besides these, some eight or nine Symphonies,—as many Overtures,—the three Oratorios we have heard in England—and numerous Sacred *Cantatas*.—When Dr. Spohr became an elderly man, he began to pour out Piano-forte Trios. In fact, the flow of production never ceased. It is understood to have been his daily habit to devote a certain number of hours to the desk; and

from that desk nothing was sent forth unfinished. Yet, further, during a large part of his life, Dr. Spohr was justifiably regarded as the *Gamaliel* to whose feet every young German violin player must needs repair. His method, in its simplicity, in its absence of everything crude, impure or tricky, made him a first-class professor. Genius and fire cannot be given, nor elegance communicated; but soundness of tone, steady command over bow and strings are only to be taught by those possessing them without admixture of flaw and freak. What Hummel was on the piano, Dr. Spohr was on the violin—the best master of the best classical school.

His playing, we are assured by those who were familiar with it in its golden age, was unimpeachable,—dignified, graceful pure, if less expressive than modern taste requires; and, if cold, so admirably measured as to convert coldness itself into an impressing power. He was singularly tall, and strongly built; of a stately presence,—a man whose demeanor inspired his audience with an idea of confidence and completeness. In England, for this reason, he was more popular as a player than in France; where they have been used to something more spasmodic or intimately theatrical. Even in the year 1843, when we heard Dr. Spohr perform, there was no mistaking the supremacy of a first-class master of his instrument. His playing of concert or chamber-music lives high and distinct among our musical recollections. There was nothing in it to enapture; there was everything which can satisfy.

As a king and ruler among violin-players Dr. Spohr can never be forgotten, so long as the violin lasts;—neither as a special composer for his instrument. His *Concertos*,—in particular the "*Scena Drammatica*"—his double Quartetts, his violin Duets (most difficult of all, owing to the simplicity of their form), are among the classics for the instrument, which belong to all time.—But after these are enumerated with due honor, we must pause—and change the key. When we begin to consider whereabouts the pedestal of Spohr will be among the great musical poets of Germany, whom the last hundred years produced (in strange coincidence with our era of Crabbe, and Scott, and Byron, and Shelley, and Moore, and Wordsworth, and Southey, and Coleridge,) we have less assurance; having seen how public delight in the mass of his music has been an evanescent thing,—and nowhere more signally so than in this country. It seems like writing the history of another world to recall the riot of excitement which the production of his "Last Judgment" in England occasioned. Yet that Oratorio has not kept its ground; and every succeeding work of its writer produced here ("The Power of Sound" Symphony excepted) has added to the feeling of familiarity, indifference, with some, even a stronger sentiment.

It is worth while to examine why the spell of Dr. Spohr's style has so completely dissolved;—why within a quarter of a century enthusiasm in his works may be said to have died out,—why the world has come to feel that they are well made and peculiar, but only acceptable at considerable intervals and in select portions.—The amount of melody in them is singularly small. Where is the tune by Dr. Spohr?—Then his mode of procedure, which, when it was unfamiliar, seemed so new, so delicate—an advance on what others had done in combination—becomes, on reiteration, intolerably cloying. His interminable use of those finest modulations which can only be applied very rarely, or when varied by the nicest tact, to unmarked phrases, amounts to manner, not to art; for art must work on thoughts, however limited be its way of working. Curiously enough, Dr. Spohr seems earnestly to have wished to be what he never could be—fanciful. His opera-books were always chosen for the sake of some color,—weird German, or Hindoo, or (as in the case of "Pietro von Abano") of Italian witchcraft, or Spanish humor.—His "Faust" came before "Der Freischütz."—Latterly he wished his instrumental music, too, to be descriptive and mystical. He attempted to make it show *silence* and sound in all its varied incitements and associations—"The Seasons,"—"The Destiny of man from the Cradle to the Grave."—No musician has been bolder in trying to fly at various romantic game than Dr. Spohr; yet such flight is almost always a failure.

Let some exceptions be cited. The minuet behind the scenes which opens "Faust," the commencement of the overture to "Der Berggeist," the entire first scene (not overture) of the lachrymose "Jessonda," a scene, so far as music can be, redolent of India, with its funeral piles of scandal wood and its "champak odors," the opening *allegro* to his Symphony, "The Power of Sound," are each colored by a distinct imagination. But, generally, the fancy proved a short inspiration. If the vocal music of Dr. Spohr do not live, such fact is easily explained. Neither

his text, nor his executants, were studied by him vocally. The recitative in "The Last Judgment," "Calvary" and "Babylon," (a sure test of musical truth), is disastrous in its unmeaning dullness. The voice is not so much written for as written against. In choral writing he was habitually unsuccessful; the double quartets in "The Last Judgment" making an exception. The scenic chorus in that Oratorio, as in "Calvary," is singularly poor, in spite of the mystery thrown over its vocal phrases by a peculiar instrumentation. A few Songs from Dr. Spohr's works will probably keep their place in concert-bills. Let us instance that of *Mephistopheles* (how incomparably sung by Lablache!) from "Faust," and the great *soprano scena*, "Si lo sento," from the same opera; the romance from "Zemire und Azor," (a second draft from the spring which yielded to Mozart his "Voi che sapete.") There are also in "Jeusonda" the lovers' duet—a consummate example of Dr. Spohr at his best; and the *polacca* for the bass voice. The innumerable respectable, sickly musical pieces, which the same manner of working naturally led the writer to produce in all and every one of his works, cannot, should not, last. Their vogue has gone by.

As a writer for orchestra, such opinion as the above, expressed in regard to Dr. Spohr, may be carried forward in respect to monotony of resource. He could not, or would not, vary himself or consider effect. His works are admirably scored; there is no fire, no surprise in them; only a rich, grand sound fully wrought out,—never out of the ear, and inasmuch, satiating. The music of his last years, in which the pianoforte has to take part, may be characterized as *writing*, not *creation*. The well-known Sonata with wind instruments, a work of earlier days, stands out in high relief as a concert-piece likely to keep its place. The minuet there is one of its composer's few successes when vivacity was the humor attempted.

Thus much of the musician. Of the man two distinct characters could be written; both true. Dr. Spohr's pupils, his friends of the Cassel circle, will agree in commemorating his industry and his kindness, the latter wearing a somewhat authoritative and old-fashioned dress. There can be no doubt of his having personally attracted much respect and friendship. Persons of the outer world, however, who met Dr. Spohr in general society, or in contact with musicians over whom he had no personal influence, cannot but have been struck by a self-occupation, amounting to a disregard of courtesy, which was not winning. He appeared interested in no concerns of Art, save his own. His knowledge of other people's music can hardly have been extensive. We were present when Beethoven's well-known *Andante* in F was played before him. "Good," said the tall and handsome patriarch, with an air of frigid patronage: "Whose music is that?" For so old a man, and one so long connected with Court-service, Dr. Spohr's manner was singularly ungainly and dry, even to women. Perhaps the qualities which tinged his behavior gave, too, some of its peculiar color to his music. But to end as we began, he was a great master belonging to a great period; one whose individuality of style gives him a place of his own. Throughout his long life, too, he was upright and honorable as a man, if not genial. There is nothing to be forgiven by those who write his epitaph; wishing while they write that Young Germany would produce any men so direct, so self-relying, so distinct from their fellows as was Dr. Spohr. His career, let it have been ever so much over-praised, let it be now ever so unfairly criticized, was the career of a real German artist.

Music Abroad.

Berlin.

The musical season opened on the 17th of October with a performance of the "Messiah" by the Sing-Akademie. An Englishman, writing to the London *Musical World* about it, makes the following confession:

After hearing such precision, such fire, such purity and *breadth* of tone as the two hundred members of the Akademie produced, I am not disposed to despise so deeply as I at first thought myself capable of, a certain correspondent in London, who complained in the *Zeitschrift der Musik*, a few weeks ago, that in England, in regard to the performance of Handel's works, quantity and not quality of the executants is now becoming the rule instead of the exception. Addison says somewhere that perfection is not the attribute of man; but had he heard the performance of the *Messiah* at the Sing-Akademie on the 17th of October last, he would have been constrained to ac-

knowledge that it was *perfection* in part-singing. If it be asked in what this perfection consists, my answer is that the ideas of the composer are carried out; thus, for instance, there was light and shade—so to speak—where light and shade were wanted, where the idea of such was contained in the words allied to the music. In contrasting this performance with those I have heard in England of the same work, I found that a vocal fugue was better treated here than there. Here you get your subject, and your counter-subject, in the only manner they can reasonably be had. The one is looked upon as chief, the other as a subordinate. There I have seldom been able to distinguish the one from the other. It would have delighted M. Costa's heart, I am sure, to have heard how grandly each respective subject (*thema*) was brought out, and how quietly the voice, which had just preponderated over all the rest, became subordinate to the new voice heralding anew the subject. Why this superiority is, is another question, which I will endeavor, in some future epistle, to explain. Well now, after all this adulation, what does our hard-to-be-pleased critic find wanting? Gentle reader, I was just about to tell you. The solo voices were wanting. No, not the *voices*, but the way to use them. It being impossible to point out at length all the particular points wanting in style, I will only instance the manner in which Fräulein Pechmann produced her tone, and the mutilations she made in the heaven-born aria "I know that my Redeemer liveth." Tastes are fortunately different in different persons; but few who heard this young lady sing on the evening in question could come to any other conclusion than that, if she takes the position her natural talents entitle her to, she must rid herself of that, to a musical ear, most offensive habit of *drawing up* each tone; and secondly, that with the everlasting creations of such a man as Handel, she must take *no liberties whatever*. Completely at variance with the character of the piece, she trilled perpetually, till one could have imagined it was some *solfeccio* or other. Strangely enough, Relistab approves of both her style and her conception of Handel's aria. This I esteem a misfortune for the young lady's eventual career. But after all, the thoughtful critic would deal very gently with the soloist, for knowing that they were ordinary members of the choir; and in that capacity are to be found twice a week amongst the rest, singing as passionately as any of them. The following bass and alto-soli were decidedly the best. The following changes and omissions took place. "Comfort ye" was sung by a treble: "Rejoice greatly," by a tenor; "There were shepherds," by a tenor; "He shall feed his flock," by two trebles alternately. And "He shall purify," "Thou shalt dash them in pieces," "Let us break their bonds asunder," were omitted. So much for the *Messiah* at the Akademie.

The same correspondent furnishes a list of the concerts which have taken place in Berlin; to-wit:

The first grand Symphony Concert of the Royal Orchestra, with the programme as follows: Symphony, B flat major; R. Schumann. Overture to Anacreon; Cherubini. Overture to Eurynthe; Weber.

For the second concert the following is the programme: 1. Symphony (D minor); Louis Spohr. 2. Overture, Midsummer Night's Dream; Mendelssohn. 3. Overture to Coriolan; Beethoven. 4. Symphony (C major); Beethoven.

Next in order comes Herr Lauli with his quartet concerts, the first of which came off on Monday. A finer rendering of the three following works could not be imagined: 1. Quartet, D minor; Haydn. 2. Quartet, E flat; Mendelssohn. 3. Quintet, C minor; Mozart.

The celebrated Dom-Chor have commenced their series. The first concert offers a fair sample of their usual style of programme: 1. Præludium, on the organ; Herr Küster. 2. Motet, by Melchior Frank. 3. Choral for men's voices, by Gumpelzhamer. 4. Lied, by Johann Stobæus. 5. Bass aria, by J. S. Bach. 6. Choral, by J. S. Bach. 7. Psalm 43, from Mendelssohn. 8. Aria from St. Paul; Mendelssohn. 9. Chorus, by Nicolai. 10. Psalm 23, for men's voices, from Schubert. 11. Penitential Song, from Beethoven. 12. Lobgesang; Graf von Redern. 13. Præludium.

It is said that this self-same Von Redern is about to bring out a new opera.

At Liebig's Symphony Concert the other day, a symphony in B major, by Herr Dorn, composer of the opera *Nibelungen*, was performed. The first movement of the same is a master-piece. I record the fact to call your attention to one of the evils attending Liebig's social system. At these excellent concerts the audience are as perfectly at ease as if they were sitting at home in their own drawing-room. The ladies knit, net, and crotchet to their heart's content, and sip coffee graciously "between the stitches."

The gentlemen puff their Havanas (though ostensibly it is prohibited), and even condescend to beer. Dorn was present while his symphony was being performed. Exactly in the middle of the *andante*, a kind and thoughtful lady near him, seeing that he was *simply* occupied with the music, made and presented him a cup of coffee. Poor Dorn smiled, thanked the lady graciously, sipped the coffee as though with relish, while all the time he must have been inwardly wishing coffee and lady both *au diable*.

Relistab made a feeling appeal to the musical public the other day, to commemorate poor Dr. Spohr's death in a manner worthy of so great a *maestro*. So far as I can hear, no steps have been taken in the matter. Is it much to be wondered at, when no less than three commemorations are already on the *tapis*? At a grand military concert, under Herr Wisprecht's conductorship, Beethoven's *Dead March* is to be performed in commemoration of the recent decease of Lord Westmoreland. On Saturday next the Sternsche Verein perpetuate Mendelssohn's death by a performance of some of his finest works, *Walpurgis Nacht* amongst the number. And on the 12th inst., there will be great festivities in commemoration of Schiller's birthday, which the police president has partly suppressed, "for political reasons;" winding up with something good (not yet known) at the Opera House. Beethoven's "Ninth Symphony" will be given on a grand scale before the opera, whatever that may be. The members of the Sing-Akademie, and several other societies, have been invited to take part in the performance.

Paris.

[From Correspondence of the London Musical World, Nov. 2.]

The interior of the Grand Opéra presents at this moment a scene of unvented activity and excitement. They seem to be rehearsing everything—the *Ame en peine* of Flotow, *Les Elfes*, and *Herculanum*, in which latter opera Madlle. Vestrali and Gueymard will fill the principal parts. The rehearsals of the opera of Prince Poniatowski are also going on, and so vigorously that we may expect to see it performed in the month of January. It will certainly be a change, even if it does not prove itself worthy of taking a high place in the lyrical drama, and a rescue from the everlasting *Trouvère* (*Trovatore*) and the *Favorite*, which are now the only "novelties" at the Grand Opéra; and yet the *Trouvère* is undeniably one of the most attractive pieces there, and brings the largest receipts—M. and Mad. Gueymard getting an invariable encore in the "Miserere," which they sing with irresistible feeling. Bonnehoé is fine, too, both in acting and feeling, in the part of the Count de Luna. At the Opéra-Comique, notwithstanding the success of the *Pardon de Ploërmel*, they have been alternating it with the *Songes d'une Nuit d'Été*. There is now in rehearsal a work of M. Ambroise Thomas, in three acts, to a libretto by MM. Alexandre Dumas and de Luzen. The *Faust* of Gounod, the representation of which about a month since at the Théâtre-Lyrique, was brought to a rather sudden termination by the serious indisposition of Guard, is now to be again played, Michot singing the music of Faust, and Madame Miolan Carvalho, of course, playing Margaret—one of her finest parts. For this revival, M. Gounod has composed a new symphony which will be performed at the beginning of the fifth act, during the fêtes of the *Walpurgis Night*.

The Bouffes-Parisiens seems to revel in novelties. We must this week cite also the appearance of a little operetta, in one act, the words by M. Bourget, the music by M. Varney, conductor of the orchestra. Here is the tale. I fancy having once seen something like it at the Palace Royal: be that as it may, it comes out as good as new now, and is entitled *La Polka des Sabots*.—A country youth, having been drawn in the conscription, and being obliged to go off to the wars, makes Madlle. Doucette, the object of his admiration, vow she will faithfully keep him her hand and heart. But, alas! the old proverb, in this case, says only too truly, "Out of sight, out of mind." Miss Doucette, finding her lover is so long away, allows the village shoemaker—Rougeot by name—to pay court to her, to the great vexation of Madlle. Tamgoune, who had already made up her mind to become Madame Rougeot. Such is the state of things, when Belleillet returns from the Crimea, where he has acted the part of shoemaker to the regiment. He comes back to marry his Doucette, and, to gain her good will, presents her with a pretty little pair of satin shoes, in which he will teach her to dance the polka, but which are so much too tight, that they put her in a very bad temper, and she scolds every one, not excepting poor Rougeot, who, in his turn, wishing to please Doucette, buys her also some pretty shoes with red rosettes, but which makes her more cross than before, they having also the same defect.

Everything, of course, ends happily. Doucette, as soon as she has got off the tight shoes, makes it up with Bellocillet; Rougeot being got rid of by Doucette telling him she had promised to love a brave soldier, not a cobbler; but Tampoune consoles him and herself by marrying him. M. Varney, slight and trivial as this piece is, has fully proved his abilities as a composer, for his little village airs are fresh and lively.

Nov. 9.—There existed in Styria, "once upon a time," a popular tradition—that on the first day of Saint Irene, all the souls that were sad and suffering came back to earth once more, and for a short time drew near those who had really loved them. Invisible to other mortals, especially the indifferent or deceiving—the owners of the "suffering hearts" are immediately seen and known by their true friends and lovers. It is from this fantastic legend that M. Flotow, in 1846, composed the charming little opera that was represented after such a lapse of time, last Friday, at the Grand-Opéra; and in listening to the charming melodies that make it a worthy rival of *Martha*, we cannot help feeling surprised it has remained in such a long seclusion. If the tone of the opera is rather too mournful, the fault is the poet's, not the musician's. The ballads are full of melody, amongst the most taking the ballad of Franz, "*Depuis le jour j'ai paré ma chambrée*," that of the Senechal, "*Pauvre âme errante*," the delicious air of Paola, "*Son amour, c'est ma vie*," and one of the finest things is the warlike march which occurs several times in the course of the performance.

The revival of the *Semiramide* of Rossini, at the Italian Opera, has given great satisfaction; Alboni as Arsace; Mail. Penco as Semiramide; and Mr. Morli as Assur, were equally good: though the remembrance of the ever brilliant Grisi as the Babylonian Queen must render it a doubly difficult part for Madame Penco to assume.

M. Fétis, the director of the Conservatoire at Brussels, is now in Paris, superintending the publication of three new works of great importance, *La Biographie des Musiciens*, *La Philosophie de la Musique*, and *L'Histoire Générale de la Musique*.

Musical Correspondence.

VIENNA, Nov. 5.—An account of our singers may not be without interest for your readers. Our great soprano is Frau DUSTMANN, (formerly Fräulein MEYER.) This lady is from North Germany, came hither to study, and then sang a few years in other cities. She was for some time in Cassel under Spohr, a while in Dresden, Breslau, and Prague, and came hither two or three years ago. Her voice is pretty strong, of a very pleasant, sympathetic quality, and of considerable compass, (from C up to D—a little more than two octaves.) Her piano and mezzo-voice are remarkably beautiful, so soft and full, so loving in character. Moreover Frau Dustmann has real understanding and feeling for music; she has fire and poetic feeling and also much taste. She is sometimes induced at exciting moments, to force her voice and to rant a bit, but this is not very often; in calm movements she sings with extraordinary feeling and beauty. For instance, Agatha, in *Der Freischütz*, is from her perfectly given; likewise Rezia in *Oberon*; Elsa in *Lohengrin*, and Donna Anna in *Don Juan*, are beautifully rendered. Once she sang Susanna in *Die Hochzeit des Figaro*'s so charmingly, that I wished to hear always her in that part. She caressed and played so tenderly, so coquettishly with the tones, that one saw the possibilities of Mozart's music. Besides these she sings Valentine in the *Huguenots* very well, and is excellent as Alice in *Robert*, Bertha in "The Prophet," Pamina in the *Zauberflöte*, &c., &c. She also sings "Fidelio," but for this part she has not sufficient voice, and though she has great moments in the opera, and sings throughout with great warmth, she lets herself be carried away by her feelings and voice, and thus exaggerates and becomes unpleasant. If she had more strength, she would be better; for the feeling of weakness induces this overtaxing of the powers and this exaggeration. Frau Dustmann is short and stout, and has an agreeable face; she must be twenty-eight or thirty years old.

Our other great soprano, Fräulein TIETJENS was,

as before related, taken from us by Lumley; very much to her and our disgust. Her voice is a high soprano, of great power and beauty. Her compass is from C to E, two octaves and a third, though her lower notes have little ring to them. Her school was fair two years ago, and has been improving ever since; her natural gifts are very great. She sings with very great ease, both on account of strong lungs and of an excellent throat; intones lightly and purely, learns very quickly; has a famous memory; is rarely ill; can sing three or four times a week, (no small task in German operas where the parts are so much longer and harder than in Italian operas,) without injuring herself; and finally has an imposing figure for the stage. On the other hand, she is a cold singer, and therefore often uninteresting. She is most unequal in her performances; for instance, once as Donna Anna she sang in the first and last scenes with great animation and beauty, in the other scenes very badly. She has mind enough to rise higher than she yet is, but wants fire, soul, love of and devotion to her art. These latter qualities would give her much more interest to her audience both in play and in song. She usually sang here the same parts as Frau Dustmann, some of them better and some worse; but her repertoire is, I believe, greater than that of the latter. She would sing almost anything, and was thus of great use in an opera company. One night she sang Amchen in *Der Freischütz*, another night "Die Königin der Nacht" in *Die Zauberflöte*; both of them characters belonging to another kind of singer. This latter part was, it is said, learned in one day: it proved however no great success, for the arduous demand more execution than Fräulein Tietjens has. Fidelio she never attempted here, I believe; as Valentine she was splendid, and once last winter she sang as Euryanthe most beautifully. Fräulein Tietjens must be also about twenty-eight.

Frau CZILLAG is a Hungarian by birth, and is about twenty-six years old. She, like Fräulein Tietjens, is very tall and large, and produces a good effect on the stage. Her voice is a mezzo-soprano, (from F up to D flat, perhaps D., therefore two octaves and a sixth,) sound and ringing from beginning to end, of great body, and of a most peculiar tone. It is very passionate and thrilling; if one likes such a voice, one likes it exceedingly. A few nights since in *Lohengrin*, at a moment where orchestra, chorus, all the solo singers were conscientiously doing Wagner's best to make a noise, Frau Czillag's voice was clearly audible, not from its loudness but from its character. She too is highly gifted, has great strength and endurance, much fire and soul for music, and continually improves on herself. A few nights ago she sang in "Fidelio," unluckily I could not go; but I hear that her performance was far better than in July. She has certainly gained much ground within two years, and, supported by such a voice, such dramatic power in song and acting, and by industry, she will rise very high. It is even probable that her voice will increase in volume. ECKERT, when merely leader at the opera, did much for her in the way of giving her better taste and education; his scholar is a credit to him. Her chief faults are, shaking her voice, (*tremolo*), and occasionally screaming a bit; she has the very common habit of letting her voice loose to bring down the house, just as almost all the Italian singers do. I do not mean that she is alone in this vulgarity, for there are few opera-singers of any nation, that do not more or less indulge their vanity in this way; only Italians are more prone to it than others, from the fact that they are more superficial in their singing, and that the modern Italian music demands it. I think however, that Frau Czillag is bettering herself in this respect. Her parts are Fides in *Der Prophet*, where she is splendid, Eglantine in *Eurianthe*, Elvira in *Don Juan*, both capital; as also Recha in *Die Jüdin*, Agatha in *Der Freischütz*—not so good; The Countess in Fi-

garo's *Hochzeit*, Valentine in "The Huguenots," Lucrezia Borgia, and many other characters. As you see, she can give soprano parts very well, for her high register is good and full. She seems to me to have a remarkable power of conveying feeling with her voice; for instance in *Lohengrin* as Ortrud, (a capital performance of hers), her call to Elsa, (her enemy,) from the dark street to the lighted palace balcony, sounds as if coming from a broken-hearted woman; and in *Don Juan*, she really gives the sensation of tarnished and incensed honor, of angry and insulted love, which is so rarely conveyed by singers of Donna Elvira. Of her "Fidelio" I have already spoken.

It is hard to determine which of these three singers is the best. Frau Dustmann is to my mind an excellent, very charming lyric singer; as soon as she tries a heroic part, I am sorry; for though she often soars high in her enthusiasm and poetic feeling, she is liable to lose her balance, then the result is bad. Frau Czillag, on the other hand, is a purely heroic singer, and is usually misplaced in other parts. I do not think her musical feelings are as quick as those of Frau Dustmann, but they are often more correct in the end. She is very correct in the music, (the mere notes,) of her parts, and enunciates pretty clearly the words. Frau Dustmann is incorrect, and is careless in her enunciation. They both act pretty well, sometimes very well.

Fräulein Tietjens is not a singer of so decided a character, in part because she is not so good in either direction as the others. She has never in my experience risen to such a height as the others, never carried away her hearers entirely, although she has sometimes for a few moments sung as if inspired. I think that she rarely does her best; do any of us! We come at last to one fine quality dear to all men, womanliness; of this Frau Dustmann has a great portion, and through it she wins our hearts. All these ladies are open to much censure, for they all sing too coarsely and too egotistically. They will compare very favorably with any singers in the world almost; but one still seeks more delicacy, more pure taste, less vanity, and lastly so true a love and veneration of this beautiful art, that they themselves should disappear in their characters rendered. A singer should seek the truest, most delicate means for rendering the music; should study, think and feel herself into the part, and then should become purely objective. I am quite aware how seldom this happens in any branch of music or of other arts, but it must be, if we would approach perfection. Objectiveness is a very great virtue in an executing artist, for it proves real love of his art. We have one such piano-player in Vienna, a young man just coming forward and much admired by real lovers of music here; the world may hear of him later, as you certainly shall.

J. L.

NEW YORK, Dec. 5.—The opera season closed last Saturday with a *matinée*, at which ADELINA PATI sang in *Sonnambula*. As Austria, this gifted young prima donna, has created quite as favorable a sensation as she did in *Lucia*, and both public and critics are unanimous in her praise. Here has indeed been a brilliant success. She sang at three evening and two day performances, and drew crowded houses every time. She saved the season from utter failure.

Among the later operas of the season was Meyerbeer's *Huguenots*, which was played twice with moderate success, with GAZZANIGA as Valentine, COLSON as the Queen, STIGELLI as Raoul, and JUNCA as Marcel. The great success of the revival was Stigelli; he sang the music of Raoul, and especially the great duet in the fourth act, with wonderful power and effect. No tenor here has ever come near him in this opera. Stigelli has had during his engagement a genuine success, which he owes to his excellent method rather than to any personal advantages, or to an extraordinarily beautiful voice, like Brignoli.

The company have gone to Philadelphia, where they will remain a couple of weeks. They open with Gazzaniga, Brignoli and Amodio in *Polito*.

During their absence, an experiment of cheap Italian opera will be tried at Niblo's Theatre, at fifty and twenty-five cent prices of admission. The company, under the leadership of CARL ANSCHUTZ, will consist of singers who have been unable to get engagements with the Ullman-Strakosch troupe. First on the list come ALBERTINI and BEAUCAUDE, who have broken their engagement with Strakosch. Then there is FREZZOLINI, who has been six months in this country without once singing in public. ARDAVANI will be the baritone; he is young and a fair singer. MACCAFFERRI and BEAUCAUDE will be the tenors. As yet the opening opera is not announced, and I fear that the whole affair will be a fizzle. Opera in New York seems only to thrive at the Academy of Music, and it does not thrive remarkably well there.

There is little doing in the Concert line. Mr. C. JEROME HOPKINS gave a charitable Concert at the Palace Garden, Music Hall, at which he produced with success several of his own compositions. One of his melodies has been adopted by Schreiber as a cornet piece, and is already popular.

There is a project on foot for a series of mammoth instrumental and vocal Concerts during the winter, in which resident talent will be engaged.

The music of the "Sicilian Vespers" is becoming popular with amateurs, and I think that at the next opera season it will prove an attractive card.

TROVATOR.

Stoughton's Journal of Music.

BOSTON, DEC. 10, 1859.

MUSIC IN THIS NUMBER. — Anthem: "As pants the Hart," arranged for Six Voices, from BRAUN'S "Crucifixion."

Schindler's Life of Beethoven.

Biographie von Ludwig van Beethoven, verfasst von ANTON SCHINDLER. Dritte, neu bearbeitete und vermehrte Auflage. 2 vols. 8vo. Münster, 1850, (59).

Our readers have, many of them at least we hope, some acquaintance with an English work, known as "Moscheles' Life of Beethoven," the name of the real author not appearing upon the title page. That author is in fact the above named ANTON SCHINDLER, and the body of the English work is but a translation from the German. Schindler's first edition appeared at Münster, in Westphalia, in 1840; a second, with a few additions in the appendix, in 1845; and now in October, 1859, a third, "re-written and with additions."

Schindler has for more than twenty years been one of the "best abused" men in Germany. In how far he has deserved the treatment which he has received from Spohr, Mendelssohn, Dorn, and from the partizans of each in the German musical world, it is not our purpose to inquire. He has certainly never hesitated to express his opinion as to the manner in which those great musicians have thought proper to conduct Beethoven's works at festivals, and in terms perhaps more remarkable for plainness than politeness. Musicians in all parts of Germany will warn you against Schindler, as being unworthy of credence—and yet whoever writes upon Beethoven plunders him! From a pretty extensive examination of the musical literature of Germany, which can by any possibility throw light upon Schindler's statements, not excepting the controversies, which have appeared between him and others

in the *Kölner Zeitung*, and other non-musical newspapers, we venture to say, that as Wegeler and Ries' "Notizen" are the grand fountain of our knowledge of the younger years of the great composer, so Schindler's book is the most important work upon his later years. As *biographical authorities*, the books of Lenz and Mazx are contemptible. This new edition of Schindler's work is a new addition to our knowledge of Beethoven, and contains very much important and interesting matter. And precisely because it is so important and interesting, and because we hope it will yet find its way into the world in an English dress, we propose to give our readers the means of correcting certain mistakes into which the author has fallen.

Schindler lives near Frankfort on the Maine. He has there revised his work and prepared it for the new edition. But Beethoven lived and died at Vienna, and no one, who has not by long continued labor collected the scattered authorities in that city, can hope to write of his early life, the period of his great productiveness and activity, without falling into many mistakes. When Schindler speaks from his own observation and experience, we are rarely if ever able to correct him; in all other cases he is as liable to be misinformed as any other, who writes without the foundation of broad and comprehensive research. We repeat: because we think so highly of the importance of Schindler's work, it is that we give the following list of some of the principal errors into which he has fallen.

VOL. 1. p. 3. For the spider story, see Disjournal's *Arachnologie*, or Schilling's *Lexicon der Tonkunst*, where it will be found it rests upon a mistake, confounding the names *Berthame* and *Beethoven*.

P. 4. Schindler supposes Neefe had left Bonn, and settled in Frankfort in 1782. The fact is, that Neefe was there only by leave of absence, for a short time. Bonn remained at his home until August, 1796—nearly four years after Beethoven had left it forever. This is important, as at once clearing up divers mystifications in which Schindler is here on pages four and five involved.

P. 6. Schindler is a year too late in the date of the publication of the Waldstein, Sonata, op. 53,—for 1806 read 1805.

P. 10. The Sonata's copied into Boslers' *Blumenlese*, Mr. S. thinks are utterly lost. We have reason to think they are the three youthful Sonatas, of which we know one copy of the original edition is to be seen in the Royal Library at Berlin, and which have within a few years been reprinted, both in that city, and by Holle in Wolfenbüttel.

P. 11. Note. The variations on a March by Dressler, we have reason to believe were written when the author was twelve years old, and that they preceded the Sonatas, notwithstanding on the title page of the latter we read "by Louis van Beethoven aged eleven years." Our reasons for this opinion we reserve for another occasion and place.

P. 44. Beethoven was in Berlin certainly in June 1796. That this was his first and last artistic tour is not correct, if Tomaschek may be trusted, who says expressly that Beethoven gave concerts in Prague in 1798.

P. 50. Mr. S. says, (referring to his catalogue, pp. 56, et seq.) "it may be taken for a certainty that no one of the works noted farther on, was

written before the year 1794." To this we simply say *here*, "doubted."

P. 54. Mr. S. doubts the anecdote related by Ries that the Trios, op. 1, were played in the presence of Haydn, before they were published, on the ground that the great composer left Vienna in 1794, and the Trios appeared while he was still in England in 1795. Haydn left Vienna January 19, 1794, and Beethoven advertised his Trios to be printed by subscription, May 15, 1795. This is true, and yet we trust Ries in this case, and that they were already written and played to Haydn before the close of 1793. We have no space here for our reasons.

PP. 55—58. In regard to the date of publication of at least half the works mentioned on these pages, Mr. S. is a year out of the way.

P. 57. The first performance of the first Concert for piano-forte in C, says Mr. S., was in spring, 1800. We know of its having been performed in public twice during the year 1795. It was the second Concerto which was given with the Septet and first Symphony.

P. 78. The Balled *Prometheus*, greatly extended in form by Vigana, with much selected music, instead of, and in addition to that of Beethoven, was produced at Milan, May 22, 1813, from whence it went the round of the principal theatres of Italy.

P. 93. As to the "*Christus am Oelberg*," (Christ on the Mount of Olives), Ries says expressly, that Beethoven was putting the finishing touches to it upon his arrival in Vienna, in 1800, (in the spring.) Schindler intimates that it was not performed until 1803—probably correct—and then only once given. We know of three performances of it within the space of a year—from April 1803 to April 1804.

P. 95. Mr. S. says, that the "object of Beethoven's autumnal love was well known to him," and that she was Marie L. P—r, (Pachler). He is nevertheless mistaken. The "autumnal love" dated, as Mr. S. shows upon the same page, at least five years before 1816. We know that Beethoven had a project of marriage in his mind in 1810, from another source—and this must have been with the object of the "autumnal love"—i. e., when he was 39 years of age. "Mark how plain a tale," &c. In 1810, Miss Koschak was 16 years old, at the age of 22—in 1816 she married Dr. Pachler, and in 1817 came for the first time to Vienna! while Beethoven never was in Gratz, her native place.

P. 97. The date of the letters to Julia Gruicardi was 1801. Of this we have proof.

P. 99. Mr. S. dates the first performance of the second symphony, and the C minor P. F. Concerto, July, 1804. They were both given in the spring of 1803. Before that?

P. 101. We understand Mr. Schindler to make Bernadotte ambassador to the Austrian Court in 1804 or 1805. In fact, he reached Vienna in February, 1798, and left April 15, following.

P. 112. "The American ship-captain Bridgetower." What can Mr. Schindler mean? Bridgetower had been a "wonder child" as violinist, and came to Vienna as a *virtuoso*, and indeed one in the service of the Prince of Wales, (George IV.) Rudolph Kreutzer was not in Vienna in 1805, so far as we can learn—had been there seven years before. As to the Variations, op. 35, they preceded the Heroic Symphony—they were not "*etwas später*," (somewhat later).

P. 118. Paer and Beethoven were at work the one upon his "Leonore," the other upon his "Fidelio," at the same time—although Paer produced his a year in advance of the other.

P. 119. Beethoven's opera was *never* named "Leonore," upon the theatre bills—we have seen all that belong to the years 1805—6. Perhaps upon the large street bills, but this we doubt.

P. 126. "So rested the opera again, and again full eight years passed," before it came upon the stage. Not at all; hardly a year of the eight in which it was not given, and in fact several times.

P. 140. "Of grand works, except the Sonata in F. op. 55, in this year, (1806,) none appeared." Our list gives the following:—

Sonata in F. op. 54.

Trio for two oboes and English horn.

Trio arranged for stringed instruments.

Andante Favori, in F. 3-8.

Nos. 1, and 2, and 3, of six grand Sonatas for piano forte, violin and 'cello, op. 60.

No. 1, 2 of three grand Trios, op. 61.

16 Variations for piano forte, violin and 'cello, op. 44.

Sinfonia Eroica.

Quite a difference between us and Mr. Schindler.

P. 141. Four symphonies in *one* concert! An error as we think.

P. 184. Beethoven was not in Linz in the spring of 1812, and the memory of Count Brunswick, (who is the authority,) has here failed him and misled Schindler. But the passage is worth translating. "According to his account, (Brunswick's), written me in 1848, the composition of the 'Ruins of Athens,' falls into the first month of the year 1812; at the same time the plans of the two symphonies, [7th and 8th,] of which the eighth in F., was wrought out during Beethoven's visit to his brother Johann, in Linz, in the spring. Thence he journeyed to Teplitz, where the overture to King Stephen was written. After his return, the strengthened master went to work upon the Symphony in A, No. 7." Now it is curious to see how many errors can be contained in so few words.

1. Beethoven was *not* in Linz, in the spring of 1812.

2. Both the "Ruins of Athens," music, and that of King Stephen, had been composed, sent to Pesth, rehearsed, and made ready for performance on the 9th of February.

3. The eighth symphony was not written out in the spring of 1812, at Linz—as Beethoven was not there!

4. The seventh symphony was not written out after Beethoven's return from Teplitz, having been already finished before May 8, 1812.

5. The overture to King Stephen was not written in Teplitz, 1812, having been performed six months before, and not in Pesth alone.

6. The first notice of the eighth symphony is in a letter of Beethoven, written in the spring of 1813.

PP. 207—212. These six pages of the dates of first performances and publication of Works by Beethoven, contain many inaccuracies of more or less importance; the more important ones however may be corrected from the foregoing.

Having now reached the period at which Mr. Schindler made the acquaintance of the great Master, we have only to thank him for the amount of valuable and interesting matter, which

he gives us in relation to Beethoven's later years. One curious mistake, however, we cannot pass over without notice.

In vol. II., p. 129, is a note from Beethoven to Stephen von Breuning, which was sent with a picture of the composer. "Behind this picture, my dear, good Steffen" &c.

This note Mr. S. dates 1826, and says the picture was the lithograph, by Stieler. In fact, the picture is a miniature on ivory, and was presented to Breuning before 1810.

Concerts.

FIRST PHILHARMONIC CONCERT. — Mr. CARL ZERRAHN's series opened very happily, last Saturday evening, in all respects but one: —the Music Hall was not so well filled as we had reason to expect. But it was the right kind of audience, attentive, and well satisfied. The programme was quite rich in things new and old.

PART I.

1. Symphony in F major, (No. 8.).....Beethoven.
I. Allegro. III. Menuetto.
II. Allegretto scherzando. IV. Allegro molto.

2. Grand Fantasia, "Sonnambula," for the Piano-Forte.....Thalberg.
Arthur Napoleon.

3. Overture: "Jasounda,".....Spohr.

4. Concertstück, for Pianoforte, with Orchestra....Weber.
Arthur Napoleon.

PART II.

5. Les Preludes: A Symphonic Poem, (composed after words by Lamartine,).....F. Liszt.
(First time in Boston.)

6. Grand Paraphrase on "Midsummer Night's Dream,".....F. Liszt.

7. Overture: "Les Vêpres Siciliennes,".....Verdi.
(First time in Boston.)

It is nearly three years since we have heard the Eighth Symphony entire. At that time we noted down our impression of it in these words:

Its fine imaginative, happy movements were rendered with much truth and delicacy. It was refreshing both to sense and soul; and though its form is smaller, its mood less earnest, its character more joyous and Haydn-like, and less tending to the sublime, than most of Beethoven's other symphonies, yet it bears as truly as any of them the stamp of genius and of deep experience, and possesses a peculiar interest, when we think of such a gush of delicious sunshine coming from the inmost soul of one, who could not know such joy, had he not been as great a sufferer and as grand a character and genius as Beethoven. It is his opus 93; he wrote it in his dark days. Yet from beginning to end it is as much a "Joy" symphony as the "Choral"—only in a different sense, more purely joyous, the simple, spontaneous expression of a happy moment, and not the crowding of a whole life's meaning and result into a symphony. That second movement expresses a more pure and perfect happiness than almost any piece of instrumental music which we can now recall, and it is wholly different from Mozart or Haydn, implying vastly greater depth of nature than the last, at all events. This *Allegretto scherzando* never fails to charm to the demanding of a repetition. Indeed so perfect is its charm that it ends unexpectedly, and the mind *must* have more. The Minuetto is somewhat Haydn-like, and so are the themes of the first Allegro; but the working up, the treatment, the instrumentation, show an inimitable mastery and grace. In the Finale joy runs riot in uncontrollable ecstasy and play of poetic fancy. Here, as in the *Allegretto*, is revealed an element in Beethoven, not perhaps exactly fairy-like, but romantic in such a way as to suggest comparison or contrast with the fairy vein of Mendelssohn. It indeed transports you far more, into a yet more marvellous realm of fine imaginary existences, and has altogether more that is wholesome and akin to Shakspeare, than Mendelssohn's "Midsummer Night's Dream" music. We do not suppose that Beethoven designed anything of that sort; but does he not in this Symphony reveal a faculty, a genius, which might possibly beat Mendelssohn upon his own ground? And do we not find something analogous to the Shakspearian universality and power of

going out of himself and living in his creations in genius which can produce works so different as the Symphony in C minor and this joyous and imaginative No. 8—this last, too, at a time when life was anything but joyous outwardly?

This time the performance must have been even better, and the Symphony itself was all and more than is above suggested. It had lost nothing of its charm; it was peculiarly the same, in seeming just as *new* and fresh as at the first hearing: for this is the miracle of works of genius that they grow newer instead of older. We might add also, that, while, as before, the predominant expression in it was the exquisite sunshineness of pure and tranquil joy, leaping and sparkling at times in the sun,—we felt more than ever the *depth* of life in it. In the middle portion of the first movement, where the sunny little theme slips into the shade, and a minor mood comes over all the picture, it is as if the composer relapsed for once into those yearnings of a glorious soul in bondage, which no other has expressed so powerfully; there he touches the same vein as in *Leonore*; there again the high, prophetic impulses despair not, the harmonies upheave to a superb climax, the soul emerges into sunshine, and the little theme-phrase, which entered with the first measure (much as in the *Pastorale*), playfully goes out in the last. The *Allegretto*, which is sunshine without speck of cloud from the first note to the last, was encored as usual; but did not deserve it more than each of the four movements; since each gave a happiness which one would thankfully prolong.

And what of ARTHUR NAPOLEON—the "great" little pianist? A slight, black-haired, handsome boy of sixteen or so, with a thoughtful, interesting face, and simple, lively, child-like manners—except that he has caught the trick of casting his eyes up in playing, to look as if inspired. It is the safest way at least for one in such a situation to assume that he is *not* inspired. His execution is certainly wonderful; the feats of Thalberg and of Liszt seemed easy habits with his hands; all was brilliant, clear and nicely shaded. And it was more than execution; there was good conception, and good feeling; real fervor. What he lacked most was the sustained *cantabile* character in melodic passages; he struck the tones with good accent, but they scarcely sang themselves; and Thalberg has taught that the piano-forte may sing. The young Arthur has abundant vigor, and sustained himself admirably through Weber's always edifying Concert-piece, so that it counted for a good deal on the classical and genial side of the programme. Was ever subject more absurdly chosen for fantastic variation treatment than the "Wedding March"? So complete and stately is it in itself, that it can only lose by being stretched out thin, and doubled back upon itself, and "cut up into little stars" to sparkle in the tail of virtuosos rockets. The fairy part, however, of Liszt's paraphrase was happier.

We have next to speak of the great modern (or "future") feature of the entertainment, a more ambitious work by Liszt. Liszt has now written, it is said, his *nine*—not Symphonies, but "Symphonic Poems"—so called (and in this sense pertaining to the Wagner or "Music of the Future" direction) because they have not an exclusively and purely musical reference, and do not therefore cling to the usual symphonic form, but take their texts from and propose to illustrate

some poem, or passage from a poem, or some poet's life, or some picture, or what not. Among the titles and the subjects, which he has thus treated, we have seen named: "Orpheus"; "Tasso"; "The Ideals," of Schiller; "Faust"; Kaulbach's painting, "The Battle of the Huns"; "Dante" (if we remember rightly), and these "Preludes," designed as a tone-translation and expansion of the following passage in Lamartine's *Méditations Poétiques*:

"What is our life but a series of Preludes to that unknown song whose initial solemn note is tolled by Death? The enchanted dawn of every life is love; but where is the destiny on whose first delicious joys some storm breaks not—some storm whose deadly blast disperses youth's illusions, whose fatal bolt consumes its altar! And what soul thus cruelly bruised, when the tempest rolls away, seeks not to rest its memories in the pleasant calm of rural life? Yet man allows himself not long to taste the kindly quiet which first attracted him to nature's lap; but when the trumpet the signal gives, he runs to danger's post whatever be the fight which calls him to its lists; that in the strife he may once more regain full knowledge of himself and all his strength."

These themes came up one by one in a moving panorama, as it were, of tone-pictures, painted on a great breadth of orchestral canvas, with a richer scale than usual of colors; thus there were three flutes; four horns; a huge ophicleid, thundering through the other storm of brass; and a harp part, represented in this case by Mr. LANG at a grand piano. You heard first the tolling, and mysterious solemn harmonies, vague yearning questionings, &c., as at thought of the great hereafter; here were some strange and large effects, more physically imposing than beautiful sometimes. Next, a really lovely piece of rich, soft, subdued harmony, from the heart tones of violas 'cellos, &c., which we suppose stood for the "dawn of love." Then the storm, which might have satisfied our friend Fry, who thinks Beethoven failed to raise much of a storm; there was a wild, shrill, chill rushing of the whole mass of strings up and down chromatic scales, which was certainly a palpable enough suggestion of the whistling of the wind:—a startling effect, although we can imagine it a rather cheap one. The pastoral music of "rural life," in cheerful six-eight measure, drew its tones happily and skilfully from the warmest instruments, as horns and clarinets, and was indeed quite charming. Finally the march-like finale had a breadth and energy of on-sweep, and a bold, unsparing wealth of instrumentation, which sounded for all the world like Wagner. The real merit of the work appeared to us to lie in the remarkable talent shown for instrumentation. It is full of striking, original, sometimes exquisite effects: there were chord-phrases and blendings of instruments in it which almost opened a new sense. But these seem rather the accumulations of separate efforts, than the spontaneous, and at the same time logically necessitated outgrowth from one central and all-vitalizing thought, as in the real imaginative works of genius. It has a certain outward and well managed unity, we own; but not that sort of unity which great works of Art have, where the whole is implied and felt in each successive part, or rather each unfolding phase. A more instructive contrast between these two modes of production could not well be offered, than we had that night in Liszt's "Symphonic Power," and Beethoven's less pretending, but most imaginative and genial Symphony. The latter music haunts you; mingles with your life, your love, forever after you have heard it: will the former?

The overture to "Jessonda" derived new interest from the recent death of its distinguished and long honored composer; and it presents him indeed in some of his best phases. It is a pleasing, interesting overture, but by no means a great one. That by Verdi—the first time we have had a regular overture from him—is an effective piece of instrumentation, dramatic in the same outwardly intense way that Verdi always is, and showing a more marked affinity than ever with Meyerbeer.

The pieces were all finely executed, the orchestra being on the scale of six first violins, six second, four double-basses, &c. It was a very enjoyable and very instructive concert. The only fault we have to find was with the order of the pieces. The Eighth Symphony would have been such an exquisite last thought to go home and sleep upon! and so inspiring, also, to look forward to, with that always pleasant feeling that the best is yet to come!

MENDELSSOHN QUINTETTE CLUB.—A stormy night last Tuesday, but a fair audience considering. These were the temptations:

1. Eighth Quintet in D minor, op. 88,.....Onslow, Allegretto—Scherzo—Andante with variations—Finale—Allegro vivace.
2. Lied and Scherzo (for Violoncello and Piano,) H. Marschner. Messrs. Fries and Lang.
3. Quartet No. 8, in F,.....Mozart—Allegro—Allegretto—Minuetto—Finale, Presto.
4. Romanza in G, for Violin,.....Beethoven—Carl Meisel.
5. Third Piano Quartet, in E minor,.....Mendelssohn. Alto, molto—Andante—Alto, molto—Finale, Alle. vivace. Messrs. Lang, Schultze, Krebs and Fries.

Onslow was musician-like and elegant, and tedious as usual; the Mozart Quartet winning and genial, as usual. Mr. B. J. LANG played with more nicety and delicacy, as well as firmness and consistency, than we have before knew him to do, in the Quartet by Mendelssohn, which is a work of great beauty, and depth and energy of feeling. The young pianist constantly improves. The pieces generally were well rendered. The two duet pieces proved agreeable and piquant novelties to most listeners. That by Marschner sings feelingly in the first movement, and has a wild and tricky gayety in the Scherzo. Mr. MEISEL took many of his audience by surprise, by his clear and finished violin playing in the Beethoven Romanza, and a repetition was demanded.

ORCHESTRAL UNION. The programme for Wednesday Afternoon was as follows:

- Symphony, No. 4, Jupiter. (By request,).....Mozart.
Waltz, Panacea Kluge,.....Strauss.
Overture, Felsenmühle,.....Reissiger.
Duetto, Wm. Tell,.....Rossini.
Hornel Polka. (1st time,).....Strauss.
Finale, From the Opera of Lohengrin,.....Wagner.
Trovatore Quadrilles,.....Carl Zerrahn.

A dark and foggy afternoon. The gas over the stage had to be lighted; and to the sparse assembly there it was cheering to the soul to sit in that beautiful Music Hall, with the bronze Beethoven and the Apollo, and the poetically suggestive walls and ceiling to look at, while Mozart's Symphony opened floods of warm and genial light within. We seldom have enjoyed it more. The Strauss waltz was a highly agreeable stimulus. Reissiger's overture revived old times, and seemed as good as ever; it was a satisfaction to find it so, having just read the death of the composer. And what comforting wealth of melody and harmonic treatment there is in that duet scene from "Tell"! That is one of the great operas; yet Rossini is an Italian; and the Italian taste runs now in so much shallower channels.

The next Afternoon Concert (Wednesday, Dec. 14) will take place in the Tremont Temple, because a Fair will occupy the Music Hall.

Musical Chit-Chat.

The musical excitements of this week have literally blown over, and some of the concerts have blown down the stream of time. Winter, taking advantage of our security on a milder than a May day, last Friday, suddenly swooped down upon us, and has done his wintriest ever since. Some hundreds of people braved the snow-sleet on Sunday night, and reached the Music Hall only to retrace their steps; the second and last performance of "Samson" was postponed, and will take place to-morrow night, when the HANDEL AND HAYDN SOCIETY will again have the brilliant aid of Mme. BISHOP, and of the other singers, organist, and orchestra that they had before. A concert announced by Mme. BISHOP, for Wednesday night, also had to be postponed to Friday. To-night that famous *prima donna* sings in Gilmore's popular and cheap concert in the Music Hall.

A superb new chandelier for our Boston Theatre has just been finished by Cornelius and Baker, of Philadelphia, and the papers of that city are in raptures about it. It is seventeen feet in diameter, fifty-one feet in circumference, and twenty-four feet high, being probably the largest chandelier ever constructed. It has five rows of imitation wax burners, making two hundred and forty lights in all. The lower part, or centre, round which the rows of burners form circles, is basket-shaped, and the whole metallic rim, which are very rich, are of *or-molu*. The cut-glass drops, or prisms, as they really are, are of Bohemian glass. The whole weight is about 4000 pounds. A special contrivance has been made by Cornelius and Baker, by which this immense weight will hang as safely over the parquette of the theatre as if it weighed only as many ounces as it does pounds. It can be raised or depressed with the greatest ease, by a windlass, and will certainly be one of the handsomest chandeliers in the world, as it is the largest.

We have printed several English articles upon the death of LUDWIG SPORKE, and his character as a man, and a composer. That by Mr. CHORLEY, which we copy to-day from the *Athenaeum*, harmonizes best with our own experience of his music, and seems to award the right credit with the right qualifications. From a Vienna paper we translate the following intelligence: "At Dresden, on the 7th of November, died the Court-kapellmeister KARL GOTTLIEB REISSIGER (composer of *Die Felsenmühle*). Reissiger was born Jan. 31, 1798, in Belzig near Wittenberg. In his thirteenth year he became a pupil at the Thomas-Schule, where he devoted himself industriously to scientific studies and to music, receiving active aid and counsel from the Cantor Schicht. He had already entered the University, where his tendency to music gained so the upper hand with him, that he thenceforth gave himself exclusively to that. After visiting Vienna, Munich, and Berlin, from which latter place he made a tour of Italy and France, supported by a royal stipend, he was appointed to a teacher's place in the royal musical institute in Berlin. In 1826 he was called to Dresden as musical director of the Court theatre, in which place he has exerted a beneficent influence both as an artist and as a man, to the day of his death. More than 200 works by him have appeared, establishing for him a lasting fame."

Messrs. OJDITSON & Co. are about to bring out, by subscription, a new work of important magnitude in the department of Catholic Church Music. It is a volume of original compositions, by J. M. V. BUSCH, a member of that church, a native of Copenhagen, who has resided for some six years in this country, more recently in Richmond, Va., whence he comes highly recommended by the Bishop and clergy. The volume will include the following compositions, all with Organ or Piano-Forte accompaniment:

1. "Asperges me." 2. "Vidi Aquam." 3. "Mass," for four male voices. 4. "Solemn Mass," for six different voices. 5. "Veni Creator." 6. "O Salutaris Hostia." 7. "Tantum ergo." 8. "Alma Redemptoris Mater." 9. "Ave Regina Coelorum." 10. "Regina Coeli." 11. "Salve Regina." 12. "Ave Maria." 13. "Sabat Mater dolorosa."

Musical Intelligence.

PHILADELPHIA.—A "Grand Symphony Concert" took place at the Musical Fund Hall on the evening of Dec. 1, with moderate attendance. Carl Sentz conducted. The *Bulletin* says:

The first part of the concert consisted of a fine overture of Mendelssohn's, The "Fair Melusine," extremely well played. Beethoven's Concerto in E flat was admirably executed by Mr. Wolfsohn, with orchestral accompaniment. Mme. Johansen sang *Al, mon fils*, Tanbert's Bird Song, and a ballad by Kücken, in her usual excellent style. Then followed Schubert's Symphony in C major, each of the four movements of which was finely done and gave complete satisfaction. The second and the fourth movements seemed to be the favorites; but the whole work is a grand one, and nothing could be spared from it.

On the same evening a German Company appeared at the Academy, and made a good impression. "The piece played, however, was not an opera, but a local drama of Berlin, with music interspersed, most of the airs being selected from well-known composers."

Mozart's *Magic Flute* was performed on the 2nd, The same authority says:

It was not done in the best style; for the company is rather an acting than a singing one. Mrs. Siedenburgh, by dint of occasional transpositions, got through the part of the Queen of Night pretty well; and Miss Scheller, though she often sang out of tune, was a very tolerable *Pamina*. Mr. Lotti, who has a pleasant, well-managed tenor voice, was good as *Pamino*, and Mr. Lehmann's *Papageno* was admirable. The *Papageno* of Mrs. Meaubert was also good. But the *Sarastro* of Mr. Ehrlein was very bad, and there is little to be said in favor of any of the other characters. There was some good new scenery, and at times there was a good performance of a concerted piece. But the entertainment was, as a whole, wearisome, and not calculated to make many converts to Mozartism.

Here are a couple of the last programmes of the Afternoon "Rehearsals" of the Germania Orchestra. Sentz conductor.

(Nov. 19.)

1. Overture to Stradella.Flotow.
2. Walts. Myrtle Wreaths.Strauss.
3. Chorus of the Priests. Tannhäuser.Wagner.
4. Symphony No. 2 in E flat; Andante and Minuet.Mozart.
5. Overture to Oberon.Weber.
6. Polka—Muses.Strauss.
7. Conjuraton and Benediction—Huguenots.Meyerbeer.

(Dec. 3.)

1. Overture, La Gama Ladra.Rossini.
2. Bright Star of Hope—Lecclair.Halévy.
3. Walts—Nixon Tunes.Lamson.
4. Andante, from Symphony, No. 2.Beethoven.
5. Duetto—William Tell.Rossini.
6. Overture—Returning from Abroad.Mendelssohn.
7. Introduction and Chorus—Tannhäuser.Wagner.
8. Galop—Hurrah Sturm.Käfer Bala.

THE FIRST CLASSICAL SOIREE of Messrs. Wolfsohn and Hohnstock took place last evening in the Foyer of the Academy of Music, which was entirely filled with a fashionable and critical company. The performers were, besides Messrs. Wolfsohn and Hohnstock, Mr. Heman Allen, (violin), Mr. Simon Hassler, (viola), and Mr. Charles Schmits, (violin-cello). The opening piece was Beethoven's well-known and beautiful quartet in C minor, (Opus 18), which was faithfully and elegantly performed. Mr. Wolfsohn then played Liszt's arrangement of a march from Wagner's *Tannhäuser*, in which all the novelties of Wagner are accurately reproduced on the piano. It was finely played, but this public has not yet caught up to the "music of the future," and we doubt whether many really enjoyed the composition. Mr. Hohnstock played a "fantaisie caprice" of Viextemps in masterly style. Then followed a magnificent quartet by Robert Schumann, (E flat major, Opus 44,) in four movements. This, too, requires familiarity with the new German school of music, to be thoroughly appreciated. Still it gave great delight to all, and if heard again, would be still more enjoyed. The soirée was altogether a complete success and a brilliant opening of the series.—*Bulletin*, Nov. 18.

NEW ORLEANS.—The new opera house, which is called The Opera, was to be opened on the 1st inst.; the city surveyor having certified to the stability of the edifice. The piece announced was Rossini's

masterpiece, "William Tell," in which Gennibrel, the favorite basso, was to make his re-appearance; and the following artists their debuts: Mlle. Fetting-er, prima donna; Mme. Berthil Marchal, dugazon; Mr. Mathieu, first tenor; Chas. Petit, light tenor; Melchisédec, baritone; Vanlair, comic opera basso.

BUFFALO, N. Y.—The Lucy Escott opera troupe opened on Monday in the "Bohemian Girl." The troupe consists of Lucy Escott, Miss Annie Kemp, Miss Duckworth, Miss Bordinot, D. Miranda, Mr. Mayer, Mr. Bordinot, Miss Dnnn, and others.

ALBANY, N. Y.—The representation of Handel's sublime Oratorio of the "Messiah," by the "Albany Sacred Music Society," at the new Arsenal Hall, on Thanksgiving evening, drew together an immense crowd, which was estimated as high as 2,000. From the long and severe drill which the society had gone through with at their several rehearsals, we expected a concert worthy of themselves and their distinguished leader. Nor were we disappointed. As a whole, the performance was highly creditable to all concerned, and we congratulate this fine body of singers on their complete success. The choruses were splendid throughout, being rendered with power and correctness, and producing all the fine effects which the great master intended should be brought out. In this they were greatly assisted by the excellent Orchestra, whose accompaniments were very fine, eliciting, as they deserved, the warm admiration of the audience. For ourselves, we are free to confess that this is the first Orchestra which has fully met our expectations.—*Express*.

HAVANA, CUBA.—Maretzek is playing with great success in Havana. The opening opera was the ever fresh "Barbier," with the Gassiers and the new tenor, Testa, in the cast, which has been repeated three times. Cortesi made her debut in "Saffo," and created a tremendous sensation. The Havanaes say that she is the best Saffo that has ever been in Havana. She was recalled five times at the close of the opera. See also added to her triumph in "Norma," creating a great *furor*. She will appear in the new operas of "Polliuto," "Macbeth," "Medea," and "Otello," during the season. Madame Gassier will appear in the new operas of "Martha," "La Zingarella," and "Fra Diavolo." She is a great favorite. Max will also produce "Don Giovanni," which has not been sung in Havana since Bosio and Steffanoni were there: his new tenor Hernani, whom report speaks highly of, will debut with Cortesi and M. Gassier in the opera of "Lucrezia Borgia." He also played *Rigoletto* on the 23th ult., being the first night of the second subscription, with renewed success. Ettore Barilli was the *Rigoletto*, and was good; the cast included Madame Gassier and Ada Philipps, who are both great favorites.

NASHVILLE, TENN.—A concert was given on the 18th instant, at the Chapel of the Nashville Female Academy, by Mdle. Camille Urso, with the assistance of Mdle. Maria de Roode, vocalist, and Mdle. Athalie Gasche, (late from Paris,) pianist. It is needless to state that the combined efforts of these three pupils of the Imperial Conservatoire de Paris were highly pleasing.

The public is well acquainted with the wonderful powers of Mdle. Urso on her one-toned instrument. Mdle. Athalie Gasche, pupil of Herz, and first prize of the Conservatoire, having been in the city only three days, was fully prepared to appear and take part in duets of much difficulty.

The programme was arranged with taste. "La Straniera," (Thalberg,) by Mdle. Gasche, was delightfully performed. Her touch is clear and brilliant, with that remarkable left hand execution which ever betrays a pupil of Herz.

Aria, "Lucia di Lammermoor" by Mdle. de Roode. This difficult aria, "Regnava nel silenzio," was given with much pathos. "Duo de Guillaume Tell," by Mdles. Urso and Gasche. This gem of the opera was exquisitely performed. "Polacca, I Puritani," by Mdle. de Roode, was gracefully sung. Her voice is beautiful, her upper notes remarkably sweet and clear, and she renders staccato passages charmingly. "L'Ecoume de Mer," (Herz) by Mdle. Gasche, was brilliantly executed. The last two pieces, "Our Starry Flag," by Mdle. de Roode, and "Yankee Doodle," (Viextemps) by Mdle. Urso, were loudly applauded, and if the youths present did not die for their country that night, it was probably because no opportunity presented itself.

The people of Nashville will have the benefit of the valuable instruction of Mdles. de Roode and Gasche, as we hear they are engaged in the flourishing Academy of that city.—*Corr of N. Y. Musical World*.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC.

Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Land of our birth. National song. B. F. Baker. 25

An effective bass or baritone solo with a chorus for men's voices, harmonized in three parts. Words by P. H. Sweetser, Esq.

I love thee yet, or the home of my childhood, C. W. Glover. 25

An animated, pretty strain.

Wert thou mine. Ballad. Frank Mori. 25

A melody of unusual freshness and power, a genuine inspiration, such as the best song writer will have only once in a while. Designed for a baritone or mezzo-soprano voice. Words by Chas. Mackay.

Charming Sorrentina. Canzonetta. G. Linley. 25

Light and playful, resembling in rhythm the bold and gay strains of the "Colossus" and "Maudslayi," about as difficult as the latter. A highly effective song, if delivered gracefully.

The soul of music's gone. Song. Geo. Linley. 25

A sentimental parlor song, pleasing and easy.

Will you leave the land, Jessie. J. W. Cherry. 25

Distinguished by this author's usual grace and brilliancy.

Pike's Peak. Comic Song. G. A. Hoyt. 25

A parody on "Excelsior," very funny, wedded to melody written in a popular style.

Instrumental Music.

La Traviata. Morceau brillant. R. Hoffman. 40

A highly effective and brilliant introductory movement and transcription of the favorite air of the duet: *Parigi o cara*.

Un souvenir de l'Océan, a musical illustration on "Rocked in the cradle of the deep." Hewitt. 50

A very elaborate work by the author of the much praised Nocturne: "A voice from the waves." It gives a fine arrangement of Knight's popular melody, illustrates several passages of the poem with striking truth and beauty—among others: "Calm and peaceful is my sleep"—and winds up with a brilliant finale. Rather difficult.

Circassian Polka. Four hands. Chas. D'Albert. 50

Palermo Quadrille. " " 50

Schomberg Galop. " " 45

A piece of dance-music, if performed by two good players instead of one, is generally so much stronger marked, much more uniform in time, than in playing for dancing, a four-hand arrangement should always be preferred, if possible. The above arrangements offer hardly any difficulties.

Books.

FARMER'S MASS IN B FLAT. With Latin and English Words. By Henry Farmer.

Well adapted to Amateur-Choirs, or Singing-Societies. For the benefit of the latter English words have been added. This work is written in an easy and agreeable style, has an abundance of graceful, pleasing melodies, as well as a variety of solos for all voices. It is treated in a musician-like manner, which will at once recommend it favorably to the notice of organists and choir-leaders.

LOUIS COHENEN,
Instructor of the Violin, Piano & Harmony,
Address, 16 Hudson Street. 392-3m

J. C. D. PARKER,

Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

WILLIAM H. SCHULTEN
GIVES INSTRUCTION ON
The Violin, Piano and the Theory of Music,
Address at his residence 196 Harrison Avenue, or at
the Music Stores. 390

SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.

Residence, Tremont House.
Address, until October, at Messrs. Chickering & Sons'; after-
wards at either place. 39

W. S. MAORIE,
MUSIC DEALER,
ROCHESTER, N. Y.

JULIUS RICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Bernhard Baum,

Residence, No. 47 Hancock Street.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIMBLECK,

Residence, 285 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
8 Temple Place.

O. R. BROWN,

TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,

Residence No. 14 Hudson Street.

EDWIN BRUON,

Teacher of the Piano-Forte and Singing.
ROOM, BOWDOIN STREET CHURCH.

C. O. CLAPP & CO.

DEALERS IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

HAILET, DAVIS & CO.
PIANO MAKERS
109
Washington Street,
BOSTON, MASS.

J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicho-
las Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 367

HENRY SIEGLING,

SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819)
King Street, CHARLESTON, S. C.

H. H. HAWLEY,

DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

G. ANDRÉ & CO.

IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HADLEY,

MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.

ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, BRIDG, PA.

DAVID PAINE,

Teacher of Piano, Organ and Harmony,
Room, basement of First Church, Chauncy St. 3m

JOHN W. TUFTS,

TEACHER OF PIANO-FORTE, ORGAN AND HARMONY.
Address at residence, 19 Temple Pl., or at Ditson & Co's store

M. ZERDAHELYI,
THE PIANIST, respectfully announces that he is forming a
Class for Ladies, and will give instruction in the Theory of
Music, including the study of Harmony, of Forms, and the
Art of Composition. Scholars, preparing for Teaching and
Playing in public, will also be received. Address at Messrs.
Chickering & Sons', or at Oliver Ditson & Co's. 394

MRS. ROSA DE RIBAS is now prepared to resume her
Instructions on the Pianoforte and in Singing. Resi-
dence, No. 2 Dearborn Street, Roxbury. Communications
received through Messrs. Russell and Tolman, 201 Washington
Street. 392-3m



THE
BEST
PIANOS,
ARE MANUFACTURED

BY
CHICKERING & SONS,

WHO HAVE RECEIVED

33 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,
BOSTON.

JOHN CHURCH, Jr.

Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,

And every variety of Musical Instruments and
Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders
from SEWING-MACHINE DEALERS and TEACHERS. A new and Com-
plete Catalogue furnished on application. The publications of
all Music Houses in the United States furnished at the lowest
prices. 374

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession
that he has REMOVED his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel,
and solicits a continuation of the liberal patronage he has re-
ceived during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp-
J. F. Browne would call attention to his large and choice
collection of HARP MUSIC, both foreign and own publi-
cations. Just Published, "40 Studies" in four Numbers,
forming, with the "FIRST SIX WEEKS," a complete general
course of instruction for the Harp. 371

PIANOS & MELODEONS TO LET
AT VERY LOW PRICES.

\$3 TO \$12 PER QUARTER,

with no charge for rent, if purchased within one year.

Oliver Ditson & Co. 277 Washington St. Boston.

PIANO MUSIC FOR PARLOR DANCES.

A Choice Book for Winter Evenings.

The Home Circle.—A coll. of Marches, Waltzes, Polkas,
Schottisches, Redows, Quadrilles, Contra Dances, &c. Ar-
ranged for the Piano-Forte, and comprising the most popular
Dance Music. Price only \$1.50; in cloth, \$2. Sent by mail.
Published by Oliver Ditson & Co., Boston.

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED
GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarionets, Flutes, &c. for Bands,
made to order, and warranted. BUSON'S CELEBRATED
FLUTINAS and ACCORDEONS constantly on hand. IN-
STRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Sax-
horn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis.
Orders by Mail, with the money inclosed, will be punctually
attended to. 316

NOW READY:

ELEVENTH VOLUME
OF
DITSON'S EDITION

STANDARD OPERAS,
LA TRAVIATA,

(THE STRAY.)

BY VERDI.

ITALIAN AND ENGLISH TEXT.

RENDERED INTO ENGLISH BY T. F. PARKER.

Issued uniform in style with that of the previous volumes.
Price \$3.00.

THIS ELEGANT EDITION OF MUSICAL
CLASSICS COMPRISES THE
FOLLOWING:

Opera of Norma. English and Italian Text.	Price \$3.00
Opera of Sonnambula. " " " "	3.00
Opera of Lucrezia Borgia. " " " "	3.00
Opera of Lucia di Lammermoor. " " " "	3.00
Opera of Ernani. English and Italian " " " "	3.00
Opera of Il Trovatore. " " " "	3.00
Opera of La Traviata. " " " "	3.00
Opera of Don Giovanni. Piano Solo. " " " "	2.00
Opera of Il Trovatore. " " " "	2.00
Opera of Lucia di Lammermoor. Piano Solo. " " " "	2.00
Opera of Lucrezia Borgia. Piano Solo. " " " "	2.00

THESE VOLUMES
ARE PRONOUNCED

THE MOST ELEGANT SPECIMENS OF
MUSICAL PUBLICATIONS
Ever Issued from the American Press!

They are printed from

NEW AND PERFECT TYPE,
on good paper, of convenient size, bound substantially, and
adorned with

SPLendid ILLUSTRATED COVERS,

AS MUSIC BOOKS FOR THE PARLOR.

They present the best and most admired Collection of

Songs, Quartetts, Duets, and Trios,

While their intrinsic worth and typographical beauty render
them superior to all other works as GIFT BOOKS TO A
MUSICAL FRIEND.

Published by Oliver Ditson & Co., Boston.

Y^e Musick of y^e Olden Tyme.



Should auld ac-quaint-ance be

CONTINENTAL HARMONY.

A COLLECTION OF THE MOST

Celebrated Psalm Tunes, Anthems and Favor-
ite Pieces designed for "Old Folks"
Concerts, Musical Societies
and Family Circles.

Comprising many Rare and Choice Pieces,

From Ancient Collections.

Not to be found in any other Book now Published. It contains
the best pieces of nearly

**EVERY VOLUME OF AMERICAN PSALM-
ODY ISSUED SINCE '75.**

With Selections from the Works of Handel, Haydn, Mozart,
Kent, Arnold, Chapple, and others.

Beauties of Read, Swan, Billings, Holden; the Most Popular
Psalm Tunes of Modern Composers, and a large variety of

ANTHEMS, QUARTETS, AND CHORUSES,

PARTICULARLY ADAPTED TO

Choral Societies and Social Gatherings,

An Appendix is also added, containing some of

The best Home Songs & National Melodies.

These various distinguishing features render the CONTI-
NENTAL HARMONY the most attractive and desirable volume
of Music ever published

Price, \$7.50 per Doz. \$50 per Hundred.

Single copies at 75 cents, sent to any address, post paid.

Published by Oliver Ditson & Co., Boston.

ONLY \$1.50!
CHEAPEST, BEST
—AND—
Most Complete Edition
—OF—
MOORE'S IRISH MELODIES.



"The last rose of summer, Left blooming a - lone."
WITH
Symphonies and Accompaniments.
BY SIR JOHN STEVENSON.

"* This copy is an exact re-print of the original as published under the personal supervision of THOMAS MOORE. Efforts having been made to force other copies into use, by under-rating the value of the Symphonies and Accompaniments of Stevenson, the following letter from Moore, in reference to the eminent success of that gentleman's efforts, is offered in proof that all imitations or attempted improvements are uncalled for.

"To the Marchioness Dowager of Donegal.
"Through many of Mr. Stevenson's compositions we trace a vein of Irish sentiment, which points him out as peculiarly suited to catch the spirit of his country's music. In those airs which he has arranged for voices, his skill has particularly distinguished itself; and though it cannot be denied that a single melody most naturally expresses the language of feeling and passion, yet, often when a favorite strain has been dismissed, as having lost its charm of novelty for the ear, it returns in a harmonized shape, with new claims on our interest and attention; and to those who study the delicate artifices of composition, the construction of the inner parts of these pieces must afford, I think, considerable satisfaction. Every voice has an air to itself, a flowing succession of notes, which might be heard with pleasure. Independently of the rest, so artfully has the harmonist, (if I may so express it) gosselled the melody, distributing an equal portion of its sweetness to every part.
T. MOORE."

EDITORIAL SUMMARY
OF THE EXCELLENCIES OF THIS EDITION.

Handsome got out, and afforded at a marvellously cheap rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, handsomely and firmly bound, emblematically embossed and gilt edge, it forms a rare and attractive volume.—Provid. Times.

A complete and elegant book for the parlor and piano.—Musical Review.

The best edition ever published, and certainly the cheapest.—Journal of Music.

The entire appearance and execution of the work, both in typography and general design, reflects great credit on the enterprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually bestowed by Mr. Ditson on his publications.—Asmodean.

The paper is white and firm, the type new, the printing clear and distinct, and the binding in the style of our most costly books.—N. Y. Day Book.

This edition far surpasses all others in its most important particulars. It contains MORE PIECES THAN THE DUBLIN EDITION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dublin copy,) the other that which is most popular in this country—in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a Sketch of his Life, and of the History of the Work.
Bound in Boards, neat and substantial. Price, \$1.50
" Cloth, emblematically embossed. " 2.00
" " embossed and full gilt. " 3.00

Published by Oliver Ditson & Co., Boston.

J. ROBERTS,
THOROUGH AND PRACTICAL ORGAN
BUILDER.

Main Street, opposite Harrison Street,
CAMBRIDGEPORT, MASS.
Church and Parlor Organs, large or small, built in the most thorough manner, and on the latest and most approved style of the art. The Pneumatic lever (which makes a large organ as easily governed as a small one) applied to Manual, Pedal, and Composition movements, when required.
Tuning and Repairing faithfully executed.
References—A. U. HAYTER, Organist Trinity Church.
298 Geo. J. WREN, Professor of Music, Boston.

WILLIAM MCCARRELL,
MUSIC PUBLISHER AND DEALER IN
PIANOS, MELODEONS, BOUND & SHEET MUSIC,
Musical Instruments and Musical Merchandise generally.
474 JEFFERSON STREET, LOUISVILLE KY.

THE STANDARD METHOD
OF
INSTRUCTION IN VOCAL MUSIC.
Bassini's Art of Singing!
AN
ANALYTICAL, PHYSIOLOGICAL AND
PRACTICAL SYSTEM FOR THE
CULTIVATION OF THE VOICE.
BY CARLO BASSINI.

EDITED BY R. STORRS WILLIS.
This work is one of the greatest excellences as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects that we do not hesitate to recommend it to teachers and vocalists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in doubt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practise effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the clear and sombre timbres will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—Musical World, New York.

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—Palladium, Worcester.

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

* * * The Special Attention of Teachers and of all persons interested in Vocal Instruction, is respectfully solicited to this exceedingly valuable production.

Prices of Bassini's Method.
Complete, \$4.00
Abridged, \$2.50
Copies will be sent by mail, post-paid, on receipt of the price.
Published by Oliver Ditson & Co., Boston.

NEW CLASS-BOOK
FOR
FEMALE COLLEGES.
THE
American Musical Class-Book;
DESIGNED FOR THE USE OF
FEMALE COLLEGES, INSTITUTES, SEM-
INARIES, AND NORMAL AND
HIGH SCHOOLS.
CONTAINING
ELEMENTARY INSTRUCTIONS, VOCAL EXERCISES AND
SOLFEGGIOS,
AND A VALUABLE COLLECTION OF
Duets, Trios, and Concerted Pieces.
BY T. BISSELL.

Price of single copies 50 cents, on receipt of which it will be sent by mail, post-paid. Per dozen, \$6.
Published by Oliver Ditson & Co., Boston.

PIANO-FORTES & MELODEONS
To Let at Very Low Prices.
\$3.00 TO \$12.00 PER QUARTER!
For Sale from \$25 to \$300.
COMPREHENSIVE INSTRUMENTS OF
ALL THE BEST MAKERS.
AND OF

TONE, STYLE, FINISH AND PRICE,
Suited to every Taste and Requirement.
Persons hiring, who may conclude to purchase within one year, will receive a deduction of all charge of hire, except simple interest. Instruments securely packed and forwarded to all parts of the country. Persons at a distance, unable to visit the city, can, by stating the quality of instrument wanted, be supplied.
OLIVER DITSON & CO., Music Publishers.

The Time for Singing Schools.
THE BEST BOOKS THAT CAN BE HAD.

The season for the commencement of Singing Schools having arrived, the following list of books is presented as being superior to any ever before offered, and affording Teachers and Scholars in all parts of the country, and of all grades of advancement an opportunity to obtain at lowest prices the very best books of

Instruction, Exercise and Recreation.
FOR ADULT CLASSES.

Each of the following contains a full and complete course of Elementary and Progressive Lectures, Exercises, &c., and from 600 to 1000 select tunes.

	Single.	Pr. doz.
American Harp. By Chas. Zeuner.	75	\$7.00
Ancient Lyre. By Chas. Zeuner.	75	7.50
Ancient Harmony Revised.	75	6.00
Baker's Church Music. By B. F. Baker.	75	6.00
Bay State Collection. By Johnson, Osgood & Hill	60	4.00
Chimes. By V. C. Taylor.	75	7.00
Church Melodist. By E. L. White.	75	6.00
Celestina. By V. C. Taylor.	75	7.00
Golden Lyre. By V. C. Taylor.	75	7.00
Handel Collection. By Baker & Johnson.	75	6.00
Melodie Sacra. By Baker, Johnson & Osgood.	75	6.00
Modern Harp. By E. L. White & J. E. Gould.	75	6.00
Singing School Companion. By J. & H. Bird.	67	6.00
The Sanctus.	75	7.50

For Juvenile Classes.

Each of the following contains Easy and Simple Lessons well adapted to the capacity of young minds, with pleasing exercises and from 100 to 250 attractive songs.

	Single.	Pr. doz.
American Musical Class Book.	50	5.00
Baker's Elementary Music Book. By B. F. Baker.	30	3.00
Baker's School Music Book.	30	3.00
Carmina Melodea. By A. N. & J. C. Johnson.	25	2.40
Exercise Song Book (Manual Exercises) By Am. Fitts.	12	1.50
Golden Wreath. By L. O. Emerson.	30	3.00
Hohmann's Course, (from the German), in 4 parts.	15	1.50
Musical A. B. C. By E. Ives, Jr.	20	1.80
Musical Spelling Book. By E. Ives, Jr.	75	6.00
Nason's Vocal Class Book.	40	4.00
One Key Singer. By J. B. Packard.	12	1.50
Seminary Class Book. By White and Bissell.	60	4.50
Wreath of School Songs. By White and Gould.	30	3.00

For Advanced Schools, Concerts, &c.
The following do not contain Elementary Lessons, but comprise all the favorite Psalm and Hymn tunes, Anthems, Chants, Sentences, Choruses, &c., for Advanced Schools, Choir Exercises, Singing Classes, Concerts and Home Circles, they are the best extant.

	Single.	Pr. doz.
Beethoven's Collection of Sacred Music.	\$1.00	\$9.00
Congregational Harp. By L. B. Barnes.	63	6.00
Continental Harmony, "Old Folks' Concert" Minst.	75	7.50
National Lyre. By S. P. Tuckerman, S. A. Bancroft, and H. K. Oliver.	63	6.00
Palms of Life. Spiritual, Progressive and Reformatory. By John S. Adams.	75	7.50
Song Festival. A compendium of every variety, for Societies, Conventions and Family Circles. By V. C. Taylor.	63	6.00
Boston Academy's Collection of Choruses.	1.50	15.00
Choralist. Select Anthems, Choruses, &c. 31 Nos.	12	1.00
Church and Home. Anthems, Motets, Oratorios, Masses, &c. By George Leach.	2.25	21.00
Harmonia Sacra. Anthems, Choruses, Trios, Duets, &c. By White and Gould.	75	7.00
Kreisman's Anthems. By Augustus Kreisman.	50	4.50
Sacred Chorus Book. By White and Gould.	1.50	15.00
English Cathedral Chants. By S. P. Tuckerman.	2.50	25.00
Hayter's " " By A. U. Hayter.	50	4.50
Bird's 100 Single and Double Chants.	35	3.00
Taylor's Choral Anthems. By V. C. Taylor.	75	7.50
Creation Choruses. From the Oratorio "Creation."	40	4.50
Messiah Choruses. From the Oratorio "Messiah."	40	4.50

Oratorios and Masses.
In addition to the above the undersigned publish the following Oratorios: "Creation" and "Messiah," 50 cts each, \$5.00 per doz. "Moses in Egypt," \$1.50 each, \$12 per doz. "David," 75 cts each, \$6 per doz. The following Masses: "Beethoven's Mass in C," 75 cts each, 6.75 per doz. "Haydn's Third Mass," 75 cts each, 6.75 per doz. "Mozart's Requiem," 75 cts each, \$6.75 per doz. "Mozart's Twelfth Mass," 75 cts each, 6.75 per doz. "De Monti's Mass in B flat," 67 cts each, \$6 per doz. Also Zimmer's Mass, Soprano, Tenor and Bass. \$2; Gulward's Mass, for four voices, \$1; Unison Mass, by T. La Hache, \$1.25, and the Cantatas, "Hear My Prayer," by Mendelssohn, 30 cts each, \$2.40 per doz. "The Storm King," by B. F. Baker, 25 cts, \$2.25 per doz. "The Burning Ship," by B. F. Baker 50 cts each, \$5 per doz.
Any one or all of the above sent by mail, post-paid, on receipt of the price.
Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 402.

BOSTON, SATURDAY, DECEMBER 17, 1859.

VOL. XVI. No. 12.

Advertisements.

Mendelssohn Quintette Club's THIRD CONCERT

Will take place on TUESDAY EVENING, Dec. 20th, at the MEMORIAL. Beethoven's F Minor Quartette, Mozart's G Minor Quintette, Mendelssohn's Quartette in E Flat, Clarinet Concerto, by Spohr, etc., will be given.

Packages of Eight Tickets, used at pleasure, \$4.00. Single Tickets 75 cents each, to be had at the Music stores.

Concert commences at half-past 7.

WANTED—A Soprano Singer of abundant qualifications as a Vocalist and Musician, to sing in a Quartet Choir in one of the most prominent churches in this city. Application may be made to B. J. LANG, No. 11 Bulfinch street, on Mondays, Wednesdays, Thursdays, or Saturdays, between the hours of 2 and 3, P.M. None but superior singers need apply.

A YOUNG LADY, who has studied Music for several years, with the best resident teachers, would like a few pupils, for instruction on the Piano-forte. Terms \$20.00 per quarter. Address "Pianiste," at the office of this paper.

407-404.

INSTRUCTION IN VOCAL MUSIC—Sig. LUIGI STEFFA-
NONI has established himself in Boston, and will give instruction in Singing both to private pupils and classes. Address at 47 Hancock street. 307

SIGNOR BORRA'S MUSICAL ACADEMY was Re-opened on the 1st of October. He teaches the true Italian and French method of Singing, also Guitar and Violin. He invites those who desire instruction in the above to call at his Music Hall, corner of Summer and Washington street, room 21, third flight, any day from 2 to 4, and from 7 to 9 P.M., and examine his method. 400-408

MUSIC TEACHERS WANTED.

TWO or three ladies competent to teach Piano, Guitar and Singing, to go South; salaries \$400 to \$600 and board. A Lady to teach Piano and Harp; salary liberal. Also a Gentleman to teach Piano and Singing, and to play an Organ in Alabama; salary \$900.

SMITH, WOODMAN & CO.
46 "Am. School Institute," 846 Broadway, N. Y.

"AMERICAN SCHOOL INSTITUTE"

346 Broadway, N. Y., 609 Chestnut St., Phil.

Schools and Families supplied with competent teachers for any department of Literature and Art. Particular attention paid to the selection of Music Teachers. References, Dr. Lowell Mason, Prof. Geo. F. Root and Geo. J. Webb. Faculties of Amherst and Rutgers Colleges, Dr. Wm. Curtis, D. D., S. C., et al. Teachers of Piano and Guitar wanted.

SMITH, WOODMAN & CO.

JUST OUT.

THE AMATEUR.

A Collection of the choicest specimens of modern Piano-forte Music, classified by H. A. Wallenhaupt, and Theo. Hagen. 20 pieces, bound in cloth, \$2.00.

CONTENTS.

J. ASCHER.—Mazurka des Traineaux; Danse Andalouse; Reverie, op. 8; Lucie; Paraphrase.
CH. VOSS.—Les Adieux du Soldat, Marche.
FERD. BEYER.—"Ah! if thou wert my own; Fantasia.
H. GRAMER.—Last Idea, by Weber
CH. MAYER.—Galop Militaire.
SCHULHOFF.—Galop di Bravura. Waltz in A flat.
WOLLENHAUPT.—Air varié op. 10. Waltz op. 38, Nocturne.
CHOPIN.—Waltz in E flat; Nocturne in B major.
RAVINA.—Nocturne.
F. SPINDLER.—Polka.
BLUMENTHAL.—Les deux Anges.
JAELL.—Troisème Meditation.
WOLLENHAUPT.—Diamond Sparklings (new).
THEO. HAGEN, care MASON BROTHERS, New York, Agents for Hall's Cheap Music. 402-405.

"THE SANCTUS,"

BY EDWARD HAMILTON.

THE BEST AND MOST COMPLETE

VOLUME OF CHURCH MUSIC,

ADAPTED TO THE WORSHIP

OF

All Protestant Denominations.

THE TUNES THROUGHOUT THIS BOOK ARE

EASY TO LEARN AND EASY TO SING.

BEING, FOR THE MOST PART, WRITTEN

Within the compass of Ordinary Voices.

Distinguished by a natural flow of Melody, sustained upon chords which are simple, without weakness, are rich without redundancy.

Particular care has been taken to make the Tenor an interesting part to sing, and a number of tunes will be found having the leading melody in that voice. There are many instances of Trios for the three upper or three under parts. These are real Trios, having motion in each part, and not mere Duets with accompanying Bass. A few familiar tunes, such as Peterboro', St. Thomas, and others, have been arranged in three parts, with the view of having the Tenor and Treble voices sing the air together, in octaves. The Anthems, Sentences, and the like, are very numerous, and nearly all of them may be easily mastered by average choirs.

Price of "THE SANCTUS," 75 cts. Per dozen, \$7.50.

Published by Oliver Ditson & Co., Boston.

READY NEXT WEEK.

NEW METHOD

FOR THE

MELODEON, HARMONEON,

AND OTHER INSTRUMENTS OF THE

ORGAN CLASS.

SELECTED MAINLY FROM

"ZUNDEL'S MELODEON INSTRUCTOR."

TO WHICH ARE ADDED A COLLECTION OF THE

MOST POPULAR SONGS OF THE DAY,

AND A VARIETY OF

PSALM AND HYMN TUNES.

*. The above work will contain 88 large 4to. pages, elegant illustrations of the Proper Positions of Body and Hands, illustrations and descriptions of Instruments, a copious Dictionary of Musical Terms, and other matters pertaining to the study and practice of Melodeon Music of great value. Price ONE DOLLAR, on receipt of which copies will be sent by mail post-paid.

Published by Oliver Ditson & Co., Boston.

JOURNALS WANTED.

PERSONS who do not preserve the "Journal of Music," and have no use for their copies, will confer a favor upon the publishers, by sending to this office those of the following dates.—February 5 and 19, May 21 and 23, and October 22 of the present year.

Choice Musical Gifts, FOR THE HOLIDAYS.

BEETHOVEN'S SONATAS. In two Elegant Volumes. With a Portrait. In cloth, embossed. \$10.00

MOZART'S SONATAS. In one Elegant Volume, uniform in style with the preceding. \$5.00

MENDELSSOHN'S SONGS Without Words. One volume, complete, bound in cloth. \$3.00

THALBERG'S AET DU CHANT. 3.00

MENDELSSOHN'S FOUR-PART SONGS. Complete. With English and German Words, \$1.50. In cloth, lettered, 1.50. Same for Male voices only, 75 cents.

The Oratorios of "THE MESSIAH," and "THE CREATION." Bound in rich crimson cloth, 1.25. In paper, 75 cents.

DITSON & CO'S EDITION OF OPERAS.

Ernani. Italian and English Words. \$3.00

Il Trovatore. " " " " 3.00

La Norma. " " " " 3.00

La Sonnambula. " " " " 3.00

La Traviata. " " " " 3.00

Lucia di Lammermoor. " " " " 3.00

Lucresia Borgia. " " " " 3.00

Don Giovanni. Piano Solo. 2.00

Il Trovatore. " " " " 2.00

Lucia di Lammermoor. " " " " 2.00

Lucresia Borgia. " " " " 2.00

The above are bound in handsomely illuminated covers.

MOORE'S IRISH MELODIES. With Symphonies and accompaniments by Sir John Stevenson. With a portrait of Moore, and a sketch of his life and of the history of the work, \$1.50. In cloth, gilt side, 2.00. In cl. full gilt, 3.00

LE BIJOU MUSICAL. Elegant Extracts from Modern Operas with Italian, French and Spanish Words, and accompaniment for Piano or Guitar. By A. L. DeRibes. 3.00

BACH'S 48 FUGUES. (The Well-Tempered Clavichord.) Being the celebrated 48 Preludes and Fugues, by J. Sebastian Bach. In two volumes, each 3.00. Complete, 5.00

THE HOME CIRCLE. A super coll. of Marches, Polkas, Schottisches, Quadrilles, Redows, Contra Danes, &c. arranged for the Piano-forte. In boards, 1.50. Cloth, 2.00

THE SHOWER OF PEARLS. A collection of the most beautiful Duets, arranged for the Piano-forte. A very choice and desirable volume for Social and Home Circles. Bound in cloth, 2.00

TUNEFUL HOURS. A New Glee Book, containing the Gems of all similar works, comprising Quartets, Glee and Choruses, for Musical Conventions, Societies, Choirs and Home Circles. 1.00

THE WESTERN HARP. A collection of SUNDAY MUSIC; consisting of Sacred Words adapted to Classic and Popular Airs, and arranged for the Piano-forte. Words by Mrs. M. S. B. Dana Schrader, author of the "Northern" and "Southern Harp," &c. In boards, 1.00. Cloth, 1.50

SOUTHERN HARP. By M. S. B. Dana. Cloth, 1.50

NORTHERN HARP. By Mrs. Dana. 1.00

Each of the above contains a very choice collection of Original, Sacred, and Moral Songs, adapted to popular melodies, arranged for Piano and Guitar.

THE PARLOR GLEE BOOK. Containing all the principal Songs and Choruses performed by "Ordway's Solists." Arranged for the Piano-forte. 1.00

PARLOR COMPANION. A collection of Vocal and Instrumental Pieces for the Piano. 1.50

BEAUTIES OF CALEDONIA. Or, Gems of Scottish Song. With a portrait of Burns. Cloth, emb. 1.50

100 SONGS OF SCOTLAND. 50 cents

100 SONGS OF IRELAND. 50 cents

100 COMIC SONGS. 50 cents

MUSIC EXPLAINED TO THE WORLD. By F. J. Fétis. 1.00

MOORE'S ENCYCLOPEDIA OF MUSIC. Cloth 4.00

RICHARDSON'S NEW METHOD FOR THE PIANO-FORTE. An improvement upon all other Instruction Books in Progressive Arrangement, Adaptation and Simplicity; founded upon a New and Original Plan, and illustrated by a series of Plates showing the proper position of the hands and fingers, to which are added Rudiments of Harmony and Thorough Bass. By Nathan Richardson, author of "The Modern School." 3.00

[In addition to the above, upwards of 500 valuable Musical Works, among which are Masses, Oratorios and Collections of Sacred Music, Collections of Songs, Glee, &c., and of Instrumental Music, Methods of Instruction for Voice, Piano and all other instruments, a complete stock of Foreign Music in sheets and volumes, and upwards of 20,000 different publications of Sheet Music.

Published by Oliver Ditson & Co., Boston.

W. D. EOGBAUM,
Importer of Musical Instruments and Strings of all descriptions. Also, keeps constantly on hand a large stock of PIANO-FORTES of the best American manufacture; and a complete assortment of SHEET MUSIC, both American and Foreign.
308 SAVANNAH, GA.

CARL MEISEL
Begg leave to inform his friends and pupils that he is now ready to resume his instructions on the VIOLIN and PIANO. Apply at his residence, 8 Hayward Place, or at any of the music stores.
3m-308

HALL'S MUSIC STORE.

THE
Driggs' Patent Pianoforte.

REMOVED TO THE
New and Spacious Store and Warerooms,
No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

NO. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner

William Hall & Son.

New-York, April 1, 1859.

NOW READY.
CANTATE DOMINO:
A COLLECTION OF
CHANTS, HYMNS and TUNES
ADAPTED TO
CHURCH SERVICE,
BY **L. H. STEINER and H. SCHWING.**

This work is designed to meet the special requirements of the new Liturgy of the German Reformed Church, as well as the needs of the Choirs of Protestant Churches generally. The Hymn Tunes are mostly either derived from, or based on, the best German Chorals.

In addition to the Music, the book contains a Collection of Favorite Standard English Hymns, with Translations from German and Latin Hymnology, for which the Hymn Tunes are specially adapted. This collection and the literary portion of the book have been under the superintendence of Dr. Lewis H. Steiner, aided by numerous literary friends.

The form is octavo and the general style and appearance similar to that of the "Plymouth Collection."
Price, handsomely and durably bound in morocco, \$1.25; \$12.50 per dozen.

OLIVER DITSON & CO., Publishers.

THE
Modern School for the Drum,
CONTAINING
FULL INSTRUCTIONS, AND A CHOICE
COLLECTION OF MUSIC,
FOR
FIFE AND DRUM.

BY
O. W. KEACH & B. A. BURDITT.

This work is offered to the public as a thorough and concise method of learning the art of Drumming. Hitherto, books intended to give instruction in Drum beating, were almost useless, owing to the unintelligible manner or system of instruction. In the "Modern School," the System of Professor Keach, (recommended by Edward Kendall, who excels as a Drummer as well as a Bugler), is used as being the best, imparting to the pupil, who faithfully adheres to the rules and practice, all that is needful to make a good Drummer.

Price 50 cents.

Published by Oliver Ditson & Co., Boston.

REDUCTION OF PRICE.

MARX'S WORK ON MUSICAL COMPOSITION.

Present Price, \$2.00. . . . Former Price \$3.00.

MASON BROTHERS

HAVE PUBLISHED A NEW EDITION OF

The Theory and Practice of Musical Composition.

By **ADOLPH BERNHARD MARX**, Mus. Doc., Director of the University of Berlin.
TRANSLATED AND EDITED BY **HERRMAN S. SARONL**

With an Appendix and Notes by **EMILIUS GIRAC**, of the Conservatory of Paris.

Crown 8vo., 571 pages, price \$2.00.

The Publishers, desirous of placing this important work within reach of those whose means forbid the purchase of the costlier edition, have issued the book at a cheaper price, still retaining the complete form. Dr. Marx holds such high rank as a writer upon the subject of Musical Composition, that it is superfluous to commend this, his great production, to any one acquainted with musical literature. It is without a rival, at once scientific and popular. The present translation embraces two books, namely:

BOOK I.—THE ELEMENTS OF MUSICAL COMPOSITION.

BOOK II.—THE ACCOMPANIMENT OF A GIVEN MELODY, WITH ESPECIAL REFERENCE TO CHORALS AND PEOPLE'S SONGS.

A Treatise on MUSICAL NOTATION, by the Translator, precedes the following:

CONTENTS:

Book I. ELEMENTS OF MUSICAL COMPOSITION.—Part 1. Compositions for Single Parts (Monophonic.) Part 2. Compositions for Two Parts, (Duophonic.) Part 3. Harmony of the Major Scale. Part 4. Freer use of Chords in our possession. Part 5. Inversion of Chords. Part 6. Harmony of the Minor Scale. Part 7. Modulation into Foreign Keys. Part 8. Displacement of Chords. Part 9. The Pass. Part 10. Treatment of more or less than Four Voices.

Book II. THE ACCOMPANIMENT OF GIVEN MELODIES.—Part 1. The Accompaniment of the Choral. Part 2. Chorals in the Ecclesiastical Keys. Part 3. The Secular National Song.

Appendix. The Figural Prelude.

Appendix and Notes to Marx's Theory, by E. Girac, of the Conservatory of Paris.

THE FESTIVAL GLEE-BOOK:

A Collection of Songs, Accompanied and Harmonized Melodies and Glee.

A NEW EDITION, REVISED AND ENLARGED.

By **GEORGE F. ROOT and WILLIAM P. BRADBURY.**

Price \$1.50.

In place of "The Haymakers," in this edition, has been substituted a variety of attractive Songs and Glee, which must increase the popularity which the book has already enjoyed.

MASON BROTHERS, Publishers,

Nos. 5 and 7, Mercer St., New-York.

Dwight's Journal of Music.

WHOLE No. 403.

BOSTON, SATURDAY, DECEMBER 24, 1859.

VOL. XVI. No. 13.

How the D— went Pleasuring.

SECOND DAY.

[The package from our friend, containing the missing second and third days of his "pleasuring," is here at last; it should have reached us some six weeks ago. The *fourth* day, despatched from Vienna some weeks later, reached us in time to be printed in our number for Dec. 10,—leaving an unaccountable gap in the story, which is now supplied.—Ed.]

"What a crazy idea!"

"What, then?"

"That of pleasure in a journey by stage or mail coach."

"Yes, according to your experience; jammed with eight other persons into a narrow coach, hung on straps, giving a boat-like motion, so that tender stomachs learn the misery of sea-sickness, without the satisfaction of being able to talk about the wonders of the sea; called at the most unseasonable hours in the morning, and deposited at night at hours equally so; started off in the morning with a cup or two of bad coffee, dried up, hard pseudo-beefsteaks, ham and eggs, or something else equally palatable, after some three or four hours of sleep,—no, being in bed—forced down your throat by the reflection that, take or leave it, you will get nothing else until you reach the dining place at Pig's Misery; or perchance started off with nothing, until you reach Skunk's Misery, where you are told, "twenty minutes for breakfast, gentlemen," which twenty minutes are spent in finding out where and what to eat—and whether there is anything to eat, and in paying the half dollar, which must come out of you, whether or no; then jolt and twist, and rumble and tumble, now deep in sand, now deeper in mud, now enjoying the variety of a piece of cobblestone 'pike, and then a strip of corduroy; bump, jump, drag, flag, hurry, scurry, worry, flurry,—meantime the piece of leather which you swallowed at starting, or at breakfast, begins to speak that dreadful word, that horror of all men of sedentary life—Dis-pep-si-a—and at the first opportunity, in very desperation, (if it is to be had) you say, necessity knows no law, not even the laws of the Tee-Total Society, and down goes that which for the time being eases the gnawings of that which you swallowed almost whole from inability to gnaw;—twelve o'clock, now; "half an hour to dine, gentlemen;" and just as you get something on your plate and begin to eat,—"Stage ready!"—your half dollar is fleeced out of you, you take your place in your prison, and there sit impatiently waiting long enough, before actually leaving, to have eaten two dinners—American dinners of 11 minutes and 45 seconds each.

No, the picture of the reality is too horrible to be drawn farther! I have been through that mill!

Had there been the slightest reason to suppose, that any such experience was within the range of possibility, the announcement of the Professor, that our second day of pleasuring was

to begin with a mail coach journey, from Freibürg to Schmiedeberg, would have been disheartening in the extreme. But as I never yet found a journey in a mail coach here other than pleasant, I only looked forward to the next morning with anticipations of a delightful ride. Why not? I knew that in Prussia, alone, are some twelve or fifteen thousand miles of post road, every rod of which is smooth, hard and free from dust as the best macadamized street in Boston; that all these roads are laid out by engineers as carefully as the railroads, that every rod of way is examined daily by the road masters, and the first hint of a rut is noted and obliterated; that the engineers learned long since that it is no further round a hat than over it; that I should have ample opportunities to eat and drink, and only what I consumed should I have to pay for, and that at no unreasonable price; that if the weather was bad I should be amply protected, if good should have ample opportunity to enjoy it; that at the precise moment given in the travelling plan I should be in this, that or the other village; that, in short, if this "Journey of a day" could only be "a picture of human life," Dr. Johnson's Obidah—not Obadiah, Mr. printer—and all other Obidahs could have nothing to complain of. We had taken our places and paid for them; numbers 7 and 8, which gave us two of the three seats in the forward coupé, the conductor having the other, and the driver having a small elevated seat in front. We had a receipt for our seats, and the king himself could not have ejected us from them for that particular journey.

A glorious morning after the heavy showers of yesterday; a capital breakfast with plenty of time to eat it; and at 8 A. M., behold us as passengers in one of the two large mail coaches, departing from Freiburg, while the two drivers played inspiring marches and popular melodies on their horns, the one playing a second to the other's airs. From the large clear panes of glass, which were inserted in three sides of our coupé, to be opened or shut as we pleased, we enjoyed the superb views of the mountain ranges in the distance, with the glorious country and the scene of our yesterday's pleasuring in the foreground. A steady uniform motion, not very rapid, yet more so than was apparent, owing to the perfection of the road way; nothing to hinder our conversation, which could go on as easily as if we were sitting on a sofa at home. I declare I see not how this continental post-coach system can be improved!

Then, too, our way took us through such a delightful country—gloriously cultivated, with no signs of poverty and want;—in fact, I can remember rides of a few hours in New England in my life, during which I have seen more marks of misery and squalid indigence than I have seen in Prussia in the last six months. This is literally true, but I hope the temperance reform has now worked a change for the better.

Throughout this little trip I have been struck

with the difference in favor of these Silesian peasants, over those of the Rhine region and some other parts of Germany, in their general neatness and cleanliness, and that of their habitations.

So, a little past noon, we were ascending the lofty ridge which separated us from the noble valley in which lie Schmiedeberg, Warmbrunn, with its hot baths, Hirschberg, and other places of local celebrity. It was the last of the ranges to be passed before reaching the "Giant Mountains," which had been all day becoming more and more distinct, putting off more and more their dim, mysterious garments of blue, and showing more and more clearly their varied forms and the vast cavities in which lay the accumulations of the snows of infinite winters.

It would be nonsense to describe these heights as in any degree emulating the Alps; they do not surpass in height our own White Mountains, nor are they more noble, varied and magnificent in form and effect; but the surroundings!—the "setting" of them is so different! So, as we, walking on ahead of the coach, came at length to the crowning point of the ridge, and looked down into the glorious valley—a basin some twenty-five or thirty miles by half that, in extent—surrounded by the huge wall of mountain, which towards Bohemia shewed no opening—all together formed one of those pictures which daguerreotype themselves upon the surface of memory in an instant and forever. The views from Mts. Holyoke or Tom, though exquisitely beautiful, dwindle greatly in comparison, although they possess one element here wanting, the Connecticut. But the mountain ranges are there comparatively insignificant.

Descent is easy, and downward we sped rapidly, stopping at the Great Linden—a vast tree—while the coachman drank his beer—then onward—into the interminable main street of Schmiedeberg.

Near the post-office, a few rods from the street, a Shooting Festival—the opening scene in "*Der Freischütz*," was going on, with all its accompanying merry making. But it was not for us, and in the course of an hour we were on our way, in our own hired vehicle, for the glorious park of Buchwald, the seat of Count Redern. Hardly were we away from the inn, when the very windows of heaven were opened and a flood descended, upon unprotected, poor, old coachy, which I venture to affirm will be to him, for all time, his own private and personal era of the Deluge. The coach was for us an ark of safety; but I will risk any reasonable wager, that he would have rejoiced, had any other than the vehicle which he drove, been the Ark of the Covenant which we had made with the livery man. Poor old chap, how he did drop—I mean after he had done staggering. He looked like a river god in human togery, driving a pair of land horses. There was no escape, nothing to do but bear it. We comforted him of course a little, when we came to Buchwald—that is, what there was left of him. Between the

gardens which surround the chateau and the main body of the park, runs the high wood, and here Count Redern keeps up an excellent inn. His park and gardens are open and unprotected, save by the good sense and taste of the people. Buchwald is a great place of resort from Schmiedeburg, and the neighboring towns and villages, as well as for tourists, and the inn is so conducted, that while the poor man with his family can venture to visit it, the wealthy stranger has no reason to complain. Owing to the rain we did not see the place in its glory. For when it ceased, and we could ramble through the avenues and paths, among the fine old trees, the beds of flowers and the rows of flowering shrubs, still the thick clouds denied us sunshine, and the place lost much of its charm. But I could see how tastefully every thing down to the fish ponds and the mimic cataracts was laid out, and on how noble a scale; and moreover how from the arbors and shaded branches, the eye could look through the openings in the trees, and rest upon the grand forms of the mountains beyond.

A few miles farther, and we were at Erdmansdorf, in the pleasant inn, called the "Schweizerhaus"—Swiss house—from its style of building—which is an appendage of the chateau and park of the king of Prussia—his favorite Silesian residence—but one which he will never see again.

I have a great dislike to anything in the way of music at meal times—a very common annoyance, however, at German inns of an evening.

Now, see what association of ideas will do! This mere mention of music at supper time, carried me back to Mayenne, in August, 1849, when I was with a party of Bonn students on the way to Frankfort-on-Maine, to the inauguration of the Goethe statue. As we took supper in the Carp inn, there were a fiddle or two, and a guitar or harp or two, playing cheap melodies, with a regular thrumming accompaniment, at the other end of the long table, and our party of students began to drum their own accompaniment, in such a ridiculous manner, as at length to put the players to flight, amid the general laughter of the guests.

Speaking of Goethe reminds me that I was in Germany at the centennial anniversary of his birth; so I am here again at that of Schiller; in 1856 I assisted, as the French say, at that of Mozart, in Berlin. Those of the death of Bach and Handel, both have found me in Germany, and the fiftieth anniversary of that of Haydn. While during my various visits have died Humboldt, Bettina von Arnim, Carl Ritter, Varnhagen von Ense, and old Metternich.

This little digression springs out of the annoyance, which the young man strumming on the piano-forte, in the room at the Swiss house, where we took our supper, caused me. But by and bye the guests had retired, and a music stand and violin made their appearance; and to my surprise our landlord tuned up, and with the young man aforesaid, began to play the Sonata, op. 30, No. 3, of Beethoven! Of course it was not great playing—not such, as when I heard David of Leipzig, and Robert Radeke play it at Mad. Zimmerman's, in Berlin—or when Vaughan and Paine played it at our Minister's last spring—but still it was enjoyable, and then to our American notions, it was so odd that an innkeeper should be the violinist. Then his intense enjoyment of the music—his full appreciation of its beauty—his evident playing out of pure love to it—all com-

bined to render it as delightful as it was an unexpected entertainment. After the sonata they turned to arrangements of Haydn's and Mozart's symphonies for piano-forte and violin, and long after I was in bed, their music mingled with and gave color to my dreams. A foolish habit of getting interested in all sorts of people, has grown upon me of late years, and, before we left next morning, the young pianist had opened his heart to me. Music is his passion. He lives at some distance from Erdmansdorf, and fills some kind of post, perhaps as tutor, I forget what—on a small domain. His piano-forte playing he has had to pick up himself, there being no instructors in his neighborhood. When he can get—not often—a day or two to himself, he comes hither and is the guest of the landlord of the "Schweizerhaus"—and the two have then—their musical carnival! He has never heard an opera, an oratorio, nor a symphony in his life! If I understand him rightly—he never heard a full orchestra! It was positively painful to all the workings of his feelings, as I answered his thousand and one questions as to music in Berlin and Breslau, and the thought would not down, that he was deprived of all this for the want "of so much trash as may be grasped thus."

The notion seems to prevail in other lands, that one has only to cross the German boundary, to hear everywhere and at all times music of the highest forms. Is not Germany the land of music? Cannot all Germans sing and play upon instruments? Will not every Teuton go without his dinner rather than his symphony? You would think so, to read the nonsense that folks write about music in Germany. Let me fly off in a tangent here for a moment, and explain one thing, viz., how it is that often in little out of the way places, one can hear a very decent quartet, and generally find some one who can play a sonata of Beethoven respectably. Among the higher and "upper middle" classes, instruction in some one of the arts is considered almost a necessary accomplishment—at all events almost every boy in the gymnasias, if he has a taste and talent for drawing or music, has it developed. In the university, if he has much taste he continues his study and practice, and when in the universities of the large cities, where most students continue to pass one or two terms, he makes it a point, if musical, to hear much good music—especially in Berlin, where Liebig's concerts afford the students a school, in which to study the highest orchestral music.

Again, no one expects to be in a position to earn so much in any profession, law, medicine, theology, or teaching, as will enable him to marry, before the age of thirty or thirty-five, and when he enters upon his career he has for years abundance of leisure and precious little money. Now music forms his resource—and many a one of this class, who has come to America, finds himself, to his surprise, fully competent to become a popular and successful music teacher. This by the way. Well. At length our young man has passed through all his various, searching examinations, and is on the list of persons to be appointed by Government, (or with the consent of Government in some cases,) to the small offices, in the little towns and villages. Everything, you must know, goes out from the various ministries, in some way or other. Take the small town of Golgotha for instance—the place of a skull—where

one skull is to be established to do the baptisms, the marriages, the burials and the confirmations at so much per head; another skull to dispense small justice; another to take care of the postal affairs; another to keep the apothecary's shop; another to look after the health of the people, and still another to be schoolmaster. Now all these skulls, if not exactly appointed to these places by the ministry, are controlled by it, and as a rule each has undergone examinations, which has compelled him to spend years of study in other and larger places. The pastor, physician and justice, have had a regular university education, and if musical, have (ten to one on it,) learned the piano-forte, violin or violoncello.

You must know moreover that the dullest, most monotonous places on earth, are the little retired German towns. When therefore in answer to advertisements in the newspapers, out of the numerous candidates, who have appeared, appointments have been made to the various places above specified, you find half a dozen men from various parts of the country brought into the same neighborhood. They find few, oftentimes no other educated people in the place, unless perchance the family of the "Gutsheitzer"—owner of the domain—happens to reside on the "paternal acres" whither they may occasionally be invited.

Here it is, that forced to look to themselves for amusement, they form then a little musical club. The pastor perhaps plays the cello; the schoolmaster being also against the piano-forte; the *post-Sekretair* is great on the violin; the young justice learns the viola, and the doctor, being a genius, takes any instrument that may be wanting, from the second violin to the horn or trumpet—playing them all equally—ill.

Sometimes you will find a Golgotha, where these personages are mostly advanced in years. Their faces show proofs that in years long gone by they were of the mildest "rennionists" in their universities—but who could dream it to see them now! The entire system of conducting the public affairs of the towns and villages is one of such mere routine—the constant theme of fun for the "Fliegende Blätter"—the Munich Punch—that our wild students are now the steadiest and most humdrum of philistines. They talk it is true of the days when they were men of prowess, and could use the rapier with skill, but with an air, as if astonished, that they are the same persons. They still keep up their musical meetings, and you will hear the quartets of forty years ago, played with a vigor that leaves—everything to be desired. Their children are taught music, and bring back with them from school and college, a knowledge of new men and new music—especially of fantasias upon popular operatic themes—anything which is in contrast to the favorite pieces of their fathers. And so good bye to Golgotha—by which I do not mean Saxe-Coburg-Gotha.

The performance of mine host and his visitor also sent my thoughts rambling in another direction—I will not follow them far. But as I heard them playing the symphonies of Haydn and Mozart with such ardor and enjoyment, in the mere outline afforded by a violin and piano-forte arrangement, it awakened the reflection, what an inherent vitality, what a richness in pure musical idea, must that music have, which, thus reduced to its lowest terms, is still so fascinating, so invigorating, so enjoyable. While looking at some of

Turner's paintings in London last year, which to my untutored eyes, were little more than dashes of brilliant color, out of which the imagination could hardly draw anything like the outline of a picture, the query came up, suppose these works to be engraved—would there be anything in it but a little light and shadow? Can such in reality be considered great pictures? Would not the attempt to engrave them prove an absolute poverty in anything but coloring, gorgeous beyond comparison? Is there not something higher and grander in the pictorial art than mere coloring? It seems to me that piano-forte and violin arrangements of orchestral works, are some such test of their excellence, as engravings are that of paintings; and if a symphony or overture in this form fails to attract and interest, it must be wanting in certain characteristics, the place of which no amount of brilliancy of instrumental coloring can adequately supply.

And thus, very didactically endeth, the second day of pleasuring. A. W. T.

(No. 3 next week.)

(For the Philadelphia Evening Bulletin.)

The Proscenium Papers.

No. I.

ANTI-VERDI-ISM.

Seated in the balcony of our noble Academy the other evening, when the *Huguenots* were being butchered in a two-fold sense, there advanced to tender his respects to Mrs. Owlett Blink, Miss Calliope Blink, and to myself, who have chaparoned these accomplished females during several seasons, Dr. Karper, President and Conductor of the *Arbeiter Fiedel Verein*. Even a casual observer of men, in scanning the spacious forehead, searching grey eyes, and semi-shabby attire of the Doctor, would rightly mark him for a disciple of Kant and Hegel, for an enthusiast, with the whole of *Wilhelm Meister* upon the tip of his tongue; and, musically, as a one-sided analyzer of abstruse classical composition.

When Miss Calliope, between the acts, propounded the following query—"How do you like Meyerbeer, Dr?"—the rationalist responded:

"See, now, Miss, Giacomo Meyerbeer is the lowest upon the catalogue of those whom I entertain or endure for a moment. De line must be drawn somewhere. From Beethoven to Meyerbeer inclusif, is found de veritable *cultus*, de school of reflection, of profundity,—de school which alone exercise de highest faculties. Under Meyerbeer, nothing but de most sickening sentimentality, de awaying of de human heart mitout *erhauung*. What you call de last term in English? (I relieved him by offering the word *edification*.)"

"What of Verdi, Dr?" quoth the maternal Blink, playfully tipping his watch-guard with her sandal-wood fan.

That query proved the fuse which exploded the hidden magazine. The learned Doctor was well nigh a monomaniac in his bitter antipathy toward Giuseppe Verdi—and, little heeding the presence of Mrs. Owlett Blink, who rates the composer of *Traviata* her bean ideal, and of Miss Calliope, who vows the *Gran Dio* the most thrilling morceau of the entire lyric repertoire, he commenced belching forth a crashing array of disparaging epithets against the *maestro*. Not content therewith, he mumbled satirical imitations of Verdi-an orchestration in unmeaning tones akin to the following:—

"Hum, tumtum—hum, tumtum—hum, tumtum," designing the first sound of each couplet to represent the invariable single-note hack of the contra-bass, and the latter for the never-failing common chord in the treble.

"I like him?" sneered he—"yes, madam, I like him *super lezum*,"—over de left, as de American plebs have it! I like him!—de destroying angel of all sound taste, de plagiarist, trash-breeding, unlearned *windbeutel*, de sentimentalist, who court de popularity of de hand-organs at de sacrifice of intellect. 'Hum, tumtum, Hum, tumtum, Hum, tum, tum!' Where you find *genie* in that?"

And herewith the prejudiced champion of the classical schools bowed dubiously,—as though the Blinks had been lowered many degrees in his estimation scale, because they seemed annoyed with his wholesale anti-Verdi-vituperations—and regained the

lobby, joined Herr Geiger, the distinguished viola player, with whom he soon engaged in a profound dissertation upon Schumann's famous quintet.

When he had departed, Miss Calliope Blink remarked to me—

"I envy neither the head nor the soul of the individual who ignores Verdi. No man is more worshipped by the million than this same author of the *Trovatore*, and a man's greatness should ever be rated in proportion to the quota of applause and favor which is accorded to his efforts."

"Not exactly," quoth I, "for that would be to argue the author of the 'Old Folks at Home' into a higher scale of greatness than Beethoven. With your permission, allow me to tender a few remarks *apropos* to the subject."

Seeing, however, that the third act of the opera was about to commence, I reserved my opinions, until *Ratou* had leapt through the side window, and Valentine fallen as flat as a steaming griddle-cake upon the boards, when, encouraged by Miss Calliope's seeming eagerness to hear my views, I resumed:

"That man, Dr. Karper," said I, "is a type of a class of bigoted zealots, who would shrink from acknowledging aught of the beautiful in a rose-garden, because, forsooth, their tastes lead them to prefer grand mountain scenery. Do you take? Eh bien! This delver into the abstruse harmony depths of a Beethoven or Handel; this bookworm who wears out his very vitality with profound contrapuntal effects and with ceaseless strivings after ingenious mathematico-musical formulas, sneers at the wiser Art-philosopher, who, while he accords due attention to these, simultaneously regales himself, recreatively, with the out-gushings of a more genial and less exacting muse. Mark the result! While the former grows prejudiced, rigid, hypercritical, ignoring all that which fails to reach a certain self-established standard, thus searing his sympathies, and deadening the natural play of his finer feelings, the latter, while acquiring a suitable knowledge of the theory to render his appreciation comprehensive, glows with the warmth of a melodic enjoyment, which humanizes his passions, socializes his thoughts, and genializes his temper. Without desiring to abate one iota from the importance and merit of classical music, (and you might be proud to be an adept therein), it seems to me that a one-sided tending to that must eventually constitute its devotee a musical bigot; and *vice versa*, I maintain that the sole cultivation of the languishing Italian school cannot fail to engender a morbid sentimentality, alike vitiating to the taste and a bar to refined appreciation. What you want, Miss, is a suitable admixture of both in your musical culture, just as an appropriate variety of substantials and delicacies is important to the proper development of the *physique* and the elasticity of the mental faculties."

"And now, with regard to the Verdi question more particularly. Have you ever observed, Mrs. Blink, or you, Miss Calliope, the rancor wherewith these classic devotees pursue this *maestro*? Your acquaintance, Dr. Karper, let me assure you, is a mild lamb, when compared to some of the lions who roar fiercely at him, in the lobbies of this Art palace. And yet, allow me to state my conviction that, had fate cast Giuseppe Verdi into Vienna, Berlin, or Dresden, those cradles of classical composition, his career would have been equally brilliant in that school, as it confessedly is in his own. There are multitudinous traces of genius throughout his works to furnish ample ground for this belief. Who can analyze carefully the imposing finale to the second act of his much abused *Traviata*, the *Somno Carlo*, or the *Bella Figlia* Quartet in *Rigoletto*, without recognizing in the superb dramatic conception, rhythmic grace, mosaic combination, and lastly in the pathetic blending of voices and movements expressing diverse emotions, without recognizing therein an exalted genius—a genius capable of bearing off laurel wreaths in any school, amid whose influences it might chance to be nurtured? Verdi has had his powers developed within a national style, in a school where outgushing melody and warm sentiment constitute the chief characteristics; and true to his training, to his birth, and to those for whose pleasure and instruction he most directly invokes his muse, he writes as an Italian should compose for his countrymen. If the outside world does not chance to admire the style, is that a reason or a palliation for decrying the man *in toto*? Your Dr. Karper ignores from prejudice, and damns without doing his victim the justice of a trial."

Here Mrs. Owlett Blink stemmed the torrent of my eloquence, by pointing to the gathering of the orchestra for the last act of the opera. And when the *Huguenots* had been finally and effectually extinguished I concluded my remarks, as we lolled homeward in the family chariot of the Blinks.

"That Verdi," I concluded, "has written divers flippant, tasteless, unsatisfactory morceaux, I, for

one, cannot deny; but this proves nothing worse against him than that he occasionally aims premeditatedly at street-whistle and barrel-organ effects; or, it may augur that the *maestro*, like many others before him, has his strong and weak moments of imagination and thought. To close the subject—it only requires a spirit of generous toleration, a proper recognition of the merit of each school, and a fair knowledge of theory for the sake of a comprehensive appreciation, to afford to the devotee the full measure of enjoyment from musical culture, and to prove to him how the art divine sways his feelings and appeals to his senses with a power tenfold greater than that of language."

Here Mrs. Blink, finding that I had concluded at last, reminded me at parting of my duty to attend herself and daughter again on the following night, and thanked me cordially for my agreeable "*conversazione*" as she elegantly expressed it. I took my departure, with a smiling vaunt that I had just thrown off these little, trifling, weak observations by way of demonstrating what I might do if I were to set my mind fully to the task.

B. NATURAL.

American Singers in Paris.

A Philadelphia paper has the following:

Not many weeks ago, there were gathered one evening, in the magnificent saloon of the Hotel de Louvre, in Paris, a brilliant assembly of Americans and Frenchmen, to listen to a musical treat by two of our fair countrywomen—one of them, an Albany lady, Miss Isabella Hinkley, who has been perfecting herself in music for the last two years, in Florence. Miss Hinkley is the daughter of Dr. Hinkley, of Albany, N. Y. The other lady hails from Boston, and is well known to our musical world as Miss Virginia Whiting, now M^{me} Lorini, having married the celebrated tenor of that name, recently engaged at the Musical Academy of New York. The programme, a copy of which is before us, was very rich. A correspondent (for a copy of whose letter we are indebted to a friend, in this city,) says:

Miss Hinkley has a rich, flexible, and powerful voice, and it has been highly cultivated. She performed her part with ease, and without fault, and showed her power by giving for her first essay, that difficult cavatina from "*Semiramide*" (Bel raggio) which is considered a difficult piece of music, and only attempted by leading artistes. There is no doubt that Miss Hinkley will take rank among the first of *prima donnas*, after she has had opportunity to obtain upon the stage, that ease and grace which is only obtained by long study and practice. She has the voice, and will without doubt by her perseverance become an actress. Her figure is good, and her face in singing, lights up with an expression of inspiration, very pleasing in concert, and very effective in opera. Our American friends should be proud of her, and give her a warm welcome when she returns among them.

Madam Lorini is the possessor of a voice of no ordinary power. She has been singing in Italy and other parts of Europe as "*prima donna*" for several years, and has now obtained all the ease and grace of a finished artiste. Her singing was universally admired, and her rendering of the cavatina from *Traviata* (*Ah! forse e lui*) drew down loud applause; this is Piccolomini's "crack piece," and there were many present who declared they had never heard the great artiste sing as well. Lorini is earning a European reputation, and when she returns to the United States, deserves a welcome as a champion of American talent, such as has never yet been accorded to any native artiste, and only awarded to those of foreign birth. She leaves to-morrow for an engagement at Venice, and returns to Paris in December for an engagement at the Italiens.

Musical Intelligence.

PHILADELPHIA.—"The Huguenots" drew a good house last evening, but it went off tamely. The audience was very chary of applause, and seemed to be chilled with more than the proverbial coldness of Philadelphians. The remembrance of Formes and Poinset eclipsed the performance of Junca and Gazzaniga. In the famous solo of the first set, the voice of Signor Junca was quite drowned by the orchestra, and Madame Gazzaniga is more deficient than ever in execution and flexibility of voice. Her great tragic intensity, however, is still matchless, and some of her declamation last evening was magnificent. The duet in the third act was a great success, both for her and Signor Stigelli, and excited quite a *furore*. The splendid method and fine acting of this tenor begin to meet with their proper recognition. Mad-

ame Colson was dressed richly, but as her head-dress very much resembled the covering worn by Mrs. Caudle, as seen in *Punch*, it was not altogether becoming. She sang sweetly, but did not seem in very good voice.

Signor Weinlich was satisfactory in every respect, but Amodio was dreadfully careless. The introduction of horses on the stage, though required by the libretto, always leads to confusion, and would turn the most classic of dramas into a farce. Those whose tastes are equine, can gratify them at Dan Rice's.

By way of offset to this fault-finding, we can speak of the orchestra in the highest terms. Carl Bergman has no superior as a leader, and the instrumentation last evening was most admirable.—*Evening Journal*, Dec. 13.

Rigoletto has never been so well played in Philadelphia as it was last night at the Academy of Music. The leading character, that of *Rigoletto*, the jester, was in the hands of Signor Ferri, who showed himself to be not only a fine singer, but an actor of great force and intelligence. As presented last evening, it is one of the most interesting and original male characters on the operatic stage. Mme. Colson's *Gilda* was a first-rate personation in all respects, and the same may be said of Signor Stigelli's *Duke*. Mme. Strakosch's voice is scarcely powerful enough to be heard against three such voices, and therefore the very original and beautiful quartet in the last act lost some of its effect. Nevertheless it was warmly encored, as were several other pieces in the opera.—*Bulletin*, Dec. 14.

The audience last evening was an immense one. The opera was *La Sonnambula*, which is so old and well known that it usually fails to half fill the house. Miss Adolina Patti, however, being announced as *Amina*, every spot was filled to hear her. Her success in it was equal to that in *Lucia*, and the public were never more enthusiastic. Her singing was excellent throughout; but in the first act, especially in the air *Sorra il sen*, it was delicious. In the duos with *Elvino* she had to contend with usually boisterous and explosive singing from Signor Brignoli, who seemed bent on making an impression by mere noise. The audience were more surprised than pleased with this style of performance on the part of their old favorite. Miss Patti, in the rondo finale of the opera, sang the music in the original key, without transposition, taking a high E flat without difficulty, and astonishing her hearers by brilliant staccato passages and roulades that would be impossible for much more experienced singers. She was called out repeatedly and honored with numerous bouquets. Signor Amodio performed the part of Count Rodolfo very well.—*Dec. 15*.

CHICAGO, ILL.—A complimentary concert to the Great Western Band, was given at Metropolitan Hall, Dec. 9, the Mendelssohn Society and Miss E. Garthe assisting. The *Tribune* complains that the programme was too good for the majority of the public; no doubt so; but it is only by persevering in giving good music—that is, music which does not wear out, but grows better and better with frequent hearing, that the taste of the public can be raised or kept from sinking. Here is the programme:

1. Overture, (The first time in this city,).....Wagner Orchestra.
2. Scene and Air.....Beethoven Miss E. Garthe.
3. Notturmo, from Shakespeare's "Midsummer Night's Dream,".....Mendelssohn. Orchestra.
4. 42nd Psalm.....Mendelssohn. Mendelssohn Society.
1. Chorus. As the Hart Pants.
2. Air. (Soprano Solo:) For my soul thirsteth,
3. Recit: My tears have been my meat,
4. Chorus: For I had gone forth most gladly. Why, my soul art thou so vexed.
5. Solo: God, within me is my soul cast down,
6. Solo and Chorus: The Lord hath commanded.
7. Chorus: Trust thou in God.
5. 9th Symphony.....Mozart. Orchestra.
- First movement, *Allegro*. Second, *Adagio*. Third, *Minuetto*. Fourth, *Presto*.
6. Farewell to the Forest, Male Chorus with Horn Accompaniment.....Mendelssohn By the gentlemen of the Mendelssohn Society.
7. Fantasia for the violin, composed and performed by....H. DeClorue.
8. Soldier's Prayer and Chorus, from *L'Etoile du Nord*....Meyerbeer. Orchestra.

BROOKLYN, N. Y.—If the new Plymouth Church should prove a failure, the Brooklyn Academy of Music will not. There will be an Opera House, whether there be a Brooklyn opera or not. The money for that great undertaking has been all secured, the lots purchased, the plans made, and the foundations for the building already laid. A short distance above the site of the great church, on the same side of the street in Montague place, near Court street, the Academy of Music is now in process of construction on a scale of startling grandeur. It has a frontage on Montague place of 250 feet, exceeding the Academy in Fourteenth street by 35 feet; but as part of this will be appropriated to a small concert room, the auditorium of the Opera House will be something less than that of the New York Academy.

The Committee having the affair in charge, instead of advertising for plans, very sensibly employed an architect, in whom they had confidence, and empowered him to furnish the plans according to their requirements. The individual chosen was Mr. Theodore Eidlitz, who made the designs for those remarkable buildings, the banking-houses of the American Exchange Bank on Broadway and the Continental Bank on Nassau street. Mr. Eidlitz has a fondness for the ponderous and romantic style of architecture, and, instead of making the Brooklyn Opera House of that light and riant style which should be, in some measure, indicative of the purposes to which the building is to be put, he has chosen an ecclesiastical style, better for a theological seminary or a nunnery than a place of amusement. There is nothing about it in harmony with the lyrical nature of the entertainments which are to be given within its walls. The materials of which the building is to be constructed—dark red brick, with dressings of olive-colored stone—will tend to its gloomy and ponderous appearance. The Academy will present the appearance of a congeries of buildings, rather than one entire structure, as it is broken up into four compartments, with an extension of 25 feet to be appropriated for a green-room and dressing-rooms. The entire structure will be 250 feet by 92 feet. The small music hall, or concert room, will take 40 feet, leaving 210 feet for the auditorium, stage, and lobbies; but the plan is so arranged that the entire extent of the building can be thrown into one grand hall where there is occasion for it. The stage will be 76 feet deep and 88 feet in width; the proscenium is 42 feet in width, and the same high; there will be two galleries and a parquet with seats for 2,000 persons. The form of the auditorium is not of the conventional horse-shoe pattern, but of a balloon shape. The interior decorations are in keeping with the heavy ecclesiastical character of the exterior, of a decidedly gothic tendency, the most unsuitable that could be designed for such a purpose. The architect probably has kept in view the fact that, as Brooklyn is a city of churches, even its places of amusement ought to be expressive of solemn and serious ideas. But the design may be easily altered in this respect.

The estimated cost of the Brooklyn Opera House is \$180,000, and is to be completed by September next.—*N. Y. Tribune*, Dec. 17.

NEW ORLEANS. (Week ending Dec. 10.)—The new Opera has been fairly inaugurated, at the corner of Bourbon and Toulouse streets. Mr. Boudousquie has shown us all the resources of his troupe, as far as *personnel* is concerned, and, in the presentation of several standard operas, has given us an opportunity of gauging their ability, and settling their status. Our current notices of the performances have shown what, in our opinion, is the measure of both. We certainly have never had a company superior to it, as a whole, in this city; and, from a pretty long course of observation and experience, we may say, in this country. The management has yet, however, to open his capacious and extensive repertoire, and to present his forces to us in pieces not familiar to us. One of the earliest of these will be the "Marta" of Flotow, in which St. Urbain cannot but be bewitching.

At the Orleans, M. Philippe has continued to maintain his popularity as one of the best tenors we have ever had on our lyric boards. He has, certainly, a superb organ, and uses it superbly. M'me. Dalmont's *Fille du Regiment* showed her to be a most charming prima donna in opera comique, and we suppose we shall have the pleasure of hearing her in cognate rôles. M'me de la Tournerie has made her mark in the "Favorite." The ballet troupe have shared the applause of the town, during the week. They appear, it will be seen, in a new mythological ballet, by Ronzani, this evening.

The Classic Music Society have commenced the season auspiciously, with a greatly increased and improved orchestra, an extensive repertoire, and a large addition to their subscription list. Still there is

room: and when we apprise our music-loving readers that, for thirty-five dollars, they can secure five admission tickets to five concerts, yet to come, as well as to the weekly rehearsals of each concert, we think they will agree with us that so much amusement of the highest order can hardly be obtained for such a sum. The first concert was creditable to the Society, and would be to any, in what part soever, of this or any other country.—*Picayune*.

A correspondent at Rio Janeiro, writes as follows about the Opera:—The Opera is flourishing here, and the talent which the impartial *impresario* has succeeded in engaging does credit to his energy. The gauge of Signor Mirate is 16,000 millreas (about \$7,500) per month, and he has been engaged at that small (!) salary for one year. The opera house itself is a fine one—roomy, elegantly furnished, and lighted up with myriads of gas lamps. The orchestra is indeed a combination of talent of all nations, and 120 instruments are very apt to enable a director to make a splendid effort at success. The Opera is well visited, and in spite of the enormous charges—six millreas (\$3) for a parterre seat—the house is crowded every night. "Les Huguenots," "I Puritani," "Norma," and "I Martiri," were on the bills this week, and a grand oratorio is to be sung in the Church of the Holy Cross on Sunday. The Emperor Don Pedro II. is present at the Opera almost every night, and on *dit* that he pays a goodly sum every year for the sustaining of his whim, to have at least some things, such as the Opera, like European courts.

Musical Correspondence.

VIENNA, OCT. 20.—Two weeks the opera-house have remained shut, and then on a beautiful Sunday evening, July 17, the German season began.

A great loss had been suffered in the company, for the great soprano, Mad. Tietjens, was snatched from us by Mr. Lumley. There was some difficulty about the contract. Lumley failed, as the story goes, and was thus forced to abandon his opera-house in the Haymarket, London. Mlle. Tietjens feared that he would not pay her, and was moreover not at all inclined to sing anywhere and everywhere as Lumley proposed she should. So one fine morning this gentleman appeared in Vienna, and threatened to compel the lady by legal means to accompany him; to which logic she yielded. The opera-manager, Carl Eckert, might well turn pale at this news, for he will look far and wide ere he finds another so useful and reliable a singer as she. And when the news of the brilliant success which had met the attempts of Mme. Czillag at the grand opera in Paris, reached our ears, we thought that the opera-house here never would be opened; for the other first soprano was ill and not likely to sing for some time. However Eckert was luckily in Paris at the time, and managed so cleverly that Mme. Czillag refused a splendid offer in Paris, and came back to us.

And now it was seven o'clock, and we all went in to hear again "Fidelio." The overture was well played, and the curtain, going up, discovered to us Fraulein HOFFMAN, a nice small soprano, and Herr WALTER, a young tenor of great natural gifts and less musical education. They began the little funny duet—but perhaps your readers do not know the plot and character of this great opera. The scene is laid in a Spanish prison, of which Don Pizarro is governor, and Rocco jailor. Jaquino is the porter of the jail, and is in love with Marcelline, the daughter of Rocco. She again is in love with Fidelio, a seeming youth in her father's service. But Fidelio is, in reality, Leonora, the wife of Florestan, who is a Spanish nobleman. Pizarro hates Florestan because the latter has thwarted some of his evil designs in former days, and having got him, unknown to the world, into his possession, has thrown him into chains and is starving him to death by slow degrees. Rocco is his instrument in this deed, being forced to obedience. "Leonora" has, in some way, discovered that her husband is here, and has entered the service of

Rocco clothed as a man, and won his favor by her industry and faithfulness.

Here we are at the beginning of the opera. Jaquino asks, nay teases, Marcelline to marry him, but she refuses continually, and at last gets vexed with him. The music is as fresh and naïve as possible, and reminds one of Mozart's. It fits and suits the words and sense of the scene perfectly; and charmingly did Fraulein Hoffmann and her lover render it.

Then in comes Rocco and immediately afterwards Fidelio. The part of Rocco was most admirably rendered by Herr DRAXLER, one of our first basses. Both in song and in action he was just right; and his full voice rolled forth the music famously. He, as well as the first pair, were very warmly greeted by the audience, for you must not forget, that they had not been before us for three or four months, and we were glad enough to see them again. Then too the Viennese are very warm and true in their attachment to artists. But when Frau Cziilag appeared as Fidelio, there was a storm of applause to meet her, for she had won laurels since leaving us, and we rejoiced heartily at it. Besides, she is a great favorite here, and especially in this opera. In a moment the first quartet began, and as the singers, one after another fell in, we saw how fresh and full their voices were. Thus all went on well; Rocco promises Fidelio Marcelline's hand as a reward for his fidelity, at which Jaquino is much disgusted.

How characteristic is that song of Rocco's about "money and money; to keep house one must have money." Then come the guard who file in followed by Don Pizarro. Our great baritone Beck sang the part. He too is a great favorite, and was also greatly applauded on entering. He opens his letters, learns that the minister Don Fernando is coming the next day to visit the prison, and immediately resolves to kill Florestan. He gives his orders to the captains of the guard for setting a forepost to apprise him of the minister's coming, and then attempts to bribe Rocco to be his accomplice in this foul deed. Rocco refuses utterly at first, but soon is induced to dig the grave.

Then comes their stormy duet, and they disappear. Fidelio has overheard the whole conversation, and now rushes forth with "*Abcheulicher*" (Atrocity or atrocious man): thus begins the great aria. Frau Cziilag has a very powerful, tearing voice of most peculiar tone. She has studied and sung this part a great deal, and is in it wonderful. This night she was in excellent voice, and was thoroughly in the spirit of it. The aria, taken from beginning to end is a great piece of music. It begins with this horror and indignation at the intended murder, then goes to the sorrows and troubles against which she and her husband must struggle. But the sun breaks out from the clouds with the adagio "*Komm Hoffnung*" (come hope) she sings, and then we hear of her heavenly trust in the power of love. Great Heavens! how Frau Cziilag did sing that Adagio! She was glowing with fire, melting with tenderness and with exaltation at the idea. The eyes that did not fill and run over that night must have strange ears. Then comes the triumphant, victorious part of the aria, and here again she poured forth her voice till the house shook. Towards the end is a spring of two octaves (b to b) in which she usually indulges, and which has a good effect. Only the tones must be strong and clear; many a good singer cannot risk that. She left the stage amidst a storm of applause.

Then comes the chorus of the prisoner, followed by Rocco's account of his interview with Pizarro; the governor has agreed to the marriage, and much more important to Fidelio, has consented to Rocco's desire that he may take an assistant with him to dig the grave. The prisoner's return and the appearance of all the personages of the opera, Florestan excepted, close the first act.

The second act is in the dungeon of Florestan, our

best and very favorite tenor, Herr ANDER. This gentleman has a most sympathetic voice, and a really musical organization. His lungs are weak, indeed he was once given up as a singer, and was not expected to live long, but he recovered and though an invalid still, he sings most beautifully. That evening he was not in good voice, but he sang with much understanding and feeling as ever. His aria is truly beautiful, from the beginning, where he speaks of his duties as performed and of his quiet conscience, to the second part, where the vision of liberty and of his beloved wife leading him to heaven fires his brain.

Then come Rocco and Fidelio with their spades, and begin their work and their grave song, again so peculiar and characteristic. Floristan wakes from his fainting fit, into which he falls after his aria, and begs for a little water; and they give him bread and wine (rather against Rocco's better judgment), and sing their trio.

Pizarro enters, orders Fidelio to leave the dungeon and then tells Florestan who he is and for what he is come. From beginning to end Beck played and sang his part most devilishly, and his hideous character reached its climax here. Fidelio (who has hidden herself), springs between the murderer and Florestan, and defies the former. Astounded as the villain is at this act of heroism, he once more rushes on the prisoner, and is again kept back by Fidelio, who now declares herself the wife of Florestan. Electrified now as they all are by such self-sacrifice and courage, Pizarro a third time springs on his two victims (for he swears to murder both) and is only prevented from fulfilling his purpose by a pistol pointed at his breast. In that moment the trumpet of the coming minister is heard, and they all know that Pizarro's hour has struck. In a moment Jaquino appears to announce the arrival of Don Ferdinand, and Pizarro leaves the dungeon with Rocco. The scene is very well contrived and produces a great and real effect: the music rises in interest and grandeur until the end. Then comes that gushing forth of ecstasy in music, the duet between husband and wife, the one following the other, then joining and melting into perfect happiness and tenderness and this in a measure repeats itself. Here Frau Cziilag was splendid and excepting in power, Ander was equal to her. There is to me more character and more feeling in a mezzo-soprano voice than in a soprano; and the voice of Frau Cziilag is in such passages exceedingly beautiful.

The scene changes to a space before the prison-gates, the soldiers, villagers and prisoners come in and begin their great, exulting chorus. In a moment, Don Fernando, the minister, appears for the first time. This part was filled by Dr. SCHMID; he has a real bass voice of most splendid, ringing quality, which together with his talents as singer has made him a great favorite. He is a large, fine looking man, just suited to his part of deliverer, and sings his short solo, half recitative, half melody, most worthily and nobly. The text is fine, and is beautifully portrayed in the music; one can hardly conceive the part better looked or sung. Just as he finishes, Leonora and Rocco supporting Florestan, appear, and the latter claims the aid of the minister for the prisoner. What is Fernando's astonishment to find his beloved friend, supposed to be dead, in chains and thus wasted away. All is explained in a moment, and Leonore has the delight of taking the chains from her husband with her own hands. Pizarro leaves the stage under guard, and the chorus bursts forth anew. The happy pair give thanks for their deliverance, and Marcelline is much troubled at first, but soon decides to marry Jaquino, and then they all sing to express their feelings more adequately and fully. The closing scene is a splendid song of jubilee, and one must do the chorus the credit to say that they performed their part extremely well. The great overture to "*Leonore*" or "*Fidelio*"

more properly speaking, is here always played between the acts. Eckert takes his *tempi* rather quick; which habit, though it increases the difficulties of the music, certainly increases the legitimate effects of it.

This overture, if properly played, is no easy task. But the opera orchestra can play anything, if they like, and they always give this overture and indeed the whole opera with great care and precision, and with a fire unsurpassed and perhaps unequalled. The [triumphant march of the victorious party towards the end is truly glorious. And thus our season opened. J. L.

CINCINNATI, DEC. 12. — We are not having quite such a good musical year in Cincinnati as we could desire to have had. Year before last we boasted of the *Paulus* twice, and the Symphonies of Beethoven, First, Second and Fifth, *Eroica*, *Pastorale*, each several times. This year we have had no orchestral Concerts, but our steadfast old Cecilia-Verein still holds on, and has given us *Elijah*, and on the evening of our glorious Schiller Fest, *Romberg's Music to the Bell*.

Perhaps the most interesting to our citizens has been Mrs. VARIAN-JAMES' debut in this her own city, in concert and opera. What Biscaccianti is to Massachusetts, that Mrs. Varian-James is to Ohio; anxious and friendly eyes are following her successes. Our conviction is that this lady is in every way adapted to the opera. She made her debut here this fall in *Rigoletto* as Gilda, and though all the circumstances were unfavorable she gave unmistakable indications of histrionic talent, and a flexible, clear voice. We have never heard a person who could sing a gay, bright piece, especially if sparkling with curt prestos, better than Mrs. Varian-James. Last night at a private complimentary concert given to her by her friends, at which we had also some fine Harp music, she sang *La Prigioniera d' Edinburga*, by T. Ricci, an arietta from *Mercadante* (Eleonora), and a Napolitana song with great elegance, and with notes which played like a fountain of crystals. C.

AURORA, ILL., DEC. 10. — Perhaps some of your readers may like to know something of a music-teacher's life "out West." For the edification of such I subjoin a memorandum of a week's work of a music-teacher in regular standing.

Monday. Take the cars at 10 o'clock, and go to B., thirteen miles, ten by railroad and three by stage. In P. M. give private lessons from 2 to 4 on Melodeon. Eve, singing class, numbering seventy-five. They will sing the cantata "Daniel" at close of the course as a concert.

Tuesday. 9 to 10 A. M. singing lesson to public school. P. M., two private lessons. Eve., singing class at C, (three miles from B) numbering fifty. The weekly singing school is an event to the most of them and the enthusiasm is proportionately great.

Wednesday. One private lesson. Eve., singing class, numbering seventy, at D, (five miles from C.) The enthusiasm is good, and they will sing "Esther," by Bradbury, at the close of the course.

Thursday. Take the cars at 3 A. M., and go to E, 17 miles from D, (we came back to D after singing school last eve,) and give private lessons on pianoforte all day, say ten lessons. Return to A. in eve on the cars. This eve, for a wonder, we have to ourself, and luxuriate in going to bed at 8 P. M.

Friday. Give four private lessons on piano. At 1 P. M., lesson in public school, one hour. Eve, choir meeting; this is a Catholic choir, and sings Mozart's Masses and such like. This evening is a pleasure.

Saturday. Take the cars at 7 A. M., go to E seven miles, and walk to F, three miles further on. Give six piano lessons, walk back to E, give four lessons, return to A, and sing at choir rehearsal (Baptist) from 7 1-2 to 8 1-2. At 8 1-2 go to Catho-

lic choir, and return home at 11 P. M., thoroughly tired both in mind and body. You retire to rest with comfortable consciousness of being able to sleep until 8 or 9 o'clock the next morning.

Sunday. At 10 1-2 A. M. go to Baptist church and play and conduct singing for first two hymns, which being got along with, must be at Catholic Mass at 11 A. M. This lasts until 1 o'clock, and then hurrah for freedom until 4 o'clock, when Vespers require our attention. This is soon over, and we are free again until 5 1-2 P. M., when the evening service at Baptist must be attended. Finally, at 9 o'clock, P. M., your week's work may be summed up at 28 private lessons, three singing classes, two public school lessons, three choir meetings and four services on Sunday. Sometimes this routine is varied by an application to conduct a three days' session of some county musical association, when we delight in the best of Psalmody, Anthems, and choruses from Mozart and Handel.

"What works do we use?"

Why, for singing classes on Monday and Tuesday eve, the "Shawm"; Wednesday eve, the "Jubilee"; in the public schools, "Mason's Normal Singer"; for the Melodeon, "Zundel's Method"; for the piano forte, "Richardson's New Method," which we like much; for advanced pupils, anything from Grobe to Beethoven.

"Does it pay?"

"Well, pretty well; here is the tariff. Private lessons, 50 cents each; public schools, \$1.00 each; singing classes, for 12 lessons, \$1.00 per scholar. Conventions anywhere from \$25 to \$100 for three days. The first sum is about the customary price to a local conductor. Choirs, \$700 per annum, each.

"Is there much musical taste there?"

Well, yes; pretty good, at least for the country which is so new. We have some fine musicians in the West.

A good knowledge of music, geniality, good humor, knowledge of human nature and "soft sawder," and untiring energy are essential to succeed here, and with them one may do well, as the above (which is the actual week's work of the writer,) will show.

DR. FREISCHUTZ.

LISBON, ILL. — The Kendall Co. Musical Union held their third meeting here, commencing Dec. 6, and continuing three days, under the direction of Mr. W. S. B. Mathews, of Aurora. At the concert on Thursday, the Union sang choruses from "Messiah," Mozart's "Gloria" from the 12th Mass, and a part of Root's cantata "Daniel." The Union will meet at Oswego, Jan. 3.

S.

CHICAGO, Dec. 12. — The Benefit Concert of the Great Western Band on the 9th of December, calls for a short notice in your valuable paper, as it was the first concert in which our "home talent" dared to present a miscellaneous programme of entirely first class music. Here it is:

PART I.

1. Overture, Tannhäuser.....Wagner.
2. Per pietà, Aria.....Beethoven.
3. Notturmo, Midsummer Night's Dream.....Mendelssohn.
4. 42d Psalm.....Mendelssohn.

PART II.

1. 9th Symphony.....Mozart.
2. Farewell to the forest. Male chorus with horn accompaniment.....Mendelssohn.
3. Fantasia for the violin.....Mendelssohn.
4. Soldier's chorus from *Motile du Nord*.....Meyerbeer.

The orchestra numbered thirty musicians, and performed throughout well. The Mendelssohn Society, which last year confined itself to male choruses, have for this winter invited ladies also, and number now some fifty singers. They sung Mendelssohn's 42d Psalm exceedingly well, the solos being taken by Mrs. KITCHELL, a member of the Society. Light and shade was well preserved; the fugue too went in excellent time without being hurried, as is usually

the case, and the orchestra sustained the choruses and solos in a musician-like manner. The gentleman gave us a taste of their last year's practice, by the performance of Mendelssohn's "Farewell to the forest," which went with a precision that spoke well for their training. It was received with hearty applause by the audience. Some of our city papers found it indeed necessary to "pitch into" such an attempt at a classical concert, and "musical suggestions" on the one hand, and respectful silence on the other were the consequence, but we are glad to know, that the members of chorus and orchestra are willing rather to give concerts "few and far between" to audiences which will pay their expenses, and consent to be "bored by an overdose of classical music" than to cater to the public taste for the sake of a few dollars in their pockets.

We had also two opera companies here during the last week. The PARODI troupe performing at Metropolitan Hall, and the ESTCOTT troupe at M. Vickers theatre, both with good success. The Mendelssohn Society we learn, are hard at work on Mendelssohn's "Hymn of Praise." Success to them!

S. W.

Dwight's Journal of Music.

BOSTON, DEC. 24, 1859.

MUSIC IN THIS NUMBER. — Four-part Song, for Men's voices: "Student's Song, (*Das Lied vom braven Mann*), by MENDELSSOHN, from Ditson & Co.'s edition of Mendelssohn's Part-Songs, with words translated by J. O. D. Parker.

Sacred Melodies By Bach.

JOHN SIBB. BACH: *Eight Airs for an Alto Voice*, from various Cantatas and Masses; the Piano-forte arrangement by ROBERT FRANZ. (Boston, Oliver Ditson & Co.)

Having already spoken of the rare interest of this publication in general, we have now a word or two to add respecting each of the eight songs.

No. 1 is a large, rich, noble melody, full of soul and tenderness, and clothed with an almost orchestral wealth of most suggestive and select harmony, to these words (closely imitated from the German):

Well done, ye good and faithful servants,
Whom God hath called to homes above!
What earthly crown so worth possessing?
What wealth of everlasting blessing!
And all from Him whose name is Love!

We italicize *Him*, in the last line, because the music marks it so feelingly. These songs are full of such significant heart interpretations of important words.

The first thing that strikes one in this piece is the wondrous beauty and richness of the accompaniment, which preludes with the *princi palmo*, tive at some length, with great breadth of harmony, moving in double thirds so balanced that that they only enrich and do not cloy, and afterwards supporting or alternating with the voice in the most felicitous manner, so as completely to bring out all there is in the musical idea of the whole which could not sing itself out. The wide intervals make it difficult to play; but one cannot help getting enamored with it, and trying to master it, and finding real satisfaction in so trying, even if he only partially succeed. There are two or three passages in it, where you would think you were listening to a very full piano-forte arrangement of some Beethoven symphony. And there is another place, near the end of the song, where the harmony is thinned out to a mere sketch and the upper parts only are left hanging in the air and floating away with an ethereal delicacy.

But do not think, because the accompaniment is so much (thanks both to Bach and Robert Franz), that the voice part is subordinate. By no means. A more original, more beautiful, consoling, tender melody is not to be found; nor one more large and noble in its form, or more native to the voice. It goes like a warm and strengthening cordial straight to the heart.

No. 2. *Cradle Song*, from the Christmas Oratorio: "*Slumber, my darling, O sweet be thy rest! Darkness shall flee from us all with thy waking!*" &c. A strain of old German childlike piety, sung to the Christ-child. This will be the most general favorite of the eight. It is indeed a lovely tune, as fresh and innocent as childhood, and sounds as modern and as fine withal as if some spiritual Chopin had conceived it. This resemblance is sure to be felt in some of the delicate and rare modulations of the harmony. The accompaniment is built for the most part upon a drone bass which rocks up and down an octave on the same note through several chords, while the upper parts flow smoothly along with the voice part or enrich it with contrapuntal imitations. And how charming the melody! entering softly on a sustained monotone, and then dropping slumbrously down, by an unexpected modulation, upon the next; brightening into fresh enthusiastic feeling with the hopes excited by the second line: *Darkness shall flee from us all with thy waking!* The theme flows out into some fineness of ornamental passage work, very naturally and expressively, towards the end. The numerous returns of the leading thought, in this as in No. 1, are always gratifying, never tedious. Surely there never was, before or since, so exquisite a cradle song.

No. 3. Air from the mass in G minor, to Latin words: *Domine Fili unigenite! . . . Agnus Dei, qui tollis peccata mundi!* This is in a very different style; as beautiful and noble a piece of sustained, flowing Catholic church melody, as we have ever heard. It has the grace of Mozart, the richness in modulation of Beethoven or Schubert or Cherubini, and a depth of religious feeling which we doubt if one would find exceeded in Palestrina.

No. 4. Air from a Cantata, on a grave theme, couched in strong old Calvinistic words:

Mortals, trust this wondrous mercy,
Lest in sin ye surely die,
Lest ye perish utterly!
Mortal works and mortal thought
Will with God avail ye nought;
Born in sin is ev'ry creature,
Ev'ry soul is lost by nature;
Faith alone our souls can save,
And from swift perdition save!

Pretty strong this! Decidedly smacking of a creed. But Bach accepts with childlike piety the form of faith given him; the *spirit* in which it lives in him we must seek in his music. The melody here, a serious, pleading one, in E minor, is all love and unspeakable tenderness. It is a most beautiful and feeling strain, full of the tenderest concern for another's soul in danger. And with what a shuddering accent the dangers are hinted on the words "perish," "utterly," "perdition," &c! Yet how the sweet appeal of love prevails! Franz has shewn the finest skill here in the manner in which he has reproduced Bach's polyphonic harmony.

No. 5. *The Herald comes*: Recitative and Air. This we understand to be Franz's own favorite

among the airs. It is certainly the most peculiar and original, especially in its syncopated rhythmic structure, of all the regular melodies we ever met; the most elaborate and the most difficult of the lot. After a singularly effective bit of Recitative: "*The Herald comes, behold, your King appears! He calls; O linger not; arise ye now and speedily go forth; haste where the voice invites; it shows the way, it shows the light, whereby yon blissful fields of glory all shining we may see before us,*" the song theme is taken up in two repeated strains of instrumental symphony, and then the voice enters upon a long-drawn melody, whose syncopated accent and phrasing will seem very strange at first, but will continually win upon one, if it be rightly sung. The words are these:

Come, all ye repentant sinners,
Of the glorious prize be winners,
'Tis your Saviour calls and cries!
Ye, like sheep astray who wander,
Cast ye off your sinful slumber,
Heed this calling from the skies!

The musical declamation in all this is most perfect. We would give something to hear it well sung and well played in a concert room. It would be a new revelation of melody. Beethoven alone offers such wonders of modulation as occur in it. This is in every sense a great song.

No. 6. "*O man, in sin no longer languish.*" A song of terrible beauty! "*The wrath to come*" is foreshadowed in it with such wild, energetic, nervous accent, such ponderous tread of stately and unearthly harmony, and such vivid imagery, where the music almost turns single words into pictures, as one hardly expects to find outside of the finale in *Don Giovanni*. Yet the same pleading tenderness prevails in it. This is one of the least difficult of the airs to accompany.

No. 7, is a cheerful, even-going, hearty, strong didactic strain, which takes you up in the most simple, sociable manner in the world, and carries you along with it, through a pretty brisk (*Andante con moto*) and long walk, with ever deepening delight. These are the words:

A life devout and faithful,
A heart sincere and truthful,
Shines clear 'fore God and man alway.
The Christian's ways and doings,
His comings and his goings,
Should all be open as the day.

There is an old-fashioned, quaint *naïveté* in the one melodic figure which is wrought all through the accompaniment, with perpetual imitations, a happy brook-like attendant on the vocal melody. It is marvellous how much alike it is at every step, and yet how always new in interest. This too is one of the easier ones, both for singer and player, bating a few roulade passages.

No. 8. *With trembling steps, &c.* A most charmingly intricate web of harmony, in which the voice is as one of the several instrumental parts which are so curiously woven together. Difficult therefore for any singer to read at sight; for the accompaniment, instead of helping the voice by keeping the pitch in mind, is apt to bewilder, until the thing is thoroughly taken in and mastered as a whole. Yet it is an exquisite song, as truly expressive as it is artistically wonderful, and fully conveys all the "trembling" and all the Christian assurance of the words:

With trembling steps I groped in blindness,
But Jesus looked on me in kindness,
And to the Father leads me on!
When loads of sin were on me weighing,

Thy voice, my Jesus, cheered me, saying
Thy love for me enough hath done!

We look forward with much interest to the succeeding sets of Robert Franz's arrangements of airs by Bach. The next six or eight will be for a bass voice. Soprano airs and tenor airs will follow.

Concerts.

MENDELSSOHN QUINTETTE CLUB.—A fierce snow-storm thinned the audience last Tuesday night. The absent ones lost much, for not only was it an excellent programme, but everything was played uncommonly well.

1. Quartet, in E flat, op 12. Mendelssohn.
Introduction and Allegro—Canzonetta—Adagio. and
Finale, Allegro vivace.
2. First Movement from the Clarinet Concerto in G
minor. Louis Spohr.
Thomas Ryan.
3. F minor Quartet. Beethoven.
4. Adagio (God save the Emperor) with Variations,
from the Quartet No. 77. Haydn.
5. Quintet, No. 4, in G minor. Mozart.
Allegro—Minuetto—Adagio—Finale, Adagio and Al-
legro.

That Quartet by Beethoven grows upon us; yet we would fain understand it better. It is extremely interesting. That by Mendelssohn is always welcome, especially the quaint little fairy Canzonetta. Haydn's skilful exhaustion of his subject in those Variations, old story as they are, struck us with new interest,—perhaps because they were played so well. The Quintet by Mozart, his finest, was rendered to a charm, and is one of those things which we shall never weary of hearing. The clarinet piece had all the Spohr characteristics, in parts very graceful, in others not only manneristic, but weakly striving after strange effects.

ORCHESTRAL UNION.—The Music Hall "Fairs" still keep the Afternoon Concerts banished to the Tremont Temple. Last Wednesday the audience was large, and the orchestra sounded remarkably well. Here is the programme:

1. Symphony, No. 5. Mozart.
2. Waltz, Extravaganten. Strauss.
3. Overture, Siege of Corinth. Roedel.
4. Favorite Polka. Strauss.
5. Finale, Romeo and Juliette. Bellini.
6. Miserere, Trovatore. Verdi.
7. Wedding March. Mendelssohn.

That Mozart Symphony, with its stately Allegro, its beautiful Andante con moto, its lively Minuet and Finale, seemed more delightful than the first time. It is a great addition to the repertoire. The Waltz and the Rossini Overture, are both interesting of their kind, and were rendered so effectively that no one failed to listen eagerly.

These "free and easy" Concerts are doing much for the cultivation of a taste for good instrumental music. The art, or science, of rightly mingling the elements of a varied programme is not, to be sure, always understood, or one of the easiest things to practice. Here is a communication which we have received upon the subject, to which we willingly give place; but we suspect the writer attributes to Mr. ZERRAHN a responsibility which does not belong to him in the matter of the

Afternoon Programmes.

Mr. Editor.—I am sorry that Mr. Zerrahn has found it necessary to depart from the practice of giving first-rate programmes, with which he began the present season. I went ten miles last Wednesday in the face of the storm, expecting to be paid for it by hearing a really good concert. When I saw Haydn's name at the head of the list, I must own to a little

feeling of disappointment, because, although I enjoy his music very highly, I enjoy Mozart and Beethoven still more. Still I found no fault with that, and felt thankful for the opportunity of hearing Father Haydn; and here I was gratified by finding it one of the richest and most beautiful of Haydn's Symphonies. "But," I said, "surely this light symphony must be balanced by *Egmont*, or the *Zauberflöte*, or *Oberon*. No, my eye fell on a dreary waste of Strauss, Lumbye, Verdi, and Flotow. Now I am truly catholic in my tastes, and confess to a hearty enjoyment of Strauss' waltzes and operatic arrangements. But I must say that when a man wants a piece of good roast-beef, he is rather disappointed to have nothing placed before him but syllabubs and macaroons. I know that in these afternoon concerts we have a compromise [between the lovers of classical and of light music, and I should be well satisfied with two solid classic pieces—so much I think we have a right to expect. If it is necessary to cater exclusively for one taste, I think Mr. Zerrahn will find it for his interest in the long run to satisfy those who love classical music; for they are the ones whose taste does not vary with every season, and who are not prevented by a storm from going several miles—as I know others did beside myself last Wednesday—when they know there is good music to be heard.

Yours truly, A.

Musical Chit-Chat.

To-morrow will be Christmas, and the Handel and Haydn Society will, of course, celebrate it in the evening by a performance of the "*Messiah*." And how can one pass a better Christmas evening than under the inspiring sound of Handel's mighty choruses, and soul-comforting airs. The Music Hall will of course be crowded. . . . Mr. ZERRAHN means to give us the glorious Seventh Symphony, and Meyerbeer's *Pardon de Ploerme* Overture, in which is introduced the novelty of a chorus behind the scenes—a striking composition, it is said—at his next Philharmonic Concert. The time is not yet fixed.

The letter of our Vienna correspondent ought to have reached us a month ago, in the same budget with the "*Diarist*." We have to print both after more recent communications from the same writers, or else cancel them, which would be a loss to our readers.

A Bostonian in Paris, writing to the *Transcript*, says:

So much for the shoes,—now for the opera; and I only wish you and all music lovers were here this week to go with us again to the little "Theatre Lyrique," where we sat last night two hours after dinner listening to Viardot in Gluck's "*Orpheus*." It was the grandest lyric rapture I ever witnessed on the stage. The scene with the fairies, and when Orpheus peruses the faces of the crowd in the Elysian Fields, to discover his lost Eurydice, were wonderful bits of pathos. You should hear and see Viardot. She recalls Booth continually. In some of her energetic passages it was music in a white foam. She is the very opposite of your pretty, smiling sopranos, and she so pitches her enthusiasm that in the very torrent and whirlwind of her passion, the sunlight leaps through the storm as vividly as the lightning. We were enraptured with this most glorious genius. Tell John Dwight to hurry over this way before Pauline Viardot takes her voice to another sphere.

The individual so kindly telegraphed, trusts the Elysian Fields will welcome him there some day, although he may not "hurry over."

At a representation of Mozart's "*Don Giovanni*," a young coxcomb hummed so loud certain airs of the opera as to annoy all his neighbors. An amateur, who sat beside him, unable to bear it any longer, said aloud, "What a fool!" "Do you mean me?" said the troublesome fellow to him. "No, sir, I complain of Mario, who prevents my hearing you."

According to the New York *Staats Zeitung*, HEINRICH MARSCHNER, the composer, will, after all take up his residence in this country—probably in Wisconsin. He says, the sickness of his son in Europe is the only reason why he is not already in this country. He has lately been pensioned, and received the title of General Music Director. Notwithstanding all these attentions paid him, he insists upon making this country his future home.

Music Abroad.

Germany.

[From Correspondence of the London Musical World, Dec. 8.]

BERLIN, October 29.—On this day the second symphony concert of the Royal Orchestra, the chief feature of which was the lamented Spohr's D minor symphony. It was played with a wonderful amount of feeling; the recent decease of the Master inspiring each and every member of the incomparable band with more than ordinary zeal and desire for perfection.

Then the performance of Beethoven's "Dead March," by the United Garrison Band, under Herr Wieprecht's direction. This was in commemoration of the late Lord Westmoreland, to whose zeal for the "art divine" nearly all the papers have paid most flattering tribute. In art circles, at least, his memory will long be affectionately cherished. Many a struggling artist here laments the loss of a generous patron.

Sunday, 30th.—Mlle. A. Meyer gave a concert, at which she sang one of Juno's songs in Handel's neglected opera, *Semide*. I certainly never heard her to greater perfection. At Liebig's usual symphony concert, Spohr's D minor, in *memoriam*.

October 31.—Grand concert in the Sing-Akademie, conducted by the rising Radecke. This was the first of a series of four, which this popular *Lehrer* gives annually. It boasted, as usual, some novelty, this being Schumann's music to Byron's *Manfred*. The overture is remarkable for nothing but a species of exaggerated melody, which leaves the ear in a most unsatisfactory state. An intrade, on the contrary, which occurs later on, is unquestionably a work of genius, and hence of beauty. It has a most ingenious subject, and is treated in a style most masterly. Two choruses struck me particularly; one is a dashing well-worked out chorus (in, I believe, five parts), the other (Requiem) is quite opposite in character, but not less expressive nor masterly. If Schumann had but fewer romantic notions, what might he not have accomplished! The performance was, upon the whole, finely received, as most things of this mixed character (half sung, half spoken) seem to be. Herr Radecke treated us, moreover, to Beethoven's glorious G major concerto, which I need scarcely add was listened to with breathless attention, and tremendous applause at the close; forming a striking contrast to the afore-mentioned work.

Nov. 1st.—Grand rehearsal in the Sing-Akademie of Bach's Christmas oratorio, which, in a purely vocal point of view, impresses one much less favorably than the wondrous masses by the same hand.

Nov. 2d.—Usual meeting at the Sing-Akademie. A most delightful motette by the venerable Greil was sung for the first time for some years.

Nov. 3d.—Oh, for the power of divisibility! At the Opera, *Don Juan*. In the Sing-Akademie, grand symphony concert by Liebig, at which Spohr was again venerated by the performance of the *Jessonda* overture. At this concert there was a *sonata* of Beethoven, scored by the respected director, Ries; it was G major (Op. 30). Such an event must not pass without the severest censure. That the scoring in itself is masterly, cannot be denied, but, good heavens! what could induce a mortal man to take such a liberty with a god-like creation of a Beethoven? On the same evening, Herr Edouard Ganz gave a *soirée* for chamber music in the comfortable and acoustically agreeable hall of the *Englische Haus*, where I found, on my arrival, a large and fashionable audience. A trio of Weber's, for pianoforte, violin and violoncello; a sarabande and gavotte for violoncello, of S. Bach; and Beethoven's variations, Op. 44, formed the leading features in the programme. The sarabande was delightful—nay, enchanting! In the name of Fortune, why do ye Piattis, Lucases, ye Collinases and ye Aylwards, let such treasures lie buried? There is more music—hence, elevating pleasure—in this single piece, than in all the "airs with variations" that were ever written.

Friday, 4th.—Second quartet concert of Herren Laube (not Lauli as it stood in my last), Radecke, Wierstand Bruns, and a great treat it was. The programme was as follows:

♭ flat major.....Mozart.
No. 8, A major (Op. 41).....Schumann.
♭ flat major (Op. 127).....Beethoven.

A comparison between the first and the last was inevitable. Mozart loses nothing by it in my opinion. Only in fire and development of ideas has his mighty successor surpassed him. Still Beethoven's adagio is a lovely movement, the melody of which the immortal master himself has published as a soprano solo. The words begin "Es wand sein Geist,"

etc. Schumann's andante was the only movement that pleased me, and so far as I could learn, people generally. When he wrote that, his soul seemed to have been revelling in the sacred land of sweet soft melody. When he wrote the scherzo he may have had the tooth-ache. It is cross enough.

Saturday, 5th.—To-day poor Mendelssohn's lamented death was commemorated, and that most worthily. The ever thoughtful Sterne took the lead, as he always does on this particular occasion. His excellent choir delighted an audience which, for both quantity and quality is not often to be met with here. And then such a tone of darkness prevailed! All the ladies being clothed in sombre black. A bust, bedecked with laurels, stood on the *very spot* where the immortal master himself stood and directed the master-works of Bach, when he counted no more than fifteen years! Thy mutations, O Time, are indeed incomprehensible! The programme included the eight-part Psalm (104), with orchestra; Psalm 2, in eight parts, *a capella* (look after it at once, Mr. Leslie); the irresistible capriccio in B minor (superbly executed by Hans von Bülow, who thereby rose considerably in mine and everybody else's estimation), and the music to *Walpurgis Nacht*.

Sunday, 6th.—Preliminary rehearsal for the ninth symphony. At Liebig's, Beethoven's eighth symphony, and in the Royal Opera, an opera entitled, *Die Verjüngliche Wette*, by whom I know not, having forgotten to take my usual glance at the "K'rect card."

Monday, 7th.—The preparation for the Schiller Festival had a depressing influence on the musical market. The rehearsal at the Sing-Akademie, as well as that of the Bach Society, both thinly attended. Nevertheless, a new star at Kroll's establishment attracted a goodly assemblage of connoisseurs. This was a young Polish violinist, by name Lotto, who, so far as I can learn from judges who have heard him play, will soon take a splendid position in the musical firmament. His execution is said to be superb; I could not (most unfortunately) attend; his musical knowledge is extensive, his manners unassuming, and his taste sound. He played Mendelssohn's concerto with a fascinating grace and ease. After all this, see to your laurels, M. Wieniawski! Speaking of violin virtuosi, reminds one of poor Wolff, with whose mastery playing I was completely captivated last Christmas. Some ugly Zouave, fit for stratagems and spoils, has put out the fire of his artistic spirit. He was "summoned" by his Austrian government, sent off to the seat of war, and died the death of a hero at Solferino.

COLOGNE.—A literary and musical entertainment was given at the Gürzenich, on the 11th ultimo, in honor of the Schiller Festival. After an excellent prologue by Gustave Pfarrius, and the ceremony of crowning Schiller's bust, Mendelssohn's *An die Künstler* was given by the Cologne Männergesangs-Verein; Herr Ferdinand Hiller improvised an admirable accompaniment, on the pianoforte, to a recitation of the "Burgschaft," by Wolfgang Müller; Herr A. Pütz sang "Die Sehnsucht," for tenor voice and orchestra, by Andreas Romberg; and the second part consisted of the "Glocke" (by the same Romberg), under the direction of Herr Franz Weber. The solos were allotted to amateurs.

ST. PETERSBURG.—On the 3d of November, Mad. Charton-Demeur sang, before the Court, at Gatchina, the first two acts of *La Sonnambula*, and Mad. Nautier-Didde the *rondeaux* of the *Italiani in Algeri*. *Les Huguenots* is announced for the end of the month, with Mad. Lagras (Valentine) and Tamberlik (Raoul).

The papers have published the rules of the Russian Musical Society, sanctioned on the 1st May, 1859, by the Emperor. The object of this society—re-organized on the model of the Symphonic Society, which existed up to 1847—is to develop in Russia the principles of music and to spread a taste for the latter. According to paragraphs 2 and 7 of the rules of the Society, 1: ten Symphonic *Soirées* will be given every year, at which *Soirées* the members of the Society will execute the best productions of vocal and instrumental music, such as symphonies, overtures, oratorios, cantatas, &c.; and 2: the Society will also give Russian composers an opportunity of producing their own works, and, in proportion to the increase of its resources, it will distribute various rewards to such persons as shall exhibit peculiar talent, both in composition and execution, either of vocal music or of instrumental music, no matter on what instrument. The following gentlemen have been elected directors of the society: Count M. Wielhorsky, Messrs. B. Kologrivoff, A. Rubenstein, D. Kanchine, and D. Stassoff.

Special Notices.

DESCRIPTIVE LIST OF THE
LATEST MUSIC.
Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

- Thy charms my memory haunt. Ballad. Linley. 25
Rose of the Alps. " " 25
Two of Linley's latest and best.
The Ocean is my home. L. O. Emerson. 25
A pretty and spirited Song of the Sea.
Alla vita che l'arride. (To thy life.) From Verdi's "Masked Ball." 25
Volta la terra. (Lift up thine gaze.) " 25
Morro, ma prima in grazie. (I die, but first in pity. "Masked Ball." 25

Three more songs from this opera, which is studded with gems. The music to the "Masked Ball" written for the lyric stage of Italy, is light throughout, coming in point of difficulty nearest to "Traviata." The two last of the above named songs are for soprano voice, the first a sparkling, lively composition in Ron-do-form, the last a beautiful Prayer. The Song "To thy life" is for Baritone, and quite effective.

- Dreams of youth. Song. G. W. Stratton. 25

Pleasing and easy.

- Wishing. A nursery Song. F. Beeth. 25

This is nothing more than what it purports to be, a song for the nursery. The music is charming, and will find great favor with those who are acquainted with Taubert's or Kücken's children's songs.

- My heart is sad and lonely. W. R. Dempster. 50

A fair song, which ranks with the best compositions of this highly esteemed writer.

- Leaving Home. (Von meinem Bergli.) Tyroler Air. 25

Of all Tyrolean melodies this is the prettiest and best known. The German words are in the original dialect and the English version is faithful and natural.

Instrumental Music.

- Twilight Reverie. Tremolo on the melody "Di pescator ignobile," in Lucrezia Borgia. Bery. 35

This clever writer and excellent pianist, whose charming compositions are daily becoming more popular, has clothed this gem of melody in such a beautiful and brilliant garb, that it is positively delightful to play this piece. It will have a run.

- Handel's Dead March, for four hands. Rimbaud. 25

A very complete arrangement, as full and true as the piano-forte will admit.

- Gipsy Polka, for six hands. T. Bissell. 30

Very useful for teaching. The arrangement is easy.

- Autumn Polka. J. V. Flagler. 25

- Fannie Polka. R. H. Green. 10

- Mount Vernon Polka. H. von Benzon. 25

Pretty and easy.

Books.

- CONCONE'S FIFTY LESSONS in Singing for the Middle Register of the Voice, with an accompaniment for the Pianoforte. By J. Concione. Complete, Cloth Bound, \$2.00. In two parts, each 1.50

A new and complete edition of a valuable work. The Committee on Music of the Academy of Fine Arts, French Institute, reported on this book as follows: "The melody is invariably pure and chaste, and the harmony throughout ably managed. Signed by Oberubini, Bertini, Anber, Halovy and Carafala.

LOUIS COENEN.
Instructor of the Violin, Piano & Harmony.
Address, 16 Hudson Street. 302-Sm

J. C. D. PARKER,

Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

WILLIAM H. SCHULTZ
GIVES INSTRUCTION OF
The Violin, Piano and the Theory of Music.
Address at his residence 196 Harrison Avenue, or at
the Music Stores. 390

SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.

Residence, Tremont House.
Address, until October, at Messrs. Chickering & Sons'; after-
wards at either place. 37

W. S. MACKIE,
MUSIC DEALER,
ROCHESTER, N. Y.

JULIUS RICHBERG.—Instruction on the Violin;
Cultivation of the Voice; Composition, and Musical Ar-
rangement.

Address at 21 East Canton Street, or at the Music Stores.

Bernhard Baum,
Residence, No. 47 Hancock Street.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIELBLOCK,
Residence, 235 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
14-17 Temple Place.

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD
Residence No. 14 Hudson Street.

EDWIN BRUCE,
Teacher of the Piano-Forte and Singing.
Room, Bowdoin Street Church.

O. C. CLAPP & CO.

SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

HALLET, DAVIS & CO.
PIANO MAKERS
109
Washington Street,
BOSTON, MASS.

J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas
Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 367

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819)
KING STREET, CHARLSTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET. PHILADELPHIA.

J. H. MIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

PIANO STOOLS.
ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

DAVID PAINÉ,
Teacher of Piano, Organ and Harmony,
Room, basement of First Church, Chauncy St. 3a

JOHN W. TUFTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY.
Address at residence, 19 Temple Pl., or at Ditson & Co's store

M. ZERDACHLY,
THE PIANIST, respectfully announces that he is forming a
Class for Ladies, and will give instruction in the Theory of
Music, including the study of Harmony, of Forms, and the
Art of Composition. Scholars preparing for Teaching and
Playing in public, will also be received. Address at Messrs.
Chickering & Sons', or at Oliver Ditson & Co's. 304

MRS. ROSA DE RIBAS is now prepared to resume her
Instructions on the Pianoforte and in Singing. Resi-
dence, No. 2 Dearborn Street, Roxbury. Communications
received through Messrs. Russell and Tolman, 291 Washington
Street. 302-Sm



THE
BEST
PIANOS,
ARE MANUFACTURED

BY
CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,

Over all Competitors in the United States.

WASHINGTON STREET,
BOSTON.

JOHN CHURCH, Jr.
Music Publisher and Dealer,

Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS.

And every variety of Musical Instruments and
Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders
from SEMINARIES, DEALERS and TEACHERS. A new and Com-
plete Catalogue furnished on application. The publications of
all Music Houses in the United States furnished at the lowest
prices. 374

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession
that he has REMOVED his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel.
and solicits a continuation of the liberal patronage he has re-
ceived during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.

Strings of the best quality, and every requisite for the Harp.
J. F. Browne would call attention to his large and choice
collection of HARP MUSIC, both foreign and own pub-
lications. Just Published, "40 Studies" in four Numbers,
forming, with the "FIRST SIX WEEKS," a complete general
course of instruction for the Harp. 371

PIANOS & MELODEONS TO LET
AT VERY LOW PRICES.

\$8 TO \$12 PER QUARTER,

with no charge for rent, if purchased within one year.

Oliver Ditson & Co. 277 Washington St. Boston.

PIANO MUSIC FOR PARLOR DANCES.

A Choice Book for Winter Evenings.

The Home Circle.—A coll. of Marches, Waltzes, Polkas,
Schottisches, Redows, Quadrilles, Contra Dances, &c. Ar-
ranged for the Piano-Forte, and comprising the most popular
Dance Music. Price only \$1.50; in cloth, \$2. Sent by mail.
Published by Oliver Ditson & Co., Boston.

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of O. F. MARTIN'S CELEBRATED
GUITARS, American, French, and German PIANO-FORTES.

7 Brass Instruments, Clarionets, Flutes, &c. for Bands,
made to order, and warranted. **BUSBONS' CELEBRATED**
FLUTINAS and **ACCORDIONS** constantly on hand. **IN-**
STRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Sax-
horn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis.
Orders by Mail, with the money inclosed, will be promptly
attended to. 316

NOW READY:

THE
ELEVENTH VOLUME
OF
DITSON'S EDITION

STANDARD OPERAS,
LA TRAVIATA,

(THE ESTRAY.)

BY **VERDI.**

ITALIAN AND ENGLISH TEXT.

RENDERED INTO ENGLISH BY T. T. BARKER.

Issued uniform in style with that of the previous volumes.

Price \$3.00.

THIS ELEGANT EDITION OF MUSICAL
CLASSICS COMPRISES THE
FOLLOWING:

Opera of Norma. English and Italian Text.	Price \$3.00
Opera of Sonnambula. " " "	2.00
Opera of Lucrezia Borgia. " " "	2.00
Opera of Lucia di Lammermoor. " " "	2.00
Opera of Ernani. English and Italian " " "	2.00
Opera of Il Trovatore. " " "	2.00
Opera of La Traviata. " " "	2.00
Opera of Don Giovanni. Piano Solo. " "	2.00
Opera of Il Trovatore. " " "	2.00
Opera of Lucia di Lammermoor. Piano Solo. " "	2.00
Opera of Lucrezia Borgia. Piano Solo. " "	2.00

THESE VOLUMES

ARE PRONOUNCED

THE MOST ELEGANT SPECIMENS OF
MUSICAL PUBLICATIONS

Ever Issued from the American Press!

They are printed from

NEW AND PERFECT TYPE,

on good paper, of convenient size, bound substantially, and

adorned with

SPLENDID ILLUSTRATED COVERS,

AS MUSIC BOOKS FOR THE PARLOR.

They present the best and most admired Collection of

Songs, Quartetts, Duets, and Trios,

While their intrinsic worth and typographical beauty render
them superior to all other works as **GIFT BOOKS TO A**
MUSICAL FRIEND.

Published by Oliver Ditson & Co., Boston.

Ye Musick of ye Olden Tyme.

Should auld ac-quaint-ance be

CONTINENTAL HARMONY.

A COLLECTION OF THE MOST

Celebrated Psalm Tunes, Anthems and Favor-
ite Pieces designed for "Old Folks"
Concerts," Musical Societies
and Family Circles.

Comprising many Rare and Choice Pieces,

From Ancient Collections.

Not to be found in any other Book now Published. It contains
the best pieces of nearly

EVERY VOLUME OF AMERICAN PSALM-
ODY ISSUED SINCE '75.

With Selections from the Works of Handel, Haydn, Mozart,
Kent, Arnold, Chapple, and others.

Beauties of Reed, Swan, Billings, Holden; the Most Popular
Psalm Tunes of Modern Composers, and a large variety of

ANTHEMS, QUARTETS, AND CHORUSES,

PARTICULARLY ADAPTED TO

Choral Societies and Social Gatherings,

An Appendix is also added, containing some of

The best Home Songs & National Melodies.

These various distinguishing features render the CONTI-
NENTAL HARMONY the most attractive and desirable volume
of Music ever published

Price, \$7.50 per Doz. \$50 per Hundred.

Single copies at 75 cents, sent to any address, post paid.

Published by Oliver Ditson & Co., Boston.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 404.

BOSTON, SATURDAY, DECEMBER 31, 1859.

VOL. XVI. No. 14.

Advertisements.

BOSTON THEATRE—THE OPERA.
ULLMANN AND STRAKOSCH COMPANY.

Opening Night, Monday, Jan. 2, at 7 3-4.

REPRISAL OF THE NEW GRAND OPERA.

First Night of Verdi's New Opera of

THE SICILIAN VESPERS,

with an entirely new and splendid music on scene, new properties, accessories, &c.

THE UNIQUE AND PICTURESQUE DRESSES.

Presenting a most faithful picture of the costumes of the 18th century, have been made in Paris by Mons. Le Roy. The new armers and accoutrements are from the celebrated manufactory of Mons. Granger, armorer to his majesty the Emperor of the French.

PRINCIPAL CHARACTERS.

The Princess Elena. Mlle. COLSON
Arrigo. Sig. BRIGNOLI
The Governor of Mesorbo. Sig. FERRI
Procula, Chief of the Conspirators. Sig. JUNCA

SECONDARY CHARACTERS

by Madame Morra, Sig.ra Muller, Ruffo, Quinte Kimmens.
Conductor MUZIO.

THE SICILIAN VESPERS

was expressly composed by Verdi for the Grand Opera in Paris, and is universally acknowledged as being the grandest and most effective opera of this celebrated composer. Its success in Italy has been enormous, and on its production in London last June, it was received with an enthusiasm that has rarely been surpassed by any other Italian Opera. It has been given in New York twelve times in three weeks and five times in Philadelphia.

TUESDAY, Jan. 24, first appearance in Boston of

MRS. ADELINA PATTI,

on which occasion will be performed Donizetti's Opera

LUCIA DI LAMMERMOOR.

MRS. ADELINA PATTI as

BRIGNOLI as

AMODEO

Luch

Edgardo

Ashton

WEDNESDAY, Jan. 4.

First appearance of

SIGNOR SUSINI,

in Verdi's favorite opera,

HERNANI.

with MME. PAULINE COLSON, SIG. FERRI, and SIG. SUSINI in the principal rôles.

THURSDAY, there will be no Opera.

Every SATURDAY at 2—Grand Matinee.

Admission \$1. Reserved Seats \$1 50. Family Circle 50 cents. Amphitheatre 25 cents.

Barbours Musical Association.

THE TWENTY-THIRD ANNUAL MEETING will be held at the REVERE HOUSE, on Monday Evening, the 16th day of January, 1860, at 7 o'clock.

HENRY WARR,

Boston, Dec. 24, 1859.

Recording Sec'y.

Mendelssohn Quintette Club's FOURTH CONCERT

TUESDAY EVENING, January 2, 1860, at the MASONIC.

Assisted by Mr. J. C. D. Parker, Pianist, who will play in Schumann's Piano Quartette. Beethoven's Quartette in D; Quintette No. 8, Onslow, Violoncello Solo, &c., will be given.

Concert at half-past seven. Packages of eight tickets used at pleasure, \$4. Single Tickets 75 cents, can be had at the Music Stores.

WANTED—A Soprano Singer of abundant qualifications as a Vocalist and Musician, to sing in a Quartet Choir in one of the most prominent churches in this city. Application may be made to B. J. LANG, No. 11 Bulfinch street, on Mondays, Wednesdays, Thursdays, or Saturdays, between the hours of 2 and 3, P.M. None but superior singers need apply.

NEW METHOD

FOR THE

MELODEON, HARMONIUM,

AND OTHER INSTRUMENTS OF THE

ORGAN CLASS.

SELECTED MAINLY FROM

"SUNDL'S MELODEON INSTRUCTOR."

THIS DAY PUBLISHED,

Presents the following Attractive Contents:

Description of Instruments.
Illustrations of Positions.
View of the Key-board.
Elements of Music.

Dictionary of Musical Terms.
Progressive and Instructive Exercises.
Favorite Airs, Waltzes, Marches.

INSTRUMENTAL MUSIC.

Am I not fondly thine own.

Antioch.

Auld Lang Syne.

Away with Melancholy.

Bonnie Doon.

Bonny Boat.

Chorus.

Chorus from 'Der Frieschhut.'

Chorus fr. 'La Dame Blanche.'

Exercises Melodique.

Farwell Song.

Farwell Song to Minka.

Hours there were.

In my cottage.

Katy Darling.

Last Rose of Summer.

Le Désir.

Le Réve.

Let us be cheerful.

Love Not.

March from 'Il Paritani.'

Minuet from 'Don Giovanni.'

Mourning Visions.

Pensée Fugitive.

Romanza from 'Zampa.'

Rose of Allendale.

Selection fr. 'L. di Chamouni.'

Selection from 'Stradella.'

Swiss Boy.

Swiss Boy's Song of Home.

Theme from 'Maid Mary.'

The Rose.

What Fairy-like Music.

Zarina's Air from 'Giovanni.'

VOCAL MUSIC—SECULAR.

Bird of Beauty.

Child's Wish.

Darling Nelly Gray.

Dearest spot on.

Do they miss me.

Ever of thee.

Gentle Nettle Moore.

Home, peaceful.

I'm leaving thee in sorrow.

In whispers soft.

Kitty Tirrell.

Long weary day.

My heart is sad.

Not for gold or precious stones.

Over the summer sea.

Prison Song.

'Il Trovatore.'

Trusting in Thee.

Valley of Chamouni.

When the swallows homeward fly.

Glover.

Wetmore.

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

"

... This work contains 88 Large Quarto pages, elegant illustrations of the Proper Positions of Body and Hands, illustrations and descriptions of Instruments, a copious Dictionary of Musical Terms, and other matters pertaining to the study and practice of Melodeon Music of great value. Price ONE DOLLAR, on receipt of which copies will be sent by mail post-paid.

Published by Oliver Ditson & Co., Boston.

FOURTEENTH

Bulletin of Testimonials

IN FAVOR OF

Richardson's New Method FOR THE PIANO-FORTE.

From the "GERMAN MUSICAL JOURNAL."—Pala.

"The compilation of a Piano-forte School is a task of peculiar difficulty, as both teacher and pupil must be suited. The former cannot always be satisfied with a new method, which will, necessarily, come somewhat in collision with his own experience and his own ideas, or he finds too much material heaped together which must be sifted and rearranged, or he finds dry points too elaborately treated, &c. A Piano-forte School, in order to obtain a wide circulation, must treat of none but the most essential points, but of these with clearness and at length; it must infuse life into the dry mechanical rudimental part of instruction, illustrate rules copiously by examples, and, without being an essentially new method, (which designation is under all circumstances ill chosen), yet contain sufficiently new matter to interest. Good Piano-forte Schools are the only means to counterbalance the influence of those petty piano teachers who run about in hot haste from one quarter of the town to another, to ruin a number of fairly promising talents for a mere trifle of money, and on this account they deserve a strong recommendation; to good teachers, such as are fortunately plentiful in America, they are valuable assistants.

We thought it necessary to write the above little introduction, and shall now proceed to treat more particularly on the new work of Mr. Richardson.

Richardson's Piano-forte School possesses so much of what is required of a good work of this kind, that we warmly recommend it to the notice of those who teach as well as of those who learn, as we are firmly convinced that the most beneficial results will spring from its use. The plates contained in the work, showing the position of the hands, are very accurate and comprehensive, and are a valuable addition to the book, the like of which is rarely to be met with in similar works. Although it is impossible to give general rules for the position of the hands, &c., as the peculiar formation of one's hands must always be consulted, still such drawings, as Mr. Richardson gives, are highly useful. The rudiments are treated clearly and concisely. The same can be said of other books of the same class, but in Richardson's work the rule is invariably given before the lesson, and thus the player is kept conscious of what he is learning, which in most cases cannot be said of other books. The Exercises (Amusements) are well selected and increase in difficulty step by step with great regularity, which lightens the task of the teacher, who has not always sufficient time to make a proper selection of pieces; besides, these amusements are mostly compositions of our best masters (Mendelssohn's Songs without words, Nocturnes by Field, Dreyshock, &c.)

We sincerely hope the work will have a large circulation, and desire to call particularly the attention of teachers to it, as we feel quite sure that, if used with intelligence, this Piano-forte School will do excellent service. Being so rational, in its plan, the work will hardly interfere with any teacher's mode of instruction, but rather leaves room for each to go his own way, which every teacher of experience desires to do."

Two Editions are published, one adopting American, the other Foreign Fingering. When the work is ordered, if no preference is designated, the edition with American Fingering will be sent. Price \$3, on receipt of which it will be forwarded by Mail, post-paid.

Published by Oliver Ditson & Co., Boston.

Sold by all Music Dealers.

A YOUNG LADY, who has studied Music for several years, with the best resident teachers, would like a few pupils, for instruction on the Piano-forte. Terms \$20.00 per quarter. Address "Pianiste," at the office of this paper. 407-404.

HALL'S MUSIC STORE.

THE
Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,
No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner

William Hall & Son.

New-York, April 1, 1889.

Novello's Cheap Music.

Anthems, Hymns, and Carols,

FOR CHRISTMAS!

NEW CHRISTMAS CAROL.—"Carol, Carol Christians." In vocal score. Price 3 cts.

MUSICAL PRESENTS

For CHRISTMAS & NEW-YEARS

MOORE'S IRISH MELODIES.—New Edition, with new Symphonies and Accompaniments for the Piano-forte. By M. W. BALFE. The BEST and MOST HANDSOME edition published. Folio size, bound in green cloth and full gilt. Price \$6.25.

THE ORATORIOS OF HANDEL, HAYDN, MENDELSSOHN, &c., bound in cloth. Price \$1.00 to \$1.75, each.

HAWKINS' HISTORY OF MUSIC.—Three volumes with all the original portraits.

☐ All the Newest Dance Music by D'Albert, with beautifully illustrated titles. London Edition.

WEBB & ALLEN,

1, CLINTON HALL,

ASTOR PLACE,

NEW-YORK.

THE SANCTUS: A Collection of Church Music, fully complete in every department; adapted to the Worship of all Protestant Denominations. By Edward Hamilton. The tunes in this volume are easy to learn and easy to sing, being written within the compass of ordinary voices, and distinguished by a natural flow of Melody, sustained upon chords which are simple without weakness, and rich without redundancy. Price 75 cents. Per dozen, \$7.50. Published by OLIVER DITSON & CO., 277 Washington St., Boston.

FARMER'S MASS IN B FLAT. With Latin and English Words. For four voices (Solo and Chorus) and Organ. Price \$1.00. Published by OLIVER DITSON & CO., 277 Washington St., Boston.

REDUCTION OF PRICE.

MARX'S WORK ON MUSICAL COMPOSITION.

Present Price, \$2.00. . . . Former Price \$3.00.

MASON BROTHERS

HAVE PUBLISHED A NEW EDITION OF

The Theory and Practice of Musical Composition

By ADOLPH BERNHARD MARX, Mus. Doc., Director of the University of Berlin.

TRANSLATED AND EDITED BY HERMAN S. SAROHL

With an Appendix and Notes by EMILIUS GIRAC, of the Conservatory of Paris.

Crown 8vo., 571 pages, price \$2.00.

The Publishers, desirous of placing this important work within reach of those whose means forbid the purchase of the costlier edition, have issued the book at a cheaper price, still retaining the complete form. Dr. Marx holds such high rank as a writer upon the subject of Musical Composition, that it is superfluous to commend this, his great production, to any one acquainted with musical literature. It is without a rival, at once scientific and popular. The present translation embraces two books, namely:

BOOK I.—THE ELEMENTS OF MUSICAL COMPOSITION.

BOOK II.—THE ACCOMPANIMENT OF A GIVEN MELODY, WITH ESPECIAL REFERENCE TO CHORALS AND PEOPLE'S SONGS.

A Treatise on MUSICAL NOTATION, by the Translator, precedes the following

CONTENTS:

Book I. ELEMENTS OF MUSICAL COMPOSITION.—Part 1. Compositions for Single Parts (Monophonic.) Part 2. Compositions for Two Parts, (Duophonic.) Part 3. Harmony of the Major Scale. Part 4. Freer use of Chords in our possession. Part 5. Inversion of Chords. Part 6. Harmony of the Minor Scale. Part 7. Modulation into Foreign Keys. Part 8. Displacement of Chords. Part 9. The Pass. Part 10. Treatment of more or less than Four Voices.

Book II. THE ACCOMPANIMENT OF GIVEN MELODIES.—Part 1. The Accompaniment of the Choral. Part 2. Chorals in the Ecclesiastical Keys. Part 3. The Secular National Song.

Appendix. The Figural Prelude.

Appendix and Notes to Marx's Theory, by E. Girac, of the Conservatory of Paris.

THE FESTIVAL GLEE-BOOK:

A Collection of Songs, Accompanied and Harmonized Melodies and Glee.

A NEW EDITION, REVISED AND ENLARGED.

By GEORGE F. ROOT AND WILLIAM P. BRADBURY.

Price \$1.50.

In place of "The Haymakers," in this edition, has been substituted a variety of attractive Songs and Glee, which must increase the popularity which the book has already enjoyed.

MASON BROTHERS, Publishers,

Nos. 5 and 7, Mercer St., New-York.

Dwight's Journal of Music.

WHOLE No. 406.

BOSTON, SATURDAY, JANUARY 14, 1860.

VOL. XVI No. 16.

Wagner and the School of Liszt.

(From the *Neue Wiener Musik-Zeitung*.)

Wagner's object and works differ so materially from those of the Weimar (Lisztian) school, that it would cause surprise to see both, even most recently, so often regarded, admired, or condemned from the same point of view, if superficiality, forced enthusiasm and hatred had not always arrogated the right of judging first.

Wagner's reformatory efforts are directed exclusively to the musical drama, or opera. Hanging himself on to Gluck, he resolutely insists, above all things, on the dramatic truth and character of the music; in order to attain this, he requires the closest connection and blending of the musical and dramatic declamation, going so far as to say that, in every case, the music must be rendered subordinate to the words.

This theory, springing from a great truth, involves a great error in its last deduction. That the music of an opera, like the words, must faithfully mirror the soul, feelings, passions, and characters of the *dramatis personæ* is that great truth of which Gluck was the first champion, Mozart and Beethoven the most sacred exponents. But that the inward world of our minds can be declared to us in two languages—in words and tones—at one and the same time, and in each of these languages be expressed in an artistically independent and separate form, is a secret of twofold creation constituting a mystery to be penetrated by no theory. It is revealed only to genius, and through the latter to us.

Wagner's analytically-doctrinal theory leads him, in a one-sided endeavor to attain the musical characterization of the words, into a system of musical declamation without end and without purport. It gives us a succession of emotions, of lyrical and passionate touches, but scarcely ever does real feeling or passion—profound and beaming from a single focus—present itself to us in mighty and complete grandeur. Yet emotions should receive form and flowing ease in the melody from the artist's creative power. It is not the recitative but the melody which is the creative act of genius, and, in opera as well as in the symphony, music is an absolute and independent power and art.

Now no one supports this very absolutism of music more loudly than the disciples of Liszt's school. Beethoven's symphonies have stirred these gentlemen up very strangely! Because his symphonies display to us, more powerfully than the joy and passion of the human breast ever previously supposed possible, our inward souls, the spiritual life of nature, and even the holy and mighty terrors of a world to come, these Epigoni fancy that there is nothing which cannot be said and represented by music. But one little step further than Beethoven, and — with the immaterial they thrust the material world into music, and paint everything: presentiments, feelings, thoughts, storms and shipwrecks, hunger and inspiration. Music thus becomes a *symbolism of tone*, which is to express the world and all that it contains; as, however, the public would be sometimes rather too much puzzled to make out its meaning, they are presented with a printed commentary, and with this guiding thread have to find their way through, and escape from, the Ariadne garden of programme-music.

It is a peculiar phenomenon of our age that, over-excited with enjoyment and civilization, it struggles to overstep those limits in which true artistic genius moves freely and harmoniously.

Our genial friends are mostly anything rather than artists; our genial friends are—used up; for usefulness is the rotten kernel of our exaggerated tendencies in creating and enjoying. It is this we have to thank for all the intentional of-

fences against harmony, for the numberless bizarre caprices of musical style, for the overloading of instrumentation, with a view to gigantic effects, and for the concerts of "a thousand performers," which threaten with destruction true Art as well as good taste. As "irony" was once considered the *haut goût* of poetry by the followers of the romantic school, so *strange uncouthness* is evidently the genius of the Music of the Future.

The prophets of Leipsic pointed, not long since, to the universal and restless tendency for progress in modern times as their justification. We tell them, in reply, that, though it is true the domain of creative fancy is inexhaustible, the law of Beauty is eternal and inviolable; that every person endowed with strong and creative individuality will fashion out of himself a world of his own adorned with fresh charms of beauty; that, however, real progress does not step from the Supernatural into the Naturally-limited, but always sinks again into the depths of the human heart, whence alone the spring of endlessness gushes forth; that the preponderating civilization, from the heights of which we look down so condescendingly on the old naïf times of creativeness, enriches, it is true, our art-theory with new perceptions and views, and places at the command of our soul new causes of excitement, and feelings, besides giving the composer increased means for a more effective clothing of his thoughts; but it is never capable of supplying the place of, or even augmenting, the real creative power of the soul. If, finally, the disciples of the school in question lay a stress upon the fact that music, ought, henceforth, to pay more attention to the law of characterization, in addition to that of materially-formed beauty, we beg to inform them that every art, as much by its essential attributes as by its means of representation, is restricted to natural limits, beyond which it can neither work nor characterize. This limit commences for music at the phenomenon of the material world; as far as this is concerned, music has no right to paint, describe, hint at, etc., nay, if it undertakes to do so, it degrades itself and its high mission; that of being the interpreter and exponent of the immaterial world. So often, therefore, as we see music, leaving this, its divine home, go astray and coquet—no matter under what mask—in the service of materialism, we will combat it in the name of Art!

Milan Cathedral.

(From Mrs. Brown's Letters to the Independent.)

I have been spending a good part of this day on the top of Milan Cathedral—walking up and down amid its forest of white marble spires and battlements, and looking off on the most magnificent panorama of the distant Alps that exists in the world.

I dimly understand that there be critics who look coldly on Milan Cathedral, who bring to it certain preconceived theories of art, or some technical rules by which they try and find it wanting. I should as soon think of testing Niagara Falls by a code of criticism, remarking that the spray wants solidity, and that the colors of the rainbow over the arch are too vivid for the solemnity of the scene—or I should as soon try by the rules of technical art the deep arches, checkered shadows, vine-twined trees, and flower-embroidered ground of an aboriginal American forest. If a person does not *feel* it and does not like it, why, he *does* not—it may be no fault of his—only his misfortune, but let him not interrupt those who do with any nonsense about Art. Milan Cathedral is a growth of the Christianized æsthetic mind of Northern Italy: it is just the

point of confluence where met the strong reverential earnest spirit of the northern races with the airy genius, brilliant fancy, and tender sentiment of summer skies and warmer-blooded races. We have all the religious sentiment without its gloom. There is no haggard, dark sublimity, but sublimity melting into beauty—the sublimity of the ocean when every wave is breaking into crests of snowy foam. In the midst of the city—amid common and ordinary houses it stands pure and glittering as a piece of winter frost-work; and the whiteness of its thousand spires against a blue Italian sky has a loveliness of effect which can no more cease to charm, than can the oft-repeated yet ever new miracles of nature.

Who can describe it! So vast, yet so fine, so thread-like and lace-like in its lightness, so full and ornate in its regal abundance of detail. The marble below is somewhat stained and blackened by time, but as you look upward and follow the line of architectural ornament, it is beautiful to see how the marble refines and purifies itself from the stains of earth, till all its battlements and snowy spires, crowned with figures of saints and angels, seem to dwell in the regions of snow purity, to have the dazzling whiteness of a transfiguration.

But you go up on the roof, and you walk upon the battlements or ascend the highest tower, and you seem to have passed high out of the region of commonplace things. The beautiful plains of Lombardy lie around you like a map, and the horizon is glittering with the entire sweep of the Alps, like a solemn senate of archangels with diamond mail and glittering crowns. The Mont Blanc, Monte Rosa with his countenance of light, the Jungfrau, and all the weird brethren of the Oberland, rise one after another to your delighted gaze, and the range of the Tyrol goes far off into the blue of the sky. All around, wherever you turn, is the unbroken phalanx of mountains; and this temple, with its ten thousand statues all standing in attitudes of ecstasy or praise or prayer, seems like a worthy altar, a fitting shrine, for the great plain which these beautiful mountains inclose. It seems to give all Northern Italy to God.

To speak of ten thousand statues is not a mere poetical phrase. When all is completed there will be ten thousand—at present they number only seven thousand.

The effect of these statues in this high, pure air, in this solemn and glorious scenery, is peculiar. They seem a meet companionship for these high regions. They seem to stand exultant on their spires, poised lightly as ethereal creatures, the fit inhabitants of the blue, pure sky. One feels that they have done with earth—one can fancy them a band of white-robed kings and priests forever ministering in that great temple of which the Alps are the walls, and the Cathedral the heart and centre.

This afternoon as I was there it was the time of evening service, and the whole building at times seemed to vibrate with the swell of the organ, and the rising and swelling of the Ambrosian chant seemed surging and dying like the distant sound of many waters. I stood and leaned against the marble right over the choir, where I could feel the vibrations of the organ, and around me were noble and thoughtful figures of men and women who had been exalted there for no false or earthly standard of honor, but for having led noble and earthly lives—for humility, patience, fortitude, constancy, for the victory that overcometh the world—and I thought to myself how wholly and characteristically *Christian* the whole thing was. Suppose an old Roman, like Cato or Cicero, for instance, to have fallen asleep in his day and suddenly awakened in ours, and placed

silently on the top of this vast building, how would he be puzzled to know what it commemorated. That it was a solemn commemoration of something, he could at once see. That crowds both of men and women were thus exalted to be had in perpetual remembrance would also be plain—but for what? One universal expression in every face, whether uplifted or downcast, must have struck him as something new, something different from what antique sculpture ever dreamed. Who were these that pressed the cross to the breast with one hand and bore the palm-branch in the other? What are these with this strange, sweet ecstasy that look upward? Here a woman stands on a wheel armed with spikes, yet looks joyfully heavenward. Here a man stands in shackles, yet seems radiant with joy. Truly Cicero would say, Who are these and whence come they?—and the only answer could be, “These are they that have come out of great tribulation, having washed their robes and made them white in the blood of the Lamb!”

The summit of this splendid building is crowned with the image of her who was pronounced blessed among women—yet she was poor and lowly, and her best-beloved died the cruel death of the vilest criminal. All these have suffered—and through suffering entered into glory, and this splendid building stands a majestic witness of the change that the life and death of Jesus have made in the world.

It seems fitting that there should be so glorious a shrine, so beautiful a record of so glorious a life and death; and no country is so fair a spot for its existence as Northern Italy. Never were nature and art so majestically married by religion in so worthy a temple.

Never shall I forget that solemn evening,—that temple throbbing and pulsating with the majestic chant within, and the silent assembly of spotless, saintly figures bright with the last rays of evening—the distant rosy Alps. It was worth many days of common life. H. B. S.

Musical Extracts from a New Novel.*

THE SISTER ARTISTS AND THEIR MASTER.

I wanted to combat her unjust opinion of music, but the curtain rose, showing a simply furnished salon occupied by a middle-aged man with two young girls, his daughters, standing by a centre-table, sorting over some music. The father advanced to the foot-lights with the girls and bowed, then seated himself at one of the pianos, while one girl with a violoncello and the other with a violin took their position near the music stands. They were very young; the eldest, the violoncellist, being apparently about fourteen, the violinist a year or two younger. They were dressed simply in rose-colored and white-checked silks, made close up to the throat and tight to the wrists. Their waving hair was cut short, and lay in little soft curls around the temples and back of the neck. The figure of the eldest showed the effect produced by close practice on her heavy instrument; already one shoulder was partially elevated and her chin was thrown forward, giving a pained expression to her countenance. She had good firm features, but a serious expression of the eye told she had already felt the weight of the future on her, and which said, like Shylock, “sufferance is the badge of all our tribe.” This is, alas! the truth, so far as the mediocre are concerned who choose the stage for their livelihood. The younger one looked well fitted for her profession; there was no suffering or sufferance about her business to her. She took her stand with the most perfect aplomb; her whole little figure was erected and well poised. She was prettier than her sister, had brilliant black eyes, finely arched brows, and a beautiful mouth and chin. There was the same *froidure* that characterized her sister's face, but in her it amounted to almost positive scorn, and the cool manner in which she looked at her audience was amusing. Afterwards I discovered that she was near-sighted, and was spared that one great trial of her

profession—the clear perception of “the sea of heads and waves of eyes” beneath her.

Their opening piece was an arrangement from *Lucia*, very cleverly selected and not too long. The fine *finale* of the second act, always popular, formed the first movement, and it closed with the touching finale of the opera. The little violinist displayed as much feeling as talent, and when she repeated some of the phrases *à mi voix*, the effect was delicious; it had the mysterious silvery sound of the nightingale song, as heard by moonlight in an orange-grove, a sort of *crépuscule vocal*. The piece put the whole audience into a good humor, and the artists were applauded and complimented to their full contentment, and the curtain fell as they retired bowing, with lowered eyes. I had observed during the piece a person fluttering uneasily about, crying “*Brava*” and “*Bene*,” officiously; and when the audience testified their approbation, although one of the audience himself, he seemed to take the applause as a personal compliment.

“Who is that man?” I asked of Marie, after the curtain fell and Tante Octavie left me go to the rest of her guests.

“Who?”

“That fussy person talking now to Octave, evidently boring him to death. What a shrill voice he has!”

“That! Oh, he is our village Thalberg, Tante Octavie's *professeur de musique*, Mr. Wolfmaister.”

“A German?”

“Yes; that is, of a German family from Berne, and educated by good masters; he was a pupil for two years of Chopin.”

I looked at the man with more respect. “He is a clever musician, then?” I inquired.

“*Passablement*. But how pert and presumptuous I am! Yes, he is indeed a very fine executant and well skilled in the theory of music; he can explain to you in the most profound and difficult style all about the Septime Chord and the Diminished Septime Chord, and every tried to be mentioned, Diminished, Dominant, Major, and Minor Triads. He has been the only master I have ever had, and I ought to speak more respectfully of him; but, to tell the truth, we are beginning to disagree in music; he does not like my ‘sprouting wings,’ as he calls my independent opinions as to expression, etc.”

“What, the color or the shape?” I asked laughingly.

“Indeed, I fancy he does not like me to have wings at all,” she said, shrugging her shoulders; “he treats me and all my musical fancies pretty much as Tiennot did poor Joset's performance on the cornemuse in *Maitres Sonneurs*.”

“Ah, you have read that far, have you?”

Just then Octave approached and presented Wolfmaister, more from the desire to rid himself of a bore than to give pleasure to any one of us. Wolfmaister was a tall, slender man, with small, sharp gray eyes, and straight, dark hair, which he wore *à la Liszt*; he had a shrill high voice, and a manner of expressing himself that denoted settled opinions and a great desire to be considered perfectly rational and free from nonsense. We talked of the interesting young artists we had just heard; they were friends of his. The father was preparing them both for public exhibition.

“The eldest looks already as if she suffered from too close application,” I said.

“Yes,” he replied, “her father spoke of it to me to-night: he intends resting her as much as possible, which she can scarcely spare the time to do, as she is not half so quick as her sister, although very clever.”

“Pity her father should make a violoncellist of her. Does she like her profession?”

“Not very much; but you see it looks better; it will produce a finer effect, the two sisters playing together.”

“Poor child! has she a mother?”

“No, their mother died many years ago.”

The curtain just then rose, and the little violinist played for a solo a passage from Euryanthe, and made her violin sound like a woman's voice, full of deep feeling, at once passionate and chaste.

Her management of the harmonics gave a delicious sound, crystalline and fairy-like, carrying my imagination off into that supernatural world of which Weber is the high-priest and ruler. The elder one sat near the piano, a little in the background, and while her sister drew out her beautiful music, she sat listening with a sad, wearied, hopeless look. How my heart yearned toward her, and I longed to take the poor child in my arms and be a mother to her!—she needed tender nursing and loving care.

Some four or five years after I heard this same young violinist, Michela Casini, at the San Carlo, in Naples. The whole musical world were in ecstasies with her great genius and her fine execution on this instrument, so rarely seen in the hands of a woman. I looked in vain for the poor suffering sister; a celebrated violoncellist supplied her place, and was proud to accompany Michela. I met her afterwards at a soiree at Mercadante's, and made her acquaintance. After I was sufficiently intimate I inquired about the elder sister, and heard that she had died about two years after I had first listened to them at Institution Epervail; the disease of the spine just showing itself then had increased, and God had mercifully relieved her of her painful life-burden. Michela Casini has led a spotless life in her dangerous position of successful and flattered woman-artist. I often think, fancifully perhaps, that her sister's spirit has been allowed to float round and protect her from the temptations surrounding her; for the memory of this sister is a treasured thought to her, and her calm resigned sorrow for her death gives depth and feeling to her music.

MARIE AT THE PIANO.

Wolfmaister shrugged his shoulders and walked off, while Marie gave me an approving nod. Soon after he ascended the platform, and played a solo on the piano in the place of the *Trio manqué*. It was a sonata of Hummel, as clear and liquid as a mountain spring; but it suggested no thought, no idea for the imagination to dwell on or develop; indeed it was nothing but fine musical versification. After he left the piano and joined us, I complimented him on his touch, rapidity, and clearness of execution.

“Your trill is exquisite, it has all the *battement du gozier* of a bird's warble.”

He looked immensely gratified, and twisted the gummed end of his black mustache with an amusing air of gratified self-conceit as he said,—

“Hummel I place among the first masters of the piano. If I have any merit as an executant, I owe it to my close study of his works. There is a limpidity, a clearness of tone obtained by studying Hummel, which no other master gives.”

Marie yawned impatiently, and looked entreatingly at me to answer him.

“You mean,” I said, “that his works are useful for study of execution, not for any benefit that one can obtain in the way of expressing musical thought, certainly. To be sure, I am not an instrumentalist; the little I do in the way of music is with my voice, and therefore I should not depend on my fancy and liking as correct instrumental taste, yet I must confess Hummel's works do not satisfy me.”

“Oh,” replied Wolfmaister, in that civil overbearing tone so many men use when discussing with a woman, “that is because you are not sufficiently acquainted with his works. His *rendo in La, par exemple*, and indeed the majority of his musical compositions, are of the purest and highest style.”

Wolfmaister looked profound and learned as he enunciated this settled opinion as a fixed fact, and I remained silent, as I always do when put down by a noun of the masculine gender. Had he been an intelligent woman I should have given my reasons for my difference of opinion, certain of being allowed to express myself calmly and clearly without any assumption of superior knowledge on her part to silence me; and even if we continued to differ, we would do so with mutual courtesy and respect for each other's right to have a different opinion. But with very few men can women argue; the man grows imperious, the woman resentful, and the conversation is

*“Compensation; or, Always a Future.” by Miss ANNE M. H. BARWEN, of Philadelphia. (Published by Lippincott & Co.) See notice in our last.

apt to end a little too volcanic in its temperature for peace-loving dispositions.

A little while after Marie came to me and said, "I am going to play."

"What?" I asked.

"I shall not tell you. I shall leave you to be my Brulette."

The permission to read some of Madame Sand's works had been given by her liberal-minded, indulgent father, with the responsibility placed on me of selecting them for her, a responsibility I was quite willing to take: and the first ones I had given her were "Maitres Sonneurs" and "Lettres d'un Voyageur," which two had made a strong impression on her; she was constantly repeating some striking artistic description or some concise artistic definition. From her last words I supposed she was about to play one of her own compositions or arrangements, which she was just in that transition state to throw out freely; she had mastered the difficulties of form, —the mysteries of counterpoint, which are like feet, accent, and grammatical rhythm to the poet,—and her fresh young imagination, thus untrammelled, was eager to use its wings. The characteristics of Marie's compositions at that time were a lively feeling for certain beauties; an accent of grandeur and melancholy ran like a burning lava stream through all her chords and resolutions; there might have been a little too free a use of difficult modulations, strange combinations of distant intervals, which arose from a natural exultation she felt at the power she had obtained by mastering so difficult a study as harmony; but her taste, if it was not always free from the exaggeration of mere technical difficulties, was never common; and in her arrangements of the themes from other authors she displayed a skill which was very clever, of taking to herself the motifs that she was developing, marking them with her own personal seal, as it were, giving them an originality and making of them veritable creations.

This étude or sketch which she played was full of grandeur; but the thought was imperfectly developed and the execution inexact. The idea she desired to express was evidently beyond her powers; it was an *ébauche* of some vision of her spirit; as she advanced in it I fancied that it was the memory of some of those dreams we have at certain seasons, when it seems as if the spirit had been emancipated by sleep from its mortal part and able to soar off into a purer element. But in sketching from memory, in endeavoring to give her recollection to mortal ears, it was evident that her own mental and mortal nature had interfered. One felt as if, at the period of composition, her whole being had been influenced by the preoccupation of some sad thought, like a remembrance or anticipation of trouble. The impression it produced on me was *déchirante*, though the whole piece was vague and disjointed; it affected me deeply because I was beginning to understand the girl's character, and learning to love as well as admire her. But the composition naturally fell lifeless on the ears of her audience; with the sensitiveness of a true artist she felt this, and rose from the piano wearied and dispirited, looking as gray as a moth in her ashen paleness.

THALBERG AND LISZT.

I turned the conversation on the different styles of execution of various pianists we had heard in public, and the effect or influence they had produced on us; this led her to say:—

"I heard during two different visits to Vienna those great artists, T. and L. One, you know, is said to be material and calculating, the other just the reverse. Let me tell you the effect produced on me by each. I heard T. first. After hearing him, I returned home cold, dry, and hard, but very industrious. I attacked Bach for the first time effectually. T.'s playing is the perfection of one kind of expression; not of feeling, however. It is, as De Lanz says: 'The playing of a man of the world; it is this which excludes all idea of poetry attaching itself to his music.' I felt that something was wanting; it sounded like ice-rain on a plate of steel. He seemed resolute and business-like in his art, as if he made of it what other men make of their

buying and selling—a trade. He did me this good, however: I studied hard for months; no fire, no poet heat, to be sure, but at the same time no poet languor. My touch grew exact, and my tone clear and crisp, for I was always thinking of that ice-rain. Again I went to Vienna, and heard L. Oh, Fanny, what an awakening to my whole nature did his music cause! it was the ice-rain still, but the steel plate was burning, seething hot. Do not laugh at me when I tell you that every piece was delicious agony. He seemed the poet of the instrument; an inspired rhapsodist; and everything he played appeared as if it sprang from his brain and the instrument, created in its perfect loveliness at one and the same moment. One night he played one of his own Hungarian marches. What fire, what archangel life! And at the close, when the applause was deafening, he returned to the platform and resumed his seat at the piano. The room was silent in an instant; he sat as if unconscious of the presence of the audience, and gazed for a moment or so up, just as he looks in that picture there of the 'Matinée at L.'s; the same inspired, youthful expression; then there came pouring out that *largo* of Beethoven, in the sonata *Reminor*, Opus, 29. What unearthly strength he displayed! it roared like the dash of the waves of our beautiful lake in a storm, when the waters seem to rush madly up as if to avoid the cold Rhone torrent; the recitative passage made a solemn pause, to tell all its woes; in vain, the stern necessity rolled on and it was like the cold, icy flood, penetrating to the quivering heart-core of the poor lake, while there thundered out the rushing turmoil of nature, the roar of the wind, the tossing of the forest tree-tops, the muffled tramp of a distant avalanche hurrying down a ravine, all sweeping on in the renewed combination of chords! I leaned my head on my hands and wept. That night I could not sleep; I tossed to and fro in troubled inexplicable pain. I returned home a few days after. No Bach, no study for me after that revelation; or, at least, not what Wolfmaister would call study. I just rambled over the keys of the piano in a reverie, sometimes exquisite, sometimes painful. About that time Chopin's music first fell into my hands, and it was like a new world to me—a world lighted with rays more brilliant and more divine than any earthly light. I lived and breathed only in his compositions, and for the first time I felt born within me the desire to be a poet. For, O, Fanny Fauvette, it is sad to be only the artist-executant, not the composer, the creator!"

Mozart—Child and Man.

(Continued from page 275.)

No. 53.

L. Mozart to his Wife.

Florence, 5th April, 1770.

We arrived here on the 30th of March, and on the 1st of April we went to the Count of Rosenberg's, who received us immediately, although there were fifty persons in the antechamber, because we had a letter from Count Firmiani, and because he had already heard us spoken of by Count Joseph de Kaunitz, who had dined with us at Count Pallavicini's. Rosenberg immediately sent us to court, to the Duke of Salviati's, begging him to present us to the Grand Duke. The Grand Duke was extremely affable to us, and asked us after Nanerl. He told us the Grand Duchess was very anxious to hear Wolfgang, and talked to us for about a quarter of an hour.

On the 2nd of April they conducted us to the chateau outside the town, and we remained there till after ten o'clock. Everything passed off as usual. And the admiration was so much the greater, because the Marquis de Ligneville, director of the concert, and who is the first contrapuntist in Italy, gave the most difficult themes to Wolfgang, who played and developed them as easily as one eats a piece of bread. Nardini accompanied.

To-day we go to Manzoni's. Nicolini, who was at Vienna with Guadagni*, is also here.

I am very sorry I am obliged to leave on Friday to arrive in time at Rome. I should like you to see Florence, its situation, and all the country; you would say it is here one ought to live and die. I intend to

*Gastan Guadagni, famous contralto, born at Lodi, 1726. Died, very rich, at Padua, in 1797.

profit by these few last days to see all there is to see.

No. 54.

The Same to the Same.

Rome, 14th April, 1770.

Here we are at Rome, since the 11th. At Viterbo, we saw Saint Rosa; her body is intact, like that of Catherine of Bologna, at Bologna. We brought away relics of both of them, as a souvenir. On the day of our arrival, we went to St. Peter's, in the Sistine Chapel, to hear the *Miserere*. The 12th, we saw the ceremonies. We found ourselves beside the Pope, while he was waiting at the table of the poor. Our fine clothes, the German language, and my usual free manners—which I employed very *à propos* in ordering, in German, my servant to tell the Swiss guards to make us a place—served me wonderfully, and enabled us to put ourselves everywhere in front. They took Wolfgang for a German nobleman; others even took him to be a prince; the servants let them believe this, and I was taken for his chamberlain. It is thus we got to the table of the Cardinals, where Wolfgang contrived to ensconce himself between the arm-chairs of two cardinals, of whom one was, strange to say, the Cardinal Pallavicini. He beckoned to Wolfgang and said, "Will you not tell me, in confidence, who you are?" Wolfgang told him. The cardinal answered him with the greatest astonishment. "What? You are the wonderful child; about whom so much has been written to me!" Upon which, Wolfgang asked him, "Are you not the Cardinal Pallavicini?" "Without doubt.—Why?" Wolfgang told him that we had letters of introduction to him, and that we should do ourselves the honor of presenting ourselves at his Eminence's. The Cardinal expressed great satisfaction, saying also Wolfgang spoke Italian well; and he added, "Ich kan ank venig deutsch sprekken." At the moment of leaving, Wolfgang kissed the Cardinal's hand, who, taking off his cardinal's hat, made him a very gracious bow.

You know that the *Miserere* of the Sistine Chapel is so highly valued, that it is forbidden so that musicians, under pain of excommunication, to carry away any portion of it out of the chapel, to copy it, or to give it to no matter whom. All which, however, does not hinder our having it already. Wolfgang has written it from memory, and we should have sent it to you to Salzburg in this letter, if our presence was not necessary to its execution. The manner of giving it must do more than the composition itself. We will not dispose ourselves of this secret either.—"Ut non incurramus, modeste vel immediate, in censuram ecclesie." We have already examined the entire church of St. Peter, and certainly it is well worth the trouble. To-morrow, if God permits, we shall see his Holiness officiate. After the ceremonies, on Monday, we shall begin to deliver our twenty letters of introduction.

Often as I congratulate myself on not having brought you on this voyage, almost as often do I regret you cannot see these Italian towns, Rome above all. I advise you to read once more the *Journey of Kaysler*. We are, thanks to the intervention of the Abbé Marcobruni, staying in a private house; but we must take a handsome apartment, so as to be able to receive. Wolfgang is well. He sends you a *contredanse*. He wishes M. Cyrillus Hoffman to compose the figures, and that when the two violins perform their solo, there may be only two persons dancing, and then, when all the instruments perform, that every one should dance. The best thing would be for the figure to comprise five couples. The first couple to commence the first solo, the second the second, and so on, because there are five couples and five *tuttis*.

We are now entering on the warm season, which disagrees with me. Everyone consoles me in saying that Naples is infinitely more healthy, and has a fresher air than Rome. I shall take every precaution to preserve ourselves, especially against the malaria. Pray for us, that the Lord may preserve us in health. I assure you we think of it on our side, and Wolfgang takes as much care of himself as if he were a much older person.

God preserve you all in health!

P. S.—From Wolfgang.—I am, thank God, very well, and so is my miserable pen. I kiss a thousand and a thousand times my mother and sister. I wish my sister was at Rome; she would be delighted with it; by its regularity. The church of St. Peter is regular, and many other things have a regular form. They are carrying before our windows at this moment the most lovely flowers; at least papa tells me so. I

*I know also how to speak a little German. The Cardinal makes five faults of pronunciation here.

*Not to incur, directly or indirectly, the censure of the Church.

am a lunatic, that is well known. Oh! I have a great wish. There is only one bed in our lodgings. Mother can easily believe I have very little rest with papa. I am delighted to enter into our new apartment. I have just sketched St. Peter with his keys. St. Paul with his sword. St. Luke, with my sister, etc. I have had the honor of kissing the foot of St. Peter; and because I had the misfortune to be too small they were obliged to lift me up as they did the Ancient.

WOLFGANG MOZART.

No. 55.

Rome, 21st April, 1770.

We have met here Mr. Beckford, whom we knew in London, at Lady Effingham's. We are now living in the house of the papal courier Uslinghi. His wife and daughter would do anything to serve us. The husband is in Portugal, and they consider us quite one of themselves. There are already in the newspapers accounts of our stay in Bologna and Florence. But I will no longer send you all that.

As we penetrate more into the heart of Italy, the more admiration augments. Wolfgang does not remain stationary, his learning increases from day to day, in such a manner that the first masters and great connoisseurs are dumb with amazement. Two days ago we were at the house of a Neapolitan, the Prince of St. Angelo. Yesterday at the Prince de Ghigi's, where we met the so-called *Re d'Inghilterra*, that is to say the Pretender, and the Secretary of State, Cardinal Pallavicini. We shall soon be presented to his Holiness.

I forgot to tell you that we met at Florence a young Englishman, a pupil of the celebrated Nardini. This young man, who plays wonderfully, and who is about the height and age of Wolfgang, has come to the house of the celebrated Signora Corilla, where we found ourselves by the introduction of M. Langer. These two young people were very friendly all the evening. The next day this charming little English boy sent his violin and came and played all the afternoon with Wolfgang, who accompanied him. The next day we dined at Mr. Gaoard's, administrator of finances to the Grand Duke, and the two children played all the evening, not like children, but like masters. Poor little Thomas accompanied us home, and cried bitterly, because we were to leave the next day. Having learnt we did not leave till twelve o'clock next day, he arrived at nine in the morning, and presented Wolfgang (embracing him at the same time tenderly) with the following sonnet that the Signora Corilla had composed at his request the evening before, and he accompanied us to the gates of the town. You should have seen this charming scene.

PER LA PARTENZA DEL SIGNORE W. A. MOZART DA FIRENZE.

"Da poi che il fate l'ha da me diviso,
Io non po' che seguirli col pensiero
Ed in pianto cangiai la gioia e il riso
Ma in memo al pianto rivederli io spero.

Quella dolce armonia di paradiso
Che ha un estasi d'amor mi aprì il sentiero
Mi risuona nel cuor, e d'improvviso
Mi porta in cielo a contemplare il vero.

O lieto giorno! O fortunato istante!
In cui ti vidi ed attornito ascoltai
E della tua virtù divenni amante!
Vogliam gli sei che val tuo cuor giammai
Non mai diparta; io ti amero costante
Emul' di tua virtù de' ognor mi avrai

In segno di sincera stima ed affetto.

TOMMASO LINLEY.

No. 56.

Wolfgang Mozart to his Sister.

Rome, 21 April, 1770.

DEAR SISTER MINE,—Send me, pray, a copy of those arithmetical copy books you corrected, and some sums; I have lost mine, and now know nothing.

Manzuoli sings in my opera, at Milan, according to the agreement. He sang five or six airs at Florence, and some of those I ought to have composed at Milan, to prove to him that I am capable of writing an opera, for no operatic music of mine had been heard in this town. Manzuoli asks a thousand ducats. It is not yet known if Gabrielli will come. Some say it is De Amicis that we shall see at Naples. I wish she and Manzuoli would play together; there would be then two acquaintances, two good friends. Nothing is known yet of the libretto. I have recommended one of Metastasio's to Don Ferdinando and to M. de Troyer. I am at this moment working at the air "Se ardire o speranza."

†Dancing-master at the Court of Salzburg.

†Charles Edward Stuart, born in Rome in 1720, died at Florence in 1788.

†Clement XIV. (Laurent Ganganelli) born in 1705, elected in 1769, died in 1774.

†Thomas Linley, brother-in-law of the celebrated Sheridan, born at Bath in 1756; violinist and composer, died by accident at 22 years of age, in 1778.

†Pietro Nardini, violinist, born at Fabbiano, in Tuscany, 1772; pupil of Tartini; died at Florence in 1782.

No. 57.

CARA SORELLA MIA!—Io vi accerto, che io aspetto con una incredibile premura tutte le giornate di posta qualche lettera di Saliburgo. Jeri fummo a St. Lorenzo, e sentimmo il vespero, e oggi mattina la messa cantata, e la sera poi il secondo vespero, perchè era la festa della Madonna del Buon Consiglio. Questi giorni fummo nel campidoglio, e videmmo varie belle cose. Se io volessi scrivere tutto qualche viddi, non basterebbe questo foglietto. In due accademie suonai, e domani suonero anche in una. Subito dopo pranzo guochiamo a Potsch. Questo è un giuoco e che imparai qui quando vero a casa, ve l'imparerò. Finita questa lettera finirò una sinfonia mia, che cominciai l'aria e finita, una sinfonia è dal copista, il quale è il mia padre perchè noi non la vogliamo dar via per copiarla altrimenti elle sarebbe rubata.

Wolfgang in Germania, Amadeo Mozart in Italia.

Roma Caput Mundi il 25 Aprile, anno 1770, nello anno venturo 1771.

No. 58.

L. Mozart to his Wife.

Rome, 28 April, 1770.

We have been to the Princess de Barbarini's, where we met Prince Xavier of Saxony, and the Pretender. To-day we are going to see the Ambassador of Malta. The Duke of Bracciano has invited us to the concert of the Duke of Hohen-Ems, which is to take place to-morrow. Monday we dine with the Augustins. We wish to leave on the 12th for Naples, where we have already engaged an apartment. The roads are not very safe. I shall not go till I know they are safe, and besides we are in good company with Boccacio, who takes us. Wolfgang, thank God, is well, only he suffers a little, as usual, from tooth-ache.

P. S. de Wolfgang.—I embrace my sister's face. I kiss my mother's hands. I have as yet seen neither scorpion nor spider. One does not hear them spoken of. Mamma will know my writing; make her write soon, or else I will sign my name.

No. 59.

The Same to the Same.

Rome, May 2d, 1770.

You wish to know if Wolfgang sings, and still plays on the violin. He plays, but not in public. He sings, but only when some one gives him a few words. He has grown a little. We have an opportunity of going to Naples with four Augustins. I hope God will preserve you in health, as also dear Nanerl, that he will watch over us to Naples, and bring us back to Salzburg. We shall remain nearly five weeks at Naples. And then we shall go by Loretto to Bologna and Pisa, where we shall pass over the great heat in some cool and healthy locality. To-day Mr. Meissner,* who has just come from Naples, and Wolfgang performed at the German College.

P. S. de Wolfgang.—I am very well, thank God. I kiss the hands of my mother, and the face, nose, mouth, and neck of my sister. My bad pen does the same.

No. 60.

The Same to the Same,

Naples, 19th May, 1770.

We left Rome at the same time as three other carriages, containing two each. We dined at Marino in the convent of the Augustins on the 11th. We found excellent hospitality for the night in the convent of the Augustins, and on the 12th we arrived at Capua, still going to the Augustins. We wished to get to Naples in the evening; but there was to be on the following Sunday, the 13th, the ceremony of a lady in the convent taking the veil, and one of our travelling companions. Father Segarelli had been her confessor. He was going to assist at the ceremony, and begged us to stay. So we remained. After the taking of the veil we dined in the convent of the Augustins, and besides the near relations of the new nun there were no strangers except ourselves.

On the 12th, a chapel-master, followed by two or three carriages containing visitors, arrived to inaugurate the *fête* by symphonies and a "Salve Regina." All these gentlemen remained in the convent. It is on the 14th we reached here. We have passed two nights in a house which belongs to the convent of the Augustins of S. Giovanni Carbonaso. We are now

*There were two musicians of this name in the eighteenth century. Meissner of Salzburg, singer, who had an extraordinary voice; Meissner de Francfort de Francoele, one of the first founders of the School for the Clarinet in Germany. We do not know of the two which he means.

in a lodging for which we pay four ducats of Salzburg by the month. Yesterday we went uselessly to Portici to pay our respects to the Marquis de Tancucci.† In the evening we paid a visit to the English Ambassador, Hamilton, one of our London acquaintances, and whose wife, a very agreeable person, plays the harpsichord in quite a touching manner. She trembled when she was going to play before Wolfgang.

On the 16th we dined with the Baron Techady, who embraced us a thousand times, and offered his services.

If the portraits are successful pay for them what you like.

No. 61.

Wolfgang Amad. Mozart to his Sister.

Naples, May 19th, 1770.

CARA SORELLA MIA.—Vi prego di scrivermi presto e tutti i giorni di posta, io vi ringrazio di avermi mandato questi Arithmetical books, et vi prego, se mai volete avere mal di testa, di mandarmi ancora un poco of these sciences. Perdonale mi che scrivo si malamente, ma la ragione è perchè anche io ebbi un poco mal di testa. The twelfth minute of Haydn, that you sent me, pleases me very much, and you have added an incomparable bass and without the slightest fault. Pray, often make such trials.

Mamma should not forget to have the two guns cleaned. Write and tell me how our master canary is; does he still sing? and does he yet whistle? Do you know why I think of our canary? Because there is one in our anti-chamber, who does the same things. By the bye, Mr. Jean will doubtless have received the letter of congratulation he meant to have written to him. If he has not received it, I will tell him myself at Salzburg that which it should have contained. Yesterday we put on our new clothes. We were beautiful as angels. My compliments to Nandi,‡ tell her to pray for me. It is on the 30th that the opera Jomelli has composed will be played. We saw the king and queen at mass in the chapel of Portici, and we have also seen Vesuvius. Naples is beautiful, but as populated as Paris or Vienna. I do not know if the people are not more impertinent than in London. Because they have their own chiefs, who receive twenty-five ducats d'argento from the King every month, to keep the lazzaroni in some kind of order.

It is the De Amicis* who sings at the opera. We have been to her house. It is Carasof who composes the second opera; Ciccio de Mafot the third; and the fourth no one yet knows who. Go frequently to Mirabell and hear the litanies, listen to the "Regina Coeli" or the "Salve Regina," sleep well, and do not have bad dreams. Give to M. de Schidenhofen my most abominable compliments, tra-lira, tra-lira. And tell him to learn the minut upon the harpsichord, that he may not forget it; let him do it soon, so that he may do me the pleasure of letting me do the accompaniment for him. Give my compliments to all our friends, keep yourself in health, so as not to die before you have written me one letter more, which I will endeavor to answer, so that we may always continue to do the same, which I will always endeavor on my part to do, until there is nothing more here below to do. Till then I will do all in my power to remain

Your W. M.

(To be Continued.)

†Prime Minister to Don Carlos (later Charles III. King of Spain), and of Ferdinand IV. his son, born in 1698, died in 1783.

‡Diminutive of Anne.

*Anne de Amicis, born at Naples in 1740, married in 1771 a secretary of the King of Naples, and left the theatre.

†Composer, born in 1708, at Naples, distinguished by the purity of his style, died at Naples in 1767.

‡One of the most illustrious composers of the Neapolitan school, born at Naples in 1746, died in 1774 at 29 years of age.

(From the Cambridge Chronicle.)

The Cambridge Chime.

The Trustees for this chime respectfully report to the citizens of Cambridge and its vicinity, that seven bells (four of which were very correct, without tuning) have been successfully cast by the contractors, Henry N. Hooper & Co. The tower of the Episcopal Church has been made stronger, and is now ready to receive the bells, without any possibility of a doubt as to its sufficiency to sustain them and bear the "round ringing" of the bells. Only the largest eight of the bells will be so hung, at the outset, but the thirteen will be fitted for chiming tunes. Twelve hundred dollars more than has been collected will be needed before we can hear their music.

Each bell is to have a Latin inscription, in old English letters, from the *Gloria in Excelsis* (the Angels' Christmas Hymn), and the largest bells have other inscriptions, as given below. The sentences from the *Gloria in Excelsis* are taken in regular order, and

cover the whole of it as it stands in the Latin Liturgy of the Church of England.

Bell No. 1—Note D. 3100 lbs. Gloria in excelsis Deo, et in terra pax, bona voluntas hominibus.

Bell No. 2—Note E. 2100 lbs. Te laudamus Tibi benedicimus, Te adoramus, Te glorificamus, Tibi gratias agimus propter summam gloriam Tuam.

Bell No. 3—Note F sharp. 1500 lbs. Domine Deus, Rex celi, Deus Pater omnipotens.

Bell No. 4—Note G. 1350 lbs. Domine Fili unigenite Jesu Christe.

Bell No. 5—Note A. 850 lbs. Domine Deus, Agnus Dei, Filius Patris.

Bell No. 6—Note B. 725 lbs. Qui tollis peccata mundi, miserere nostri.

Bell No. 7—Note C. 625 lbs. Qui tollis peccata mundi, miserere nostri.

Bell No. 8—Note C sharp. 500 lbs. Qui tollis peccata mundi, suscipe orationem nostram.

Bell No. 9—Note D. 450 lbs. Qui sedes ad dextaram Dei Patris, miserere nostri.

Bell No. 10—Note E. 400 lbs. Quoniam Tu solus Sanctus, Tu solus Dominus.

Bell No. 11—Note F sharp. 250 lbs. Tu solus, O Christe, cum Spiritu Sancto.

Bell No. 12—Note G. 200 lbs. Altissimus in gloria Dei Patris.

Bell No. 13—Note A. 175 lbs. Amen! Amen! Mr. Thomas Dowse's executors having contributed in June, 1858, \$500 towards the Chime Fund, the largest bell commemorates him in a further inscription, as follows:—

Let the name of Mr. Thomas Dowse, of Cambridge, be remembered. The liberal man deviseth liberal things.

The second bell bears a second Latin inscription, in Roman characters, to commemorate the English "Society for the propagation of the Gospel in foreign parts;" under the auspices of which Society the Episcopal Church was established in Cambridge, A. D. 1760:—

In memoriam benedictorum Illustrissimæ Societatis Anglicanæ, de promovendo Evangelio, in partibus trans-mariis, instituta.

The third bell is, in part, cast from the old bell given to the Parish, in 1760, by Mr. Cahill, of London, and reproduces the old inscription upon it, with the dates of its former and present re-casting, as follows:—

Reclivæ primæ episcopali
Cambridge in Nov. Angliæ,
Me libere donavit
Edwardus Cahill,
Londinensis,
A. D. MDCC. LX.

[Re-cast, A. D. 1851. Re-cast in the chime, A. D. 1859.]

The fourth bell is the gift of Messrs. H. N. Hooper & Co., and should, in justice, bear an inscription to that effect. The founders, however, have modestly refused to emblazon their own liberality, and have suppressed the inscription prepared for this purpose.
H. M. P.

The Opera.

(From the Courier of Monday.)

We have had a week of it at the Boston Theatre. Let us look at the record. The *Sicilian Vespers*, an inferior work, has been sung twice, to houses worthy of it—that is, nearly empty. *Lucia* has been twice performed, to audiences comparatively large and absolutely enthusiastic. *Ernani* has been once sung in superb style to the poorest house of the week. The feelings of the parties principally interested would find clear expression in a printed dialogue like the following:

The Management: Public, this won't pay.

The Public: Make it pay.

The remark of the Management needs no comment; it is direct and axiomatic. The response of the Public is slightly oracular, seemingly impertinent, but yet its roughness encases a nut from which much oil may be extracted—oil for light and lubrication. Therefore to the Management from The Public, through its interpreter, come These Presents, Greeting: You, the aforesaid Management, are here in Boston with a superior operatic company. You have a prima donna who possesses the present charm and all the beautiful promise of a rosebud. You have a prima donna now rich in the fullness of her power. You have at least two others in reserve, well known, always appreciated, ever fascinating. You have two tenors, each great in his own way; two of the baritone persuasion, the one excelling in the graces of his person, the other conquering by his voice—when his voice is in order; two bassi, also either of whom can well sustain an operatic pyramid. You have conscientious and painstaking second artists who are content to take their salaries without the sauce of applause, which they never get; because we never give loud praise to life's real workers.

You have a chorus capable of doing great things if properly drilled; an orchestra equal to the perfect performance of any score in your repertoire. Nevertheless, your operatic season is not successful. Why? Well, in the first place, we have been imposed on by certain parties who have conducted musical enterprises in past years. The age of "Cards from the Management" commenced with the coming of Thalberg; it has continued nearly down to the present date, though of late there has been a falling off in the issue. It may not be considered too bold a statement to say, that we are not quite bankrupt in intelligence. We may be pleased with splendor, but we shall not often be imposed upon with tinsel. When a musical undertaker [entrepreneur] endeavors to conciliate by fulsome adulation, trowel-applied, and when he attempts to succeed with his undertakings by addressing himself to the very small audience who believe that aristocracy consists in not knowing "those people," he finds himself mistaken, and may incorporate on his coat-of-arms an empty purse on a blue field. This has been heretofore attempted by certain parties connected with the Management.

We have been assured that we are noted through the world for musical appreciation and for liberal patronage of the arts and for cultivation, great refinement, and many other things. We have also been informed that it was the intention of the Management to make our audiences extremely select; great care was to be taken that no unpleasant vicinage should affront the blue blood of our ancient families; and this care was once pushed so far that a card from the Management informed us that each purchaser of a ticket to certain entertainments was to be subjected to close scrutiny, as to his trade, profession, or calling, his gloves, his boots, his general standing in Society. In this there was humbug enough; but humbug consists not so much in announcements prefatory, as in the relations of promise and fulfillment. We have long since found that in proportion to the splendid flunkeyism of the puff preliminary was the feebleness of the entertainment, and the disappointment resulting therefrom. The concerts and the opera thus heralded have invariably fallen below the standard we quietly set up. As a general rule, the artists have been competent; even more, some of them have been great. But, in brief, the music has been hackneyed, or, being new, has been worthless, and a carelessness has been manifest in every department of the stage. There have been marked exceptions, but they were spasmodic. Turn your eye towards a disagreeable experience—that of the past week. Stupid as the *Sicilian Vespers* is, it could have been made tolerably attractive by a generous attention to the stage effect.

With deliberation we say, there has rarely been put forth so ragged and incomplete and halting a dramatic work. There is material enough in the opera, there are abundant resources in the theatre; no excuse can be received for throwing so rough a piece of work upon the stage. A good illustration of the way in which you have done your work in other operas is afforded by this: In *Lucia* the curtain rises on the second act, and discloses a room whose furniture is a table and two chairs; on the table a cheap cloth hangs awry. The scene changes to a stately hall; the table, with its attendant chairs and its cloth awry, remains and constitutes the furniture of the second apartment; only a tawdry candelabra is carelessly set upon the table, representing luxury. Again, in the first act, second scene, on Saturday afternoon Edgardo entered, and close upon his heels came two supernumeraries bearing—a green bank!—which was dumped upon the stage, and upon which Brignoli carefully laid his hat. When this thing is done again let the men at least bring it in on a wheelbarrow, that some appearance of natural truth be kept up. It is no unusual thing to see a forest "wing" thrusting its branches into a parlor, or a street "flat" suggesting an inverted reading of *rus in urbe*. Gaps appear where no gaps should be, doors marked "practicable" on the prompt book, obstinately refuse to crook their pregnant hinges; armies wander about in utter imbecility, and conspirators only succeed in murdering the dramatic effect. Small things, certainly, but most effectual in giving a second hand appearance of shabbiness to the whole exhibition.

Carelessness, negligence, roughness, have too much marred our latter day operatic performances, and gross injustice has thus been done to us, to the excellent artists you have introduced, to your own treasury. There is no need of this, and the evil is not past remedy. Let the arrangements of the stage be as cunningly devised, as perfectly executed, as they were while the drama held possession of the Boston Theatre. Let us have new operas, if it is possible to give us good ones; but do not leave fresh fields for sandy pastures, even if they be new. We do not quarrel entirely with hackneyed operas, provided they be not given with a carelessness which says—any-

thing is good enough for these works and for the people who are to hear them. A performance like that of *Ernani* the other night is worthy, so far as the principals are concerned, of any audience. It was your own fault that so few were there to hear it; you had led us to hope for nothing, and we do not choose to pay for that commodity. The market is overstocked already. You are proposing to give us *Saffo*, *The Magic Flute*, *Der Freischutz*. See to it that they be really done well. You have the resources, and you will find it for your interest to display them.

This is what The Public say to the Management.

The Public itself needs a bit of admonition which it shall receive in due time. Our notice of the performance on Saturday afternoon must be very briefly made. The house was nearly full; the family circle entirely full. That zone is much more productive of coin than the temperate dress circle has been, and it is clear that fifty cents will be a golden mean to any manager who is wise. Miss Patti won great and sincere admiration. She sang better, with more ease, than on the evening of her debut, and her action was much freer; as an actress she now excels in the expression of delicate shades of feeling through the movements of the countenance, the changing eye, the mobile lip; consequently those who see her should observe her closely. But of the fresh and beautiful voice too much could not easily be said, had we space for extended praise. It gives a new sensation, and its vibration pleasantly haunts the memory for hours. Unfortunately we never heard Jenny Lind in opera, and thus the favorable comparison of Patti with her, made by the New York critics, cannot be verified. But it is certain that since the departure of the lamented Bosio, we have had no soprano equal to this fair young girl. Like Jenny Lind, she sings because she cannot help singing, and her tones have the purity given only by Nature.

Musical Correspondence.

NEW YORK, JAN. 9.—Since the departure of the opera company, there has been but little stirring in the musical world here. The Philharmonic Concert on Saturday was a brilliant success, and the house was well filled, though the night was exceedingly stormy.

ARTHUR NAPOLEON, the young pianist, gave a farewell concert at Palace Garden Music Hall, a few nights ago, but with only indifferent pecuniary success. He sails on the 12th for Cuba, where he will probably do better than here.

Mr. C. JEROME HOPKINS, a native pianist and composer of ability, announces a couple of concerts with the aid of Dr. GUILMETTE, Miss ANDEN and Mr. MOLLENHAUER. Mr. Hopkins is one of the best fugue players in the city.

Talking of Mr. Hopkins reminds me of an item of musical interest in the late arrival here of a letter from the illustrious Liszt, addressed to Mr. Hopkins as the projector of the American Music Association, (whose three years existence was so untimely cut off by the commercial panic of '57.) Herr Liszt it seems had gotten wind of the enterprise, and his letter to Mr. Hopkins is a complimentary and artistic souvenir, in the possession of which the last-named individual is indeed envied by many. TROVATOR.

NEW YORK, Jan. 10.—I resume my abstract of Mr. SCHLOTTER's interesting course of lectures on the History of Music. The next harmonist and composer of distinction, was Johannes Ockensheim, who was superior in harmony to De Foye—and lived between 1300 and 1400, and, with his predecessor, laid the basis of the Netherlands school, which for the next two centuries took the lead in music. The organ first became of importance about this time, though it was still a most clumsy instrument, the keys being half a foot broad and two or three inches apart, and having to be played with elbows and fists. The pedal was attached to it by Bernard, surnamed the German, who lived about 1417. Music was now constantly rising in importance; monarchs encouraged it particularly, and universities of music were established at Milan and Naples in the fifteenth and sixteenth centuries. Ottavio Petruccio, in the begin-

ning of the sixteenth, invented the printing of music. The chief instruments in use were the cymbals, trumpet and flute; the violin and lute were considered inferior, and used merely for dance music, and by wandering minstrels.

A galaxy of eminent names succeed each other at this period, the chief of whom are Josquin de Pres, who died in 1515, and Orlando Lassus, or di Lasso, who lived during the sixteenth century. This latter received many honors, and was called the prince of music. In 1557, he received a call from the Duke of Bavaria, and spent the rest of his life in Munich. He died in 1594, the last of the Netherland school, leaving two hundred and thirty-four compositions to perpetuate his name. One of his hymns was played by M. Schlotter. With him ended the Netherland school, which, in two years, had produced three hundred composers. In other countries, meanwhile, the Art was rising with different degrees of rapidity. In Venice, the foundation for a new school was laid by Adrian Willaert, who, though of Flemish origin, went to Italy in the time of Leo X., and ended his days there.

The lead in musical development was taken by Italy, Germany and France, though England, Spain, etc., took also an active part. Church music, however, began to deteriorate through the influence of Claudius Goudimel, born 1550, and sank so low, that Pope Pius IV., in 1562, called a convention to elect a reformer. The choice fell upon Palestrina, of whose precious life the lecturer gave a short sketch, adding also, how later, by various reverses, he had been reduced to the most narrow circumstances, and forced to lead for many years an exceedingly humble and retired life, during which however he composed some of his grandest works, among others the *Impropria*. At last, however, he was reinstated in all honors, named composer of the Pope, and Conductor of St. Peter's Chapel, which office he held till his death, 1594. His contemporaries, but little inferior to himself, were Nanini, who was made Director of the Musical Academy in Rome, and Allegri, the composer of the famous *Miserere*. This brought the lecturer to the end of the sixteenth century, and he closed with a few remarks on the improvement in melody, and the development of secular music in Naples, under the various forms of *Canzoni*, *Madrigals*, etc., which were cultivated by the higher classes.

(To be Continued.)

NEW YORK, JAN. 10.—I send you the programme of our second Philharmonic Concert, which took place last Saturday, and was well attended, in spite of the most execrable weather.

Larghetto and Finale, from the Symphony, Op. 86, in F,
"Die Weihe der Töne" (The Dedication of Sounds),
as a tribute of respect for the late composer, L. Spohr.
Scena ed Aria, for Soprano, "Inferno," Op. 94 (1st time),
Mendelssohn.

Madame Anna Bishop.
Symphony, No. 1, in E flat, op. 38, R. Schumann.
1. Andante Maestoso ed Allegro Vivace.
2. Larghetto.
3. Scherzo Molto Vivace.
4. Allegro Animato e Gracioso.

Overture Characteristique, "Faust," R. Wagner.
Concerto, No. 5, for the Piano, in E flat, op. 73 (2d time),
(2d and 3d movement.) Adagio un poco Moto and
Rondo Allegro, Beethoven.
Gustav Satter.

Song, "Ave Maria," F. Schubert.
Madame Anna Bishop.
Festival Polonaise, in F sharp, Major, Satter.
Gustav Satter.

Overture to "Oberon," in D, Weber.

You will see that a rich treat was offered us; it was in fact, one of the best concerts as a whole, that we have ever had. It must be acknowledged however, that the fragment from Spohr's symphony, though it did include the "*Begräbnis-Musik*" and "*Trost in Thränen*," was hardly an adequate tribute to the memory of one occupying so high a rank in the musical world.

Schumann's symphony is very beautiful, though not as attractive to me as the one in D minor, played last year. It was played extremely well, though, like all the orchestral pieces. Madame BISHOP is certainly a *lusus nature*; her voice is marvellously preserved, and so is her exterior, and it is hard to believe that she has been before the public as long as she has. Long enough, surely, to know better than to insert trills and graces in Schubert's *Ave Maria*. The lion of the evening was Mr. SATTER, whose only fault was, (or was it that of the director?) that he did not give us the whole of Beethoven's concerto. What he did play was exquisitely rendered—the heavenly adagio, particularly, was interpreted with a tenderness and depth which cannot easily be surpassed. The Polonaise was highly original, and abounding in difficulties, and brought out entirely different powers from the concerto. Most charming was the little Minuet from Mozart's E flat symphony, which Mr. Satter gave in answer to the first encore. To the second he responded with an apparently original *morceau* on the Barcarole from *Oberon*; a fit introduction to the last overture. —t—

Dwight's Journal of Music.

BOSTON, JAN. 14, 1860.

MUSIC IN THIS NUMBER. Continuation of W. STEINER'S
BURNETT'S Cantata: "The May Queen."

Boston Academy of Music.

FOURTH NIGHT. Friday, Jan. 6. Verdi's "Sicilian Vespers" was repeated, to a thin house, and cold as before. We regret our inability to be present, for we would fain have tried to like this opera better. Naturally, so far as we have gathered from reports, some things in it were better liked, because heard more understandingly; but the unsatisfactory impression of the first performance was not on the whole removed. The Verdi music had not by this token won new love among us.

FIRST MATINEE. On Saturday afternoon, at 2 o'clock, a large crowd were assembled to hear and see a repetition of the young ADELINA PATTER'S *Lucia*. The first impression was more than confirmed. The delicacy and freshness of her voice seemed even more exquisite, and she showed more freedom of action. Everybody was delighted.—The third act of *Ernani* (with the *Carlo Magno* chorus) followed.

SUNDAY EVENING: First "SACRED CONCERT." When an Italian Opera troupe announce a "sacred" concert, you may be sure they always mean Rossini's *Stabat Mater*. This deals, at any rate, with sacred subjects. We might fare worse, as regards musical edification; but if the Opera is really going into the Sacred Concert business, would it not be well to get and learn a change of pieces that deserve the name.

The *Stabat* formed the second part. For a first part were performed such "sacred" pieces as the Overture to *Oberon*; *Ah mon fils*, sung out of tune by Mme. STRAKOSCH; Schubert's *Ave Maria*, coldly and hardly—quite unlike herself—by Mme. COLSON; two of his own sentimental German songs: "The Tear," and "Brightest Eyes," by STIGELLI; Sarastro's air, with chorus, from the *Zauberflöte*, with dignity, but coldly, drily, by Sig. JUNCA; and the Prayer from "Moses." Stigelli—why not write it Stigelli,

so as to preserve the hard *g* of the original German, *Stigel*?—was evidently the hero of the evening. Whoever else was not, he was in earnest. As a song composer he seems one to be classed with Kücken, Abt, and others, whom we sometimes call *Italian Germans*. He sang finely, but with a slight excess of pathos, as it seemed to us, bordering on the sentimental.

The audience was immense; not a seat, apparently, from floor to ceiling, was unoccupied. The fifty-cent price, the new chandelier, and the safe cover of the indulgence afforded by the change of name from Theatre to "Academy," doubtless had their part in this. It was pleasant to see our old friend BERGMANN on the conductor's stand. The orchestra is excellent.

FIFTH NIGHT. *La Sonnambula*, and much the largest house, so far, of any evening. These fresh, real melodies of Bellini wear well, compared with any of the Italian operas since Rossini; and never were they, never could they be, wedded to a fresher, purer voice, in the person of a more fitting, and more charming interpreter than "little PATTI." We have more and more faith in her talent, in her artistic instinct, in the clear mind, the native good sense, the sincere love of her art, apparently without any affectation, which bid fair to save her from false influences and keep her in a good direction. Of the beauty and availability of her rare voice, of her good vocal schooling, and her singularly perfect execution, there can be no question. But the best thing about it is, that good sense, the instinct of propriety, pervades her whole performance. There is "no nonsense" about it; not one bad trick in singing or in acting; no overdoing; and no under-doing, when you consider that she is a child, and that the rose-bud should not be a full-blown rose. Too much intensity we should be sorry to see; some timidity, some maidenly reserve, is all-essential to the charm. All we can ask is, that it be a *live* performance, not a forced, mechanical attempt to fill a part one does not feel. And that it was; not only thoroughly alive, but graceful. In the first scenes, perhaps, the voice was a little harder and less free than in *Lucia*; but this soon wore off; and her rendering of *Ah non credea*, and of *Ah non giunge*, with the difficult variations, and the bright high *staccato* passages, was worthy of any prima donna in her prime. The voice seems singularly in harmony with her whole person, the pure expression of her nature. Where she exerts it least, where its tones fall on the air unconsciously in concluding phrases, there is a sort of dewy fragrance about them, of a quite delicate and soul-haunting quality. Greater body and volume of tone will of course come with time, if the fine organ is not overworked, if the fresh buds are not forced forward in some Verdi hot-house.

Sig. BRIGNOLI always sings well in the *Sonnambula*; never better than this time. He evidently likes the music. But as to action, he had scarce enough to give encouragement to any demonstrations on the part of poor Amina. AMORIO gave the part of Count Rodolfo with a great deal of vivacity, and of course plenty of rich voice; he is not apt to slight his business, and thereby wins respect.

The commonly omitted tenor air, *Son geloso del zefiro amante*, was a new feature of interest this time. Brignoli sang it finely.

SIXTH NIGHT. Last Tuesday evening a revival of Pacini's "Sappho," an opera which brought with it pleasant memories of Tedesco and the first Havana troupe, who sang it at the Howard Athenaeum twelve or thirteen years ago. At that time we enjoyed it; and we were glad after so long an interval, to have an opportunity of finding it as good now as it seemed then. "Sappho" has the advantage, among Italian operas, of an uncommonly good libretto. The subject is an admirable one for lyric treatment, and the plot, though simple, is well woven.

The music has a certain fresh and natural charm. It is always agreeable, although sometimes tame. Some of the melodies have great delicacy and beauty, with a certain flavor that is quite their own; they are not hacknied commonplaces; if they take after any one more than another, it is Rossini; and what comes near to that, if it be heartily and honestly, can scarcely fail to please. The instrumentation, though not very learned or complex, is frequently delicious, adding the right glow and color to the text and situation. There are some highly effective concerted and ensemble pieces; especially the finale to the second act, where Sappho overthrows the altar at the marriage ceremony; in it one fancies he detects the germ of Verdi's first finale in *Ernani*, and indeed of the Verdi ensemble pieces generally. There are also a few of those quick rattling unison choruses of men, unpleasantly suggestive of Verdi. But as a whole, this opera has none of that desperate straining for effect which marks the production of the last Italian favorite; it is not infected by this fever age; it has something of the repose of a true work of Art; and yet it stirs our feelings more than any work of Verdi; it is alive, it moves; and "grows to a conclusion" with a force which will not let the hearer sit indifferent.

It was in the main well sung, well acted, and well put upon the stage. The tasteful Grecian costume was becoming to the actors singly and collectively, and there was some classical unity of impression in the whole.

Mme. GAZZANIGA's impersonation was a signal triumph. We have had no lyric acting so great since that of Grisi, and we doubt if Grisi ever put more classic dignity, more inspiration and poetic beauty into any of her characters. The only fault with Gazzaniga is that she cannot walk,—a very common failing with Italian prima donnas. Her head and bust are classical, and her face lights up with fine intelligence; and when she stood there in the last scene, before the fatal leap, with the laurel round her brow, and the lyre in her hands, improvising the promised nuptial hymn for her faithless lover and her rival, it was as satisfactory a suggestion of the classic muse as one may see upon the stage. Her voice, too, which has been found so unequal, lent itself most eloquently and touchingly to all the emotions of her part; if not so finished and so great a vocalist as some, yet under the inspiration of emotion she sang sometimes "better than she knew." It was indeed a rare, an intellectual pleasure. Gazzaniga's Sappho will stand henceforth among the most memorable of our opera experiences. There were many moist eyes in the audience, and many loud bursts of enthusiasm, and recalls.

Mme. STRAKOSCH made an interesting Climene. She looked charmingly in her Grecian dress, and sang with warmth and good expression in the fine air: *Ah! con lui mi fu rapito*, and the tender duet with Sappho in the beginning of the second act. It is a pleasant female chorus, too, which opens that scene.

BRIGNOLI has rarely appeared to so good advantage as in the part of Phaoon. There was more of noble and manly pathos, more of honest chest tone, in his air in the last act, after he learns how he has wronged Sappho, than we remember in any of his efforts; and the air itself deserves to be better known.

Sig. FERRI bore himself well, and sang well, in the character of the high priest Alcandro. If his indignant declamation protracted itself to tediousness in the first scene, where he comes in driven from the circus, we may set it down to the account of the composer; it is one of the weak and barren places in the opera. Our two German friends, MUELLER as Lysimacho, and QUINTO as Hippia, deserve renewed credit for their always conscientious treatment of their parts.

On the whole "Saffo" made a decided success; it is one of the best of the Italian operas, and will certainly command large audiences henceforth, whenever it shall be announced with Gazzaniga. The management plainly owe it to themselves, to the opera, the artists and the public, that "Saffo" be repeated.

SEVENTH NIGHT. We have only time now to record the unexpected, the decided success of Mozart's "Magic Flute," performed in Boston for the first time on Wednesday. The audience was the largest of the season, and the opera (pronounced dull, rocco, old-fogeyish, &c., in New York and Philadelphia), was received throughout with every sign of enthusiasm. (We did overhear one young lady express her disappointment that "there were no airs in it"! There are always persons who cannot see the woods because there are so many trees.)

Yes; in spite of woful cuttings, of choruses shockingly out of tune, of lack of voices for not a few important parts, imperfect scenery, and many other imperfections, "absurd plot" and all, the *Zauberflöte* made a most agreeable impression. What would have been said, had it been given whole and well! Much of it was done well. GAZZANIGA as Pamina, and STIGHELLI as Tamino, were excellent. FERRI made a capital Papageno, and Mme. STRAKOSCH was Papagena to a t. AMODIO was irresistibly comical as Monostatos, the negro. Sig. JUNCA made a most stately looking high priest Sarastro, but he lacked the voice for the deep passages so characteristic in that music, and sang them nearly all in octave higher. The Queen of the Night, with its trying figures in *alt*, was a cruel part for Mme. COLSON, yet she won much just applause in it.

We reserve more particular notice of the "Magic Flute" till next week. This and "Sappho" are the operas which ought, above all, to be repeated. It is simply absurd to give such an opera, while new to us, but once.

Concerts.

THE MENDELSSOHN QUINTETTE CLUB had a better audience, Tuesday evening of last week, and performed the following pieces:

1. Eighth Quintet, in D minor, op. 38. Onslow. Moderato—Scherzo—Tutti con variazioni—Finale, Vivace.
2. Piano Quartet, in E flat, op. 47. R. Schumann. Sostenuto and Allegro—Scherzo—Andante Cantabile—Finale, Vivace.

Messa. Parker. Schultze, Krebs and Fries.

3. Reminiscences of Mozart, (Solo for Violoncello,) Lindler. Waltz Fries.

4. Quartet in D, op. 18, No. 3, (first time.) Beethoven. Allegro—Adagio—Minuetto—Finale. Allegro vivace.

The Quartet by Schumann is an extremely interesting composition, and was very finely played. Mr. PARKER seemed fully master of his task; he has gained greatly in his playing.

AFTERNOON CONCERTS.—The tenth was given Wednesday before last at the Tremont Temple, with the following programme:

1. Symphony, No. 1. Beethoven.
2. Waltz. Aurora Künstler. Lanner.
3. Overture. Jesonda. Spohr.
4. Trübsch Trübsch Polka. Strauss.
5. Aria. From the Opera L'Elisir. For Flute and Corno Ingles. Halévy.

Messa. Ribas and Zosher.

6. Terzetto. Lucretia Borgia. Donizetti.
7. Dresden March. Kungs.

The programme of the eleventh concert was as follows:

1. Overture. Felsenmühle. Reissiger.
2. Waltz. Libellen. Strauss.

3. Grand Duo. Wm. Tell. Clarinet and Fagott Obligato. Rossini.
4. La Favorita Polka. (By request.) Strauss.
5. New Quadrilles. The Sicilian Vespers. (First time.) Published by Oliver Ditson & Co. Carl Zerrahn.
6. Haydn's Abschied, or Farewell Symphony.
7. Corsicana Galop. Lambery.

Rather a large allowance of dance music, and much to wade through before reaching the symphony, which was the main point of interest, explained upon the bills as follows:

This Symphony, *ABSCHIEDS*, or Farewell Symphony, was composed by Haydn, in the year 1764, when he was Conductor of the private Orchestra of Prince Esterhazy.

The Prince had resolved to keep only a Quartet, and discharged the others. For the last evening that they were to play together, Haydn wrote this Symphony, to be for them all a token of remembrance when they should be dispersed.

Haydn had instructed the musicians that each should snuff out his candle on his stand, and quietly leave the Orchestra as soon as his part was done.

This being observed at the performance of the Symphony, the Prince took it as a hint and a practical joke; but so well was he pleased, that next day the discharges were recalled, to the great joy of all and to the particular gratification of the Maestro, who had now an Orchestra, with which he could perform those grand Symphonies of which he has written so many.

The humor of the thing must have been considerable on the original occasion; for a concert now, it is well enough for once. The symphony has a good, impassioned sort of first movement; a slow movement in Haydn's deeper vein, with dark and mournful modulations, but tediously long; an indifferent Minuet; and the finale only interesting from the dull dropping off one by one of the musicians. The "Tell" duet is a capital concert piece, and was well played.

Musical Chat-Chat.

Need we remind any one of Mr. ZERRAHN'S Second Philharmonic Concert, at the Music Hall, to-night? The programme is rich and full of novelty. Spohr's greatest Symphony: *The Earthly and the Heavenly in Human Life*, which is a Double Symphony, and in the performance of which a portion of the Italian Opera Orchestra will assist, will lead off, as a tribute to the lamented composer. Last's symphonic poem: *Les Preludes*, will be repeated, as it deserves to be. Beethoven's grandest Overture, *Leonore*, No. 3, and Wagner's first introduction to *Lohengrin* (first time) are the other orchestral pieces. Mr. SCHULTZ has a violin solo; and the "Orpheus" Club will sing "The Chapel" and Mendelssohn's "Turkish Drinking Song." Who will resist all that? The MENDELSSOHN QUINTETTE CLUB have done wisely, while we are having a new opera every night, to postpone their next concert for a fortnight. . . . The Glee Club of Harvard College, with the Mendelssohn Quintette Club, gave an interesting Concert at Jamaica Plain last week. . . . The Opera for last night was *Don Giovanni* (are we not Mozartists here in Boston?); this afternoon, at 2, *Sonnambula* again, with "Little PARTI"; next week the *Huguenots*, *Martha*, *Rigoletto*, and *Il Barbiere*, with Patti for the first time as Rosina: To-morrow (Sunday) evening, another "Sacred Concert," with Donizetti's "Martyrs" treated as an Oratorio.

PHILADELPHIA, Jan. 5.—Mr. BONEWITZ'S CONCERT, last evening, was damaged by the snow storm, and the audience was small. He had a fine orchestra, which played one of Beethoven's *Leonore* overtures superbly, besides assisting in Hummel's concerto in A minor, in which Mr. Bonewitz's piano playing was much admired. For an encore he played a good arrangement of Mendelssohn's Wedding March. Miss Anna Wisler sang the cavatina from Rossini's *Siege of Corinth* with great brilliancy, receiving a hearty encore. She also sang Meyerbeer's pretty song, "The Fisher Maiden." Moscheles' *Hommage à Handel*, for two pianos, was finely played by Mr. Bonewitz and Mme. Volkmann. The lady is a debutante, and was manifestly nervous. But she played with great elegance, expression and correctness, and the piece was warmly applauded. The latter part of the concert consisted of a new symphony, "The Last Day," by Mr. Bonewitz. As a young composer's effort, it is creditable; but symphony writing is always work above the capacity of young composers, and there was nothing in last night's symphony to indicate that Mr. Bonewitz is an exception to the general rule.

THE HARMONIA SACRED MUSIC SOCIETY announce that they will produce Haydn's beautiful oratorio of "The Seasons," at the Musical Fund Hall, on Friday evening, January 13th. The Society have spared no labor or expense in its preparation. The orchestra will be the best that can be mustered, and will be led by Dr. Meignen.—*Bulletin*.

Jan. 6.—If the Philadelphia public could have been persuaded of the surpassing talent of the young pianist, Arthur Napoleon, the Musical Fund Hall would scarcely have held the crowds that would have hurried to hear him. But they are growing more and more sceptical, and consequently the young artist made his debut last evening before a mere handful of people. He is a boy in appearance, but with brain and hands unusually developed. He first played Thalberg's *Sonnambula* with a power, brilliancy and fire that Thalberg himself could not equal; falling short of that great master, however, in grace and delicacy. For an encore he played Thalberg's *Home, Sweet Home*. In his own arrangement of airs from *The Huguenots*, Mr. Napoleon's vigor, rapidity and enthusiasm were alike shown, as they were in a similar arrangement from *The Bohemian Girl*. But he is too young to be a great composer; he may afford to be content for a while with being a great performer. Pauer's *Cascade* was exquisitely played, and showed that he is not incapable of the proper interpretation of the more graceful and sentimental styles of music. In the grotesque *Carnival of Berlin*, he returned once more to the music of force, rapidity and fire. But it was when, on the encore, he played Liszt's immensely difficult *Galop Chromatique*, that Mr. Napoleon proved most forcibly his extraordinary talent. Mr. W. H. Cook sang several songs in beautiful style. A Mrs. Thomas also essayed several airs; but she labors under the disadvantage of having neither voice, ear nor style.

The public will be glad to hear that Mr. Harry Drayton and his talented wife, whose musical entertainments have been delighting the New Yorkers for some months, will soon visit Philadelphia, Concert Hall having been engaged by them for the beginning of February. Mr. Drayton is a native of Philadelphia, whose fine bass voice and talent for music have had the best culture that Europe could give. His "parlor operas" are described as charming entertainments.

The Germania Orchestra will give their regular public rehearsal to-morrow afternoon, with the following programme:

Overture—Night in Granada.....	Kreutzer.
Song—Bringing.....	Schubert.
Waltz—Alpine Roses.....	Lanner.
Adagio from 4th Symphony.....	Beethoven.
Overture—Leonore No. 3.....	Beethoven.
Polka—New Year.....	Strauss.
Duetto—Nigolotto.....	Verdi.
Galop.....	Lumbye.
	<i>Ibid.</i>

PITTSFIELD, MASS.—A writer in the *Sun* newspaper gives a glowing description of the Christmas festivities at Maplewood Institute, in which the pupils and music teachers took part. We have room only for a brief extract:

The entertainment was announced as the "*Cantata of the Culprit Fay*," being an extract from J. R. Drake's poem, dramatized for the present occasion, with music expressly composed for the same by Mr. ENSIGN, and with scenic decorations by Messrs. KNERINGER and THEMEN, whilst the recitation and action comprising the terpsichorean evolutions were superintended by Mr. FEDER. The innumerable and all-important *ceteras*, not comprised under the above heads, were entrusted to the care and taste of Miss L. CLARK.

Both music and exercises reflect much credit on Messrs. Ensign and Feder, not only for their merits as compositions, but also on account of the superb manner in which they were executed by the young ladies under their direction.

WORCESTER MASS. (From the *Palladium*, Jan. 11).—A very successful concert was given by the Mozart Society, on Friday evening, at Mechanics Hall. Choruses from Handel, Rossini, Romberg and Biery, with orchestral accompaniments, were given by the society, numbering one hundred and fifty voices, in a manner highly creditable to their leader, Wm. Sumner, Esq. The grand chorus of Rossini's "*Let every heart and voice*," was sung with fine effect, and received an *encore*. The programme was one of variety, comprising quartets, trios, duets, and solos, sung by various members of the society. Miss Nellie Fisk delighted her many admirers by a cavatina from Donizetti, "*La morale in tutto questo*," and the pathetic song, "*The Old Arm Chair*," both sung in a manner which told of careful study. She also sang from a trio in "*Don Giovanni*," and a popular duet. Her fine execution is admired by all. Bishop's "*Echo Song*," with flute obligato, was finely sung by Mrs. Doane; we never heard her sing better. Messrs. Burt and Leland charmed all present by their artistic rendering of two beautiful duets for violin and flute; one of which was the exquisite "*Sounds from Home*." Musicians who can discourse

such delicious harmony, should give the public more frequent opportunities of hearing it. Various solos were sung by other members of the society, in an acceptable manner. The orchestra is a decided acquisition to the society, and it is the hearty wish of all, that it may become a permanent one. Our talented musician, Mr. B. D. Allen, presided at the piano-forte on this, as on former occasions. It is understood that the society will give a second concert on Fast Night, when will be presented an entire oratorio.

Music Abroad.

Paris.

As there is very little in the shape of novelty going on in the lyrical world this week, I must act the part of prologue, and give you a short summary of what "is to be." We are soon to have the *Stradella* of Flotow given us at the Grand-Opéra; the libretto has been translated into French by MM. Oppelt and Royer, and very well translated, too. *Stradella* is one of Flotow's most charming works; without ever attaining or trying to attain the sublime, it unites in a very complete manner beautiful music with dramatic interest, nor will scenery either be wanting to render the opera successful. Any one disgusted with the winter out of doors will soon have only to ensconce himself in a box at the Grand-Opéra, and the curtain drawing up he will be suddenly transplanted to Venice the beautiful, with her marble palaces, and her gondolas, her loves and her sorrows, that are breathed in the very air, and follow once more the fortunes of *Stradella*. Mark how he wooed and won the fair ward of a proud Venetian (himself her lover) by giving her lessons of love and of music at the same time—how they were married and lived happily in Rome, to which city Delfino, the Venetian, sends bravos to assassinate *Stradella*. They intend doing so while he is attending in the church of St. John the performance of an oratorio of his own. But Delfino forgot that "music hath charms to soothe the savage breast," most clearly proved in this case, for the assassins, delighted like true Italians by the beautiful melody, became *Stradella*'s most enthusiastic admirers, and thus the lovers are saved. Flotow wisely makes his opera end happily: the true version ends tragically at Genoa. The overture is very pretty, and the piece opens with a graceful chorus, "*Vogue gondole légère*," which is interrupted by *Stradella*, who sings a song full of melody, followed by a charming serenade, "*Viens, O matello*." The opera abounds in effective choruses, of which one of the most striking is "*L'Orgue resonne*." But there is so much to remark and admire in this opera, that I must defer a longer detail until it has been brought out, for even with a score one cannot feel what the effect will be. It has just been performed at Brussels with the most complete success. It is in three acts.

Meanwhile, however, the revival of *Herculeum*, by Félicien David, draws good houses. Madame Vestrali has succeeded Madame Borghi-Mamo in the part of Olympia, and Gueymard, Roger in that of Helios. No one expected to find in Madame Vestrali the same qualities as in her predecessor—or Gueymard to equal Roger, however well they may play. Madame Gueymard, however, surpassed herself, and the whole thing went off well. The emperor and empress were at the performance on Wednesday. Madame Vestrali is now studying the part of Fides in the *Prophète*. At the Opéra-Comique they have been less fortunate, for Faure is still unable (from indisposition) to sing in the *Pardon de Ploërmel*.

Your great favorite, Giuglini, is engaged at the Italiens here, in a series of performances. He came out yesterday in the *Trouvatore*, and created an immense sensation.

At the Lyrique, the success of *Orphée* gains ground every day. Prince Jerome, who was at the sixth representation, sent Madame Viardot a magnificent bracelet of antique form, ornamented with two cameos.

The Wednesday concerts, given at the Salle Beethoven, are very much alike—not as to the programmes—but in the excellent performance of MM. Sivori and Ritter, besides that of the various artists who are grouped around them in the persons of MM. C. Ney, Rignault and Accursi. Last time Jules Lefort sang the "*Plaisir d'Amour*" of Martini, and the "*Paradis perdu*" of Ritter very well. Sivori played superbly, though he has sometimes the inequalities of those artists who make too sure of their talents, and trust over-confidently to inspirations. Amongst other things, he played a romance, by Hector Berlioz, to perfection.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC.

Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

You'll not leave your Kathleen behind.

C. W. Glover. 25

A pleasing and simple song for a low voice.

The maiden's dream. Ballad. S. Glover. 25

I love my little native isle. Song. Frank Mori. 25

I'm waiting for to-morrow. Ballad. Alice Foster. 25

The trees are in blossom. G. Linley. 25

Pretty songs for young dilettanti, from the pens of distinguished English composers. They are superior to the great mass of ballads, which are written and sung on English soil, and will no doubt find quite a favorable reception on this side of the Atlantic.

Sunny memories. Song. G. W. Stratton. 25

Bright and cheerful. Moderately difficult.

The world is full of beauty. F. Petersen

This is a charming song, simple, short, yet full of soul and meaning, like those much admired national lays of Germany.

Over the river they beckon to me. Spaulding. 25

A new musical version of that exquisite poem which a short while ago was so extensively circulated by the press. It is written in a charming style, which agrees well with it and makes it a very impressive song.

With Guitar Accompaniment.

Power of Love. Song from "*Satanella*."

Mod. Pratten. 25

Meet me by moonlight. Duet. Wisland. 25

Murmuring sea. Duet by Glover. " 25

These new and excellent arrangements of popular duets, which hitherto could only be obtained with piano accompaniment, will be welcomed by many.

Instrumental Music.

Chant du poète. Nocturne. A. Croisley. 25

A song without words, tender and delicate. Of a great number of works which this prolific composer has furnished to the fashionable world, this is the prettiest since that charming caprice, "*The prisoner and the swallow*."

Two Nocturnes. E. Perabo. 25

These Nocturnes have a striking resemblance to Reisinger's Nocturnes, widely known under the name of "*Flowers of Spring Waltzes*," and are almost as pretty.

St. Patrick's Day. Transcr. by Brinley Richards. 35

Oft in the still night. " " 36

The British Grenadier's march. " " 35

Familiar melodies, arranged in their author's own charming style. The name of Brinley Richards must ere long become a household word in the circles of amateur pianists.

The Sicilian Vespers. Quadrille. Carl Zerrahn. 35

Performed for the first time at the Afternoon Concert this week, and received with all the applause which works of this class are able to call forth. It embraces all the salient points of the opera, including a great portion of the ballet-music, not performed here.

Books.

TWO HUNDRED AND FIFTY EASY VOLUNTARIES AND INTERLUDES. For the Organ, Melodeon, Seraphine, &c. By John Zandel. 1,50

This volume contains twelve opening voluntaries, and two hundred and thirty-nine interludes. It is superior as a collection of good organ music, and furnishes, at a very low price, a great variety from which the beginner can select, and old players, even, find exceedingly useful.

LOUIS COENEN,
Instructor of the Violin, Piano & Harmony.
Address, 16 Hudson Street. 382-8m

J. C. D. PARKER,
Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.
SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.
Residence, Tremont House.
Address, until October, at Messrs. Chickering & Sons'; after-
wards at either place. 3f

W. S. MACKIE,
MUSIC DEALER,
ROCHESTER, N. Y.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIMBLECK,
Residence, 236 Tremont Street.
GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
8 Temple Place. 344-4f

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.

O. C. CLAPP & CO.
DEALERS IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicho-
las Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 387

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
619 Broadway, Albany, N. Y.

DAVID PAINE,
Teacher of Piano, Organ and Harmony,
Room, basement of First Church, Chauncy St. 3m

JOHN W. TUFTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY.
Address at residence, 19 Temple Pl., or at Ditson & Co's store

WILLIAM MCCABRELL,
MUSIC PUBLISHER AND DEALER IN
PIANOS, MELODEONS, BOUND & SHEET MUSIC,
Musical Instruments and Musical Merchandise
generally.
474 JEFFERSON STREET, LOUISVILLE KY.

M. ZERDAHELYI,
THE PIANIST, respectfully announces that he is forming a
Class for Ladies, and will give instruction in the Theory of
Music, including the study of Harmony, of Forms, and the
Art of Composition. Scholars preparing for Teaching and
Playing in public, will also be received. Address at Messrs.
Chickering & Sons', or at Oliver Ditson & Co's. 394

CARL MEISEL
Begg leave to inform his friends and pupils that he is now
ready to resume his Instructions on the VIOLIN and PIANO.
Apply at his residence, 8 Hayward Place, or at any of the
music stores. 3m-398

W. D. ZOGBAUM,
Importer of Musical Instruments and Strings of all descrip-
tions. Also, keeps constantly on hand a large stock of PIANO-
FORTES of the best American manufacture; and a complete
assortment of SHEET MUSIC, both American and Foreign.
398 SAVANNAH, GA.

MRS. ROSA DE RIBAS is now prepared to resume her
Instructions on the Pianoforte and in Singing. Resi-
dence, No. 2 Dearborn Street, Roxbury. Communications
received through Messrs. Russell and Tolman, 291 Washington
Street. 392-3m



THE
BEST
PIANOS,
ARE MANUFACTURED
BY
CHICKERING & SONS,
WHO HAVE RECEIVED
68 MEDALS,
THE FIRST PREMIUMS,
Over all Competitors in the United States.
WASHINGTON STREET,
BOSTON.

JOHN CHURCH, Jr.
Music Publisher and Dealer,
Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,
And every variety of Musical Instruments and
Merchandise.

No. 66 West Fourth Street, Cincinnati.
SPECIAL ATTENTION paid to the prompt answering of orders
from SEYMOUR, DEALERS and THEATRES. A new and Com-
plete Catalogue furnished on application. The publications of
all Music Houses in the United States furnished at the lowest
prices. 374

HARPS!
J. F. BROWNE,
Manufacturer, begs to inform his friends and the profession
that he has REMOVED his

HARP WAREHOUSES
TO 709 BROADWAY, N. YORK.
Between 4th St. and Washington Place, near the N. Y. Hotel.
and solicits a continuation of the liberal patronage he has re-
ceived during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.
Strings of the best quality, and every requisite for the Harp-
J. F. Browne would call attention to his large and choice
collection of HARP MUSIC, both foreign and own publi-
cations. Just Published, "40 Studies" in four Numbers,
forming, with the "FIRST SIX WEEKS," a complete general
course of instruction for the Harp. 371

C. BRUNO,
No. 2 Maiden Lane, New York:
IMPORTER AND MANUFACTURER OF
MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED
GUITARS, American, French, and German PIANO-FORTES.
[F] Brass Instruments, Clarionets, Flutes, &c. for Bands,
made to order, and warranted. BUSSON'S CELEBRATED
FLUTINAS and ACCORDEONS constantly on hand. IN-
STRUCTION BOOKS for the Piano, Violin, Flute, Clarinet-Sax-
horn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis.
Orders by Mail, with the money inclosed, will be punctually
attended to. 316

"OLD FOLKS' MUSIC."
CONTINENTAL HARMONY. A collection of Ancient Mu-
sic suitable for "Old Folks' Concerts," and Social Circles, in-
cluding many pieces not in any other work, with an Appendix,
comprising several Patriotic and Home Songs. Price, 75 cents,
\$7.50 per dozen.
ANCIENT HARMONY REVIVED. A Selection of music as
originally written by Billings, Belcher, Edison, Holden, Haydock,
Mazins, Ingalls, Goff, Kimball, Reed, Swan, Wood, West,
and others; and from several European Authors, particularly
from W. Tannur's original works. Price, 75 cts, \$8.00 per
dozen. Published by OLIVER DITSON & CO., Boston.

"THE SANCTUS,"
BY EDWARD HAMILTON.
THE BEST AND MOST COMPLETE
VOLUME OF CHURCH MUSIC,
ADAPTED TO THE WORSHIP
OF
All Protestant Denominations.

THE TUNES THROUGHOUT THIS BOOK ARE
EASY TO LEARN AND EASY TO SING.

BEING, FOR THE MOST PART, WRITTEN
Within the compass of Ordinary Voices.
Distinguished by a natural flow of Melody, sustained upon
chords which are simple, without weakness, are rich without
redundance.

Particular care has been taken to make the Tenor an inter-
esting part to sing, and a number of tunes will be found hav-
ing the leading melody in that voice. There are many instances
of Trios for the three upper or three under parts. These are
real Trios, having motion in each part, and not mere Duets
with accompanying Bass. A few familiar tunes, such as Peter-
boro', St. Thomas, and others, have been arranged in three
parts, with the view of having the Tenor and Treble voices sing
the air together, in octaves. The Anthems, Sentences, and the
like, are very numerous, and nearly all of them may be easily
mastered by average choirs.

Price of "THE SANCTUS," 75 cts. Per Copy, \$7.50.

Published by Oliver Ditson & Co., Boston.

PUBLISHED THIS DAY.

FARMER'S
MASS IN B FLAT.
WITH LATIN AND ENGLISH WORDS.

— BY —
HENRY FARMER,
For Four Voices (Solo and Chorus) and Organ. Price \$1.00.
Published by Oliver Ditson & Co., . . Boston.

Y^e Musick of y^e Olden Tyme.



Should auld ac - quaint - ance be

CONTINENTAL HARMONY.

A COLLECTION OF THE MOST
Celebrated Psalm Tunes, Anthems and Favor-
ite Pieces designed for "Old Folks'
Concerts," Musical Societies
and Family Circles.

Comprising many Rare and Choice Pieces,
From Ancient Collections.

Not to be found in any other Book now Published. It contains
the best pieces of nearly

**EVERY VOLUME OF AMERICAN PSALM-
ODY ISSUED SINCE '75.**

With Selections from the Works of Handel, Haydn, Mozart
Kent, Arnold, Chapple, and others.

Beauties of Reed, Swan, Billings, Holden; the Most Popular
Psalm Tunes of Modern Composers, and a large variety of
ANTHEMS, QUARTETS, AND CHORUSES,

PARTICULARLY ADAPTED TO
Choral Societies and Social Gatherings.

An Appendix is also added, containing some of
The best Home Songs & National Melodies

These various distinguishing features render the CONTI-
NENTAL HARMONY the most attractive and desirable volume
of Music ever published

Price, \$7.50 per Doz. \$50 per Hundred.
Single copies at 75 cents, sent to any address, post paid.
Published by Oliver Ditson & Co., Boston.

PIANOS & MELODEONS TO LET
AT VERY LOW PRICES.
\$3 TO \$12 PER QUARTER,
with no charge for rent, if purchased within one year.
Oliver Ditson & Co. 277 Washington St. Boston

NEW AND VALUABLE MUSIC BOOKS,

RECENTLY PUBLISHED BY OLIVER DITSON & CO., BOSTON.

Additional to their last Trade List.

THE SHOWER OF PEARLS. A collection of the most beautiful Duets, arranged for the Piano-Forte. A very choice and desirable volume for Social Parties and Home Circles. Bound in cloth. Price \$2.

THE HOME CIRCLE. A Collection of Marches, Waltzes, Polkas, Schottisches, Redows, Quadrilles, Contra Dances, &c. Arranged for the Piano, and comprising the most popular Dance Music. Price only 1.50; in cloth, 2.00. Sent by mail.

TUNEFUL HOURS. A volume of Quartets, Glee, and Choruses, containing the Gems of all similar works, for the use of Musical Associations, Choirs, and the Home Circle. Price \$1.

THE WESTERN HARP. A collection of SUNDAY MUSIC; consisting of Sacred Works adapted to Classic and Popular Airs, and arranged for the Piano-Forte. Words by Mrs. M. S. B. Dana Shindler, author of the *North-ern and Southern Harp*, &c. In boards, \$1. Cloth, \$1.50.

THE PARLOR GLEE BOOK. Containing all the Principal Songs and Choruses performed by "Ordway's Zolians," arranged for the Piano-Forte. Elegantly printed and bound. Price, \$1.

THE MAY QUEEN—A PASTORAL CANTATA. Words by Henry F. Chorley. Composed by Wm. Sterndale Bennett. Price, 75 cents. In Cloth Embossed, \$1.

CANTATE DOMINO. A collection of Chants, Hymns, and Tunes, designed to meet the requirements of the new Liturgy of the German Reformed Church and of Protestant Choirs generally. By L. H. Steiner and H. Schwing. Bound in morocco, \$1.25. \$13.50 per dozen.

JUVENILE INSTRUCTIONS FOR THE PIANO FORTE. To which is added a Collection of the most popular Waltzes, Polkas, and Operatic Airs. Arranged and fingered by an eminent professor of music. Price, 50 cents.

NEW METHOD FOR THE MELODEON, and other Instruments of the Organ Class, selected mainly from "Zundel's Melodeon Instructor," to which is added a collection of the most popular Songs of the day, and a variety of Psalm and Hymn Tunes. Price, \$1.

THE AMERICAN MUSICAL CLASS BOOK; designed for the use of Female Colleges, Institutes, Seminaries, Normal and High Schools, containing Elementary Instructions, Vocal Exercises, and Solfeggios, and a valuable collection of Duets, Trios, and Concerted Pieces. Price, 50 cents. \$5 per dozen.

THE MUSICAL MIRROR. A new volume of Instructions in Vocal Music for Schools and Classes. By Sireno B. Phipps. Price, 50 cents.

FARMER'S MASS IN B FLAT. With Latin and English Words. For four voices, (Solo and Chorus,) and Organ. Price, \$1.

OPERATIC VIOLIN INSTRUCTION BOOK. Containing thorough instructions, and a large variety of operatic and other music. By D. M. H. May. Price, \$1.

MODERN SCHOOL FOR THE DRUM. Containing full instructions, and a choice collection of music, for fife and drum. By O. W. Keach, & B. A. Burditt. Price, 50 cents.

SCHATZMAN'S SAX HORN INSTRUCTOR. Price, 50 cents.

THE SANCTUS. A Collection of Church Music, fully complete in every department; adapted to the worship of all Protestant Denominations. By Edward Hamilton. The tunes in this volume are easy to learn and easy to sing, being written within the compass of ordinary voices, and distinguished by a natural flow of Melody, sustained upon chords which are simple without weakness, and rich without redundancy. Price 75 cents. Per dozen, \$7.50.

BASSINI'S ART OF SINGING, for Tenor Voice. Price, \$3.

SHILLING SONG BOOK. A Collection of the words of 175 of the most popular Songs of the day. Price, 12 cents.

CHORAL CLASSICS. A Collection of Cantatas and Choruses, with Solos, useful for short performances in Societies and Private Clubs.

The following comprise the early numbers of the Series, to which additions are constantly made: Hear my Prayer, by Mendelssohn, (Soprano and Chorus.) Price, 30 cents. I waited for the Lord. "Hymn of Praise," by Mendelssohn, (Duet and Chorus.) Price, 30 cents. Landa Sion, by Mendelssohn, (Soprano and Chorus.) Price, 30 cents. Cantata, Praise of Friendship, by Mozart, (Solo and Chorus.) Price, 30 cents. Ave Verum, by Mozart, (Chorus.) Price, 30 cents. Chorus of Pilgrims. From "Tannhauser," by Wagner, (two Tenors and two Basses.) Price, 10 cents. Armida, by Gluck, (Solo and Chorus.) Price, 10 cents. Miriam's Song of Triumph, by Schubert. A Cantata, (for Soprano, Solo and Chorus.) Price, 50 cents. Beamed at Sea and Prosperous Voyage, by Beethoven, (Chorus for Mixed Voices.) Price, 30 cents. The Morning, by Ries, (A Cantata.) Price, 30 cents.

SABBATH SCHOOL WREATH. A Collection of useful and attractive Hymns and Tunes for Sabbath Schools. Price, 12 cents.

COMMON SCHOOL SONG BOOK. A Collection of favorite easy Songs for children at School and at Home, to which is added a collection of Devotional Songs for Sabbath Schools. By Asa Fitz. Price, 25 cents.

ORATORIOS or "THE MESSIAH" and "THE CREATION." American octavo edition, printed from new plates, on nice paper and elegantly bound in crimson cloth. Price, 1.25. Paper, 75 cents. The same works, "Excelsior Edition." Price, 50 cents.

RICHARDSON'S NEW METHOD FOR THE PIANO FORTE. An improvement upon all other Instruction Books in Progressive Arrangement, Adaptation and Simplicity; founded upon a new and original plan, and illustrated by a series of plates, showing the proper position of the hands and fingers, to which are added Rudiments of Harmony and Thorough Bass. By Nathan Richardson, author of "The Modern School." Price, \$3.

OPERAS, "TRAVIATA," by Verdi, with English and Italian words, and "MARTHA" by Flotow, with English, Italian and German words, uniform in style with the previous volumes of "Ditson & Co's edition of Standard Operas." Price \$3.

NASON'S VOCAL CLASS BOOK, containing a thorough and systematic course of instruction in the art of singing; together with a choice collection of Music, original and selected, adapted to the use of High Schools, Common Schools, The Social Circle and Juvenile Singing Schools. By Edward S. Nason. Price, 40 cents.

LIBRETTOS OF ALL THE STANDARD OPERAS, with English and Italian Words and the Music of the Principal Airs. Price, 25 cents, each. This series of Librettos from their neatness and convenience of form, and good-sized, readable type, must eventually become the only saleable copies sold in this country. It now comprises the following:—

Der Freyschutz, Don Giovanni, Don Pasquale, Ernani, Fra Diavolo, Fidelio, I Capuletti E Montecchi, I Puritani, Il Barbiere di Siviglia, Il Flauto Magico, Il Giuramento, Il Trovatore, La Cenerentola, L'Elisir D'Amore, La Favorita, La Fille du Regiment, La Gazza Ladra, La Sonnambula, La Traviata, La Zingara, (Bohemian Girl,) Le Prophete, Les Huguenots, Linda di Chamounix, Lucia di Lammermoor, Lucrezia Borgia, Luisa Miller, Marriage of Figaro, Martha, Masaniello, Norma, Rigoletto, Robert Le Diable, Semiramide, William Tell.

ALSO, NEW AND IMPROVED EDITIONS OF THE FOLLOWING VALUABLE WORKS.

BURGMULLER'S PIANO FORTE INSTRUCTOR. B'd in cloth. \$2.

BEYER'S PRELIMINARY PIANO SCHOOL. Bound in cloth. \$2.

CRAMER'S CELEBRATED INSTRUCTOR FOR THE PIANO FORTE. Bound in cloth. \$1.50.

MAZAS' VIOLIN METHOD, with the addition of PLEYEL'S CELEBRATED VIOLIN DUETS. Bound in cloth. \$2.

BERTINI'S 25 STUDIES. Op. 29. Bound in cloth. \$1.50.

FIFTY LESSONS IN SINGING. For the Middle Register of the Voice, by J. Concone. In two parts, each \$1.50. Complete, bound in cloth, \$3.

GREATOREX COLLECTION of Psalm and Hymn Tunes, Chants, Anthems and Sentences, original and selected, from the best Standard Composers, for the use of the Protestant Episcopal Church in America, for Congregations of other Denominations, Societies and Schools. By H. W. Greatorex. \$1.

THE MUSIC OF THE CHURCH. A Collection of Psalm, Hymn and Chant Tunes, adapted to the worship of the Protestant Episcopal Church. By J. M. Wainwright, D. D., LL. D. \$1.

THE CHURCH CHOIR. A collection of Sacred Music, comprising every variety, arranged for the Organ or Piano Forte, for the use of the Episcopal Church. By Joseph Muensch. \$1.25.

THE GOLDEN HARP. A new Music Book for Sabbath Schools, greatly enlarged and improved. 25 cents.

TERPSICHOIRE. A Collection of Dancing Music, containing new and favorite Quadrilles, Polkas, Redows, Schottisches, Waltzes, Dances, &c. For an orchestra of from 5 to 18 pieces.

For Small Orchestra, Five Parts. 1st and 2d Violins, Clarinet, Cornet and Bass. 60 cents.

For Full Orchestra, Eighteen Parts. 1st and 2d Violins, Viola, Violoncello, Double Bass, Flute, 1st and 2d Clarinets, 1st and 2d Cornets, 1st and 2d Horns, 1st and 2d Trombones, Bass Trombone, Ophicleide, Drum, Cymbals, Triangles, &c. \$1.

N. B.—Parts will be furnished, separate, for any instrument that may be desired. Price for each extra part, 10 cents.

1. Quadrille. "Bostonian." Preis. 2. Schottisch. "Amphitrite." Mathieu. 3. Quadrille. "Le Praticien." Bosilio. 4. Quadrille. "Les fille de marbre." Bosquet. 5. Polka. "Marquetterie." Wittman, and March. "La Vestale." D. C. Hall. 6. Polka Redowa. "Sophie." Wittman, and Galop. "Farewell to Dresden." Eckardt. 7. Quadrille. "Mountain Echoes." Preis. 8. Polka Quadrille. "Minerva." E. K. Eaton. 9. Waltz Quadrille. "Winter Beauties." Eaton. 10. Polka. "The Butterfly." Th. Holtz. 11. Quadrille. "Le Saison des delices." Preis. 12. Waltz Quadrille. "Season's Return." D. C. Hall. 13. Quadrille. "Village Festival." Carbon. 14. Schottisch. "The Crisis." Wittman. 15. Quadrille. "Brightest Star of Night." Jean. 16. Spanish Dance. "Jolie Arragonese." Cepeda, and Varsoviana. "La plus belle de Castille." Lamotte. 17. Waltz. "They will come." Baptiste.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 407.

BOSTON, SATURDAY, JANUARY 21, 1860. VOL. XVI. No. 17.

Advertisements.

ACADEMY OF MUSIC.

MISS PATTI.

Saturday, January 21, at 2½ o'clock.

GRAND GALA MATINEE,

MISS ADELINA PATTI AS ZERLINA.

When will be given, by general request, Mozart's immortal

DON GIOVANNI.

MME. GAZZANIGA.

MISS PATTI.

MME. STRAKOSCH.

STIGHELLI.

FERRI. SUSINI. AMODIO. MULLER.

Musical Director and Conductor. . . CARL BERGMANN.

On Sunday, Jan. 22d, Grand Sacred Concert.

Admission to the Sunday Performance, 50 cents to all parts. Amphitheatre 25 cents.

On Monday, MARTHA. On Tuesday, Benefit of Brignoli, FAVORITA. On Wednesday, first night of DER FREY-SCHUTZ.

D. KRUG'S

Piano-Forte Compositions

Undoubtedly belong to the most popular works published during the last few years. They are distinguished for

RICHNESS OF MELODY,

and adapted to the purpose of instruction. The most prominent of this author's works are the following:

Op. 75. Technical Instructor for new beginners:
1st book, 120 Finger Exercises. 75 cts.
2d book, 18 Melodious Studies. \$1 00
3d bk. 58 Studies for acquiring velocity in the fingers. 1 50

Op. 63. Le Petit Repertoire de l'Opera.
Many Fantasies on Operas, without octaves, in 16 single numbers. each 25 cts.

Op. 72. Le Petit Repertoire Populaire.
Many Variations without octaves, on popular songs in 16 single numbers. each 25 cts.

Op. 55. Souvenir de Bal. Little Rondos on popular dances of Strauss, Lasser, &c., suited to middling players, in 10 numbers. each 50 cts.

Op. 38. Bouquet de Melodies. Easy Fantasies on operas for middling players, in 18 nos., each 50 cts.

Op. 48. Les Operas en Vogue. Brilliant Rondos for 4 hands, 8 numbers. at 50 cts. and 75 cts.

For more advanced players we recommend his Fashionable Library containing Rondos, Fantasies, Variations, Transcriptions on Themes, which enjoy a great popularity among the musical world, 48 numbers, and NATIONAL SONGS, arranged for Piano, 20 numbers, each 19 cts.

Krug is now among us, travelling, endeavoring to restore his health, but will shortly settle down in the South and become a worthy member in the circle of our home artists.

J. SCHUBERTH & CO.

Publishers and Dealers in Music, St. Nicholas Hotel Building, 98 Spring St., near Broadway, New York. 407-34

NOVELLO'S LIBRARY FOR THE DIFFUSION OF MUSICAL KNOWLEDGE.

NEW VOLUMES NOW READY.

VOL. VII.

BERLIOZ' TREATISE ON MODERN INSTRUMENTATION AND ORCHESTRATION.—Containing an exact table of the compass, a sketch of the mechanism, and study of the quality of tone (timbre) and expressive character of various instruments; together with a large number of examples in score, from the productions of the greatest masters, and from some unpublished works of the Author. Super-royal octavo, bound in whole cloth. \$3.

VOL. VIII.

DR. CROTCH'S ELEMENTS OF MUSICAL COMPOSITION. With the Musical Examples properly combined with the text. The Musical Examples revised by THOMAS PICKERING, (former price, \$6.25.) In paper wrapper, \$1.18; by mail, \$1.20.

VOLUMES OF THIS SERIES ALREADY ISSUED.

1. Cherubini's Counterpoint and Fugue. \$1 68
 2. Dr. Marx's General Musical Instruction. 1 68
 3. Fetis on Choir and Chorus Singing. 88
 4. Mozart's Succinct Thorough Bass School. 21
 5. Cotel's Treatise on Harmony. 68
 6. Albrechtsberger's Collected Writings on Thorough Bass, Harmony, and Composition, for self instruction. Vol. I, Harmony and Thorough Bass, 86 cts. Vols. II and III, Guide to Composition, 88 cts. each. Three vols. in one complete. Cloth bound. 3 68
 9. Sabella Novello's Voice and Vocal Art. 25
 10. Stiche's Succinct Instructions for the guidance of Singing Schools and Choral Societies. 25
 11. Nagel and Pfeiffer's Part-Songs and Choruses in Progressive order for the Cultivation of Part Singing. . . 1 50
- Any of the above works forwarded, post free, on receipt of the above prices.

WEBB & ALLEN,

1 Clinton Hall,

Astor Place, New York.

WANTED.—An Organist of considerable experience in this city, and who can command the best of recommendations, wishes for a situation. Address C. M., at Oliver Ditson & Co's., 277 Washington Street. 405-407

INSTRUCTION IN VOCAL MUSIC.—Sig. LUIGI STEFFA-NONI has established himself in Boston, and will give instruction in singing both to private pupils and classes. Address at 47 Hancock street. 397

AFTERNOON CONCERTS.

THE ORCHESTRAL UNION respectfully announces that their Sixth Series of CONCERTS will commence on WEDNESDAY AFTERNOON, October 12th, at the TREMONT TEMPLE, and continue every Wednesday until further notice.

CARL ZERRAHN, CONDUCTOR.

Packages of Six tickets \$1. To be had at the Music Stores and at the door. Single tickets 25 cents, to be had at the door only. Doors open at 2, Concerts to commence at 3 o'clock. 392

THE SANOTUS: A Collection of Church Music, fully complete in every department; adapted to the Worship of all Protestant Denominations. By Edward Hamilton. The tunes in this volume are easy to learn and easy to sing, being written within the compass of ordinary voices, and distinguished by a natural flow of Melody, sustained upon chords which are simple without weakness, and rich without redundancy. Price 75 cents. Per dozen, \$7.50. Published by OLIVER DITSON & CO., 277 Washington St., Boston.

NEW EDITIONS OF THE FOLLOWING

Valuable collections of Music

FOR THE

PROTESTANT EPISCOPAL CHURCH

NOW READY.

THE CHURCH CHOIR;

COLLECTION OF SACRED MUSIC,

COMPREHENDING A GREAT VARIETY OF

PSALM AND HYMN TUNES, ANTHEMS, AND CHANTS,

Arranged for the Organ or Piano-forte.

And adapted particularly to the worship of the

Protestant Episcopal Church in the U. States.

BY JOSEPH MUENSCHER.

Price \$1.25.

A COLLECTION OF

PSALM AND HYMN TUNES, CHANTS, ANTHEMS AND SENTENCES,

ORIGINAL AND SELECTED,

FROM THE BEST STANDARD COMPOSERS

ADAPTED

For the use of the Protestant Episcopal Church in America. And for Congregations of other Denominations, as well as for Societies and Schools.

BY H. W. GREATORCK.

Price \$1.00.

THE MUSIC OF THE CHURCH,

A COLLECTION OF

Psalm, Hymn and Chant Tunes,

ADAPTED TO THE WORSHIP OF THE

Protestant Episcopal Church in the U. States.

By J. M. Wainwright, D.D., LL.D.

Price \$1.00.

Each of the above are handsomely bound in cloth.

PUBLISHED BY OLIVER DITSON & CO.

277 Washington Street, Boston.

JOURNALS WANTED.

PERSONS who do not preserve the "Journal of Music," and have no use for their copies, will confer a favor upon the publishers, by sending to this office those of the following dates.—February 5 and 19, May 21 and 28, and October 23 of the year 1859.

NEW METHOD FOR THE MELODEON, and other Instruments of the Organ Class, selected mainly from "Zundel's Melodeon Instructor," to which is added, a collection of the MOST POPULAR SONGS OF THE DAY, AND A VARIETY OF PSALM AND HYMN TUNES. Price \$1.00. Published by OLIVER DITSON & CO., 277 Washington St., Boston.

HALL'S MUSIC STORE.

THE
Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,
No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREROOMS,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner

William Hall & Son.

New-York, April 1, 1859.

THE Common School Song Book;

A Collection of Favorite and Easy Songs
for the use of

Schools and Children at Home.

To which is added a large number of

Devotional Songs for Sabbath Schools.

Price 25 cents.

Published by Oliver Ditson & Co., Boston.

CANTATAS,

SUITABLE FOR THE PERFORMANCES OF
CHOIRS AND MUSICAL ASSOCIATIONS.

Miriam's Song of Triumph. By Schubert.	50 cts.	\$4 pr. doz.
Morning. (The) By Ries.	30 "	2.40 "
Praise of Friendship. By Mozart.	30 "	2.40 "
Hear my Prayer. By Mendelssohn.	30 "	2.40 "
Hymn of Praise. " "	30 "	2.40 "
The Storm King. By E. F. Baker.	25 "	2.25 "
The Burning Ship. " "	50 "	5.00 "

The attention of Choirs, Musical Societies and others is called to the above as particularly adapted to their want of popular and meritorious works for short performances.

Published by Oliver Ditson & Co. Boston.

CANTATE DOMINO:

A COLLECTION OF

CHANTS, HYMNS and TUNES

ADAPTED TO

CHURCH SERVICE,

BY L. H. STEINER and H. SCHWING.
OLIVER DITSON & CO., Publishers.

J. ROBERTS,

THOROUGH AND PRACTICAL ORGAN
BUILDER,

Main Street, opposite Harrison Street,
CAMBRIDGEPORT, MASS.

Church and Parlor Organs, large or small, built in the most thorough manner, and on the latest and most approved style of the art. The Pneumatic lever (which makes a large organ as easily governed as a small one) applied to Manual, Pedal, and Composition movements, when required.

Tuning and Repairing faithfully executed.

References—A. U. HAYTER, Organist Trinity Church.

398 Geo. J. WEBB, Professor of Music, Boston.

PIANO STOOLS.

ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

FARMER'S MASS IN B FLAT. With Latin and English Words. For four voices (Solo and Chorus) and Organ. Price, \$1.00. Published by OLIVER DITSON & CO., 277 Washington St., Boston.

REDUCTION OF PRICE.

MARX'S WORK ON MUSICAL COMPOSITION.

Present Price, \$2.00. . . . Former Price \$3.00.

MASON BROTHERS

HAVE PUBLISHED A NEW EDITION OF

The Theory and Practice of Musical Composition.

By ADOLPH BERNHARD MARX, Mus. Doc., Director of the University of Berlin.

TRANSLATED AND EDITED BY HERRMAN S. SARONI

With an Appendix and Notes by EMILIUS GIRAC, of the Conservatory of Paris.

Crown 8vo., 571 pages, price \$2.00.

The Publishers, desirous of placing this important work within reach of those whose means forbid the purchase of the costlier edition, have issued the book at a cheaper price, still retaining the complete form. Dr. Marx holds such high rank as a writer upon the subject of Musical Composition, that it is superfluous to commend this, his great production, to any one acquainted with musical literature. It is without a rival, at once scientific and popular. The present translation embraces two books, namely:

Book I.—THE ELEMENTS OF MUSICAL COMPOSITION.

Book II.—THE ACCOMPANIMENT OF A GIVEN MELODY, WITH ESPECIAL REFERENCE TO CHORALS AND PEOPLE'S SONGS.

A Treatise on MUSICAL NOTATION, by the Translator, precedes the following

CONTENTS:

Book I. ELEMENTS OF MUSICAL COMPOSITION.—Part 1. Compositions for Single Parts. (Monophonic.) Part 2. Compositions for Two Parts, (Duophonic.) Part 3. Harmony of the Major Scale. Part 4. Freer use of Chords in our possession. Part 5. Inversion of Chords. Part 6. Harmony of the Minor Scale. Part 7. Modulation into Foreign Keys. Part 8. Displacement of Chords. Part 9. The Pass. Part 10. Treatment of more or less than Four Voices.

Book II. THE ACCOMPANIMENT OF GIVEN MELODIES.—Part 1. The Accompaniment of the Choral. Part 2. Chorals in the Ecclesiastical Keys. Part 3. The Secular National Song.

Appendix. The Figural Prelude.

Appendix and Notes to Marx's Theory, by E. Girac, of the Conservatory of Paris.

THE FESTIVAL GLEE-BOOK:

A Collection of Songs, Accompanied and Harmonized Melodies and Glee.

A NEW EDITION, REVISED AND ENLARGED.

BY GEORGE F. ROOT AND WILLIAM P. BRADBURY.

Price \$1.50.

In place of "The Haymakers," in this edition, has been substituted a variety of attractive Songs and Glee, which must increase the popularity which the book has already enjoyed.

MASON BROTHERS, Publishers,

Nos. 5 and 7, Mercer St., New-York.

Dwight's Journal of Music.

WHOLE No. 407.

BOSTON, SATURDAY, JANUARY 21, 1860.

VOL. XVI. No. 17.

Musical Extracts from a New Novel*

DE LANZ AND CHOPIN.

The spring fever for work had shown itself in Marie, by the commencement of a very close study of Mozart's and Beethoven's sonatas, arranged for four hands, which she played with Wolfmaister. On the evenings of their practicing together, I always took my embroidery, and went to the chateau to listen to them. One evening, when I arrived, I found her in high argument about our musical high-priest Chopin, with Wolfmaister. The master was striding up and down the salon, with his long elf locks tossed wildly off of his forehead.

"Mon Dieu!" he cried, in his shrill, high-pitched voice; "I should know something about the matter surely, Marie. I knew Chopin personally. I was his pupil for six months. This very waltz I studied with him, when it was composed; and I pride myself upon playing it 'close to the letter of the tradition,' as you would say."

"I cannot help it if you did," answered Marie. "All I can say is, if you willfully misunderstood your great advantages, it is not my fault. You certainly did, or you would not insist so obstinately upon a faulty expression and accent, which is so widely different in effect from the very evident meaning,—the poetical thought contained in the composition."

I was appealed to, and found that the cause of dispute was that exquisite waltz of Chopin, in *Re bémol*, major. Wolfmaister played it, to prove to me his idea of the style in which it should be executed; but, by his regular beat and measured accentuation, the waltz did, indeed, lose one half of its beauty. Then Marie played it, and the difference was marvelously striking. Under Wolfmaister's fingers it had sounded like a piece of crotchets and quavers, beats and measures. Marie made of it a poem. There was an irresistible hurrying up of the time during the first eight measures, with a run up to *Si bémol*, ending with a click on this note, as keen as a heart-clutch, at the first moment of the certainty of mortal sorrow; then a slight relapsing, with rainbow lights and transparent shadows, for four measures; the *motif* then commenced restlessly again, bringing back the old torture,—"the old wound, ever aching." On it rushed recklessly, with mad swiftness, sprinkling the way with tears precious as pearls, faster and faster, until it reached a resolution that seemed like some desperate resolve, at which hope appeared to beam out; a gleam of peace shone over the heart; the lovely, rocking *rubato* melody, consoling it with sweet promises and gentle sobs of relieved anguish, fell from the broken measures. But suddenly, dissonances were heard; the tocsin of Fate struck out in the preparatory trill, as if to remind one of the stern dictum of destiny,—that the heart cannot have rest; the melody, as a type of human feeling, relapsed again into sorrow, and then came the finale,—the whirlpool of passion, which seemed to engulf all human hope.

"Can this be played slowly?" cried the enthusiastic girl. "Can one bind one's self, in such an inspiration as this, to cold rules of time? You might as well ask the wind to blow to the measured beat of the metronome, as attempt to curb this desperate measure."

Wolfmaister was touched with the earnestness of Marie. With any other pupil he would have been irritable and dictatorial, as he was very often with her; but at times her genius overpowered him, and although he could not understand her, nor hear in music all that she heard,—and even

sometimes presumed to doubt the truth of this tone tongue,—there were moments when her strong faith impressed him, and this was one of those moments. He shrugged his shoulders, with the true Parisian impertinent shrug, which says so much more than any saucy Anglo-Saxon word can express, saying: "it was preposterous ever to reason with a woman, as she invariably made it a matter of feeling; then, all argument was at an end, and in this way men were always terribly imposed upon, as they had to give up, even unconvinced. He said all this with such a droll air of injured innocence, that we could not help laughing."

We then talked of Chopin, and his six months' knowledge of him; and he told us many charming stories. Among them was one De Lanz also tells.

"De Lanz and I were pupils of Chopin about the same time," he said. "Meyerbeer, who was then working at his 'Prophet,' interrupted De Lanz one day, while taking his lesson. At Paris, the persons one wishes most to see are met with the least, therefore Chopin was delighted with the visit of the celebrated maestro. 'Since I find you there,' said Meyerbeer, pointing to the piano, 'remain there for love of me.' Chopin did so, and played some mazurkas. The one in *Ut*, Opus 33, No. 2, gave rise to some lively discussions between the two artists; Meyerbeer pretending that it was in 2-4 time, instead of 3. Chopin did all that he could to combat this opinion, for Moscheles had already told him that Meyerbeer had said this. He played and replayed the mazurka: it was the only time I ever saw his pale face kindle; a hectic flush lighted up his cheeks and eyes. Meyerbeer persisted. 'Give me your mazurka,' he said at last; 'I will make a ballet of it, and put it in my opera; you will then see that it is in 2-4 time.' And, added Wolfmaister, pedantically, *adhuc sub judice lis est*."

I made Wolfmaister tell me all he could remember of his intercourse with this poet-artist, "who consecrated his great talents to the glorification of noble sentiments in works of art."

"After our lessons," said Wolfmaister, "Chopin always played for us whatever music we had brought with us, of the great masters. I remember one day, De Lanz had with him Beethoven's sonata, in *Ut dieze mineur*, the one generally called 'The Moonlight Sonata.' The allegretto of this sonata Liszt had been playing for De Lanz, and he asked Chopin to play it, in order to see the difference between the two. There is a suite of chords in it which Liszt bound together by his own peculiar style of fingering; when Chopin played it, he produced this tying together by the shades and softness of his own peculiar touch. De Lanz played it over after him, using Liszt's fingering. 'This fingering is not yours?' asked Chopin, in his little, agreeable voice. 'No, it is Liszt's,' answered De Lanz. 'Ah!' cried Chopin; '*vous voyez*. Liszt has ideas no one else would ever think of; and he sat down to the piano, trying over the fingering, saying again and again, with the generous frankness of a true genius, 'This fingering of Liszt is perfect; I shall make use of it.'"

"Tell Fanny about little Filtsch," said Marie. I had heard of him before, and read of him in De Lanz; but I was very well pleased to hear Wolfmaister's reminiscences, so I said nothing, but listened with interest.

"Little Filtsch was a young Hungarian," said Wolfmaister, "who had the most marvelous musical talent one can imagine. When he was ten years of age, he was sent to Paris by some rich patrons, to have his musical studies directed by Liszt and Chopin. They both grew very fond of

him, and he made such rapid progress, as to excite the attention of the circle surrounding him. De Lanz and I were sometimes allowed to be present during the lessons he gave to young Filtsch. One day we were there, when the child, accompanied by Chopin on a second piano, played his concerto, in *Mi mineur*. Chopin's eyes glittered with actual tears. The day was a glorious one for little Filtsch. After he finished the concerto, Madame Sand caught him up in her arms, and embraced him with rapture. Chopin, you know, spoke very little; words seemed too heavy and inexpressive for his use, I suppose you æsthetical ladies would say; nor was he sociable, or apt to give invitations of this sort—therefore this one was quite an event. They all accompanied him mechanically, not knowing what to understand by it. Few words were exchanged, during the way up to the Rue Richelieu. When they reached Schlesinger's, Chopin asked for the *partition* of Fidelio, for the piano, and putting it into the hands of little Filtsch, said, with his sweet-toned voice, 'Take this, my child, as a souvenir of me; thou hast well merited it to-day.' The boy, who had not expected anything, and who had modestly thought himself already forgotten, was so surprised and pleased that he burst into tears."

"Poor child!" I said. "How soon after that did he die, Mr. Wolfmaister?"

"Not long, he was about fourteen when he died, poor little fellow! If he had lived, he would have been a most marvelous artist. Even Liszt said of him, one evening while listening to him, at a soirée of the Comtesse d'Agout,—as he played the 'Morceau of the 'Lucia,'—'When that child travels, I shall shut up shop.' Chopin also interested himself particularly in him, and entertained the most sanguine hopes of his future."

"But Chopin interested himself in each one of his pupils, said Marie. "Just think, Fanny, what an invaluable master he must have been; he concerned himself as much about the pursuits, occupations, and mental habits of a favorite élève, as about his music."

"Oh, yes," interrupted Wolfmaister, "he constantly bored me about my reading, which annoyed me excessively, for I never cared much for books. Then he would get very much irritated at me, because I did nothing but practice, and say, in his little, broken voice, 'It is quite useless, *mon ami*, to cultivate the fingers, when the mind lies barren.'"

Marie and Wolfmaister then recommenced their practicing. They played Mozart's sonata in *Ut*; and, after that, a romance of this composer, in *Mi bémol*, to which Marie directed my attention, as being the one De Lanz called "the ancestress of all the 'songs without words'" of the present day, "the grandmother of all possible and impossible nocturnes." Then they played the *Symphonie Heroïque*, of Beethoven. After the last solemn chords of the "*Marche Funèbre*" died out, Marie said,—

"I do not like the story some writers tell of this symphony. They say that the '*Marche Funèbre*' was added to it by Beethoven, recently, after he heard that Napoleon had made himself Emperor of the French; that he regarded his republican hero as having gone down to the tomb, and therefore sang his requiem instead of his hymn of glory. I know Schindler says that the *Symphonie* was commenced in 1802; and not completed until 1804; but he also says it was finished and ready, even with the dedication, to be sent to Paris, when Beethoven heard the news; so, according to that, the *Marche* was already in it. Two years ago, when I was at Vienna,—where, you know, Henzler's orchestra

* "Compensation; or, Always a Future," by Miss ARNA M. H. BARNES, of Philadelphia. (Published by Lippincott & Co.) See notice in our last.

plays these symphonies superbly,—I heard this *Symphonie Heroïque*, with all the grand orchestral effect, several times; and every time I listened, my own musical reason rebelled against such an erroneous idea. Both Schindler and De Lanz argue rightly. The *Marche Funèbre* is an integral part of the whole symphony, necessary to make it complete; indeed, intended from the beginning; for a composition like this must be one great thought, not a piece of inlaid work, or mosaic. See, how grand and calm is the first movement! the thought of death showed itself even there; and the great tone-poet has given this poetical shadow to the entire composition; the knowledge of the inevitable law of humanity possesses it. There is in it the solemn mournfulness of tragic beauty, which is the loftiest point of art: the consciousness of the *fatum* of all human grandeur breathes through the whole symphony; and when we arrive at the *Marche Funèbre*, it is not a '*chant de deuil*,' but a grand martial hymn, bearing the hero, with pomp, to his mausoleum. The *Symphonie Heroïque*, without the *Marche Funèbre*, would, to my fancy, be imperfect—it would lose its high poetical merit."

I loved to listen to Marie, when she was in a *raptus*, like the present; but Wolfmaister sneered and found technical faults, such as men are apt to find with a woman when she talks enthusiastically, and said she was rhapsodizing.

"Yes," I cried out, laughing, "now Mr. Wolfmaister, you are like Madame Epervil. I overheard her say, the other day, that 'Maria Merle rhapsodizes, and Mademoiselle Fauvette is her audience; and a pretty couple of fools they are, with their divine philosophy. It's all music and high art with them; just as if music and high art ever built a house, or kept it after it was built.'"

Wolfmaister and Marie joined in my laugh, and asked me if I had not been tempted to go into the salon, and give the old lady an æsthetical lecture.

"I had not the courage," I answered; "she puts me down effectually, with her cold, material words. I sat silent, and listened patiently to her attacks on us and our pursuits, feeling very sure she could not have done the same thing. She would have bounced in on any one, in a fury, had she overheard herself thus judged unjustly; so I comforted myself with talking at her, and said to my invisible opponent, Newman Noggs fashion, 'Yes, Tante Octavie, "music and high art," as you contemptuously say, not only beautify existence, but purify the disciple; the soul draws nourishment from them, and the intelligence develops.' Poor Tante Octavie! she fancies herself far beyond us, and yet she does not know the first word of real life philosophy."

"I must confess," said Wolfmaister, who felt this attack not a little,—for he often united with Madame Epervil in ridiculing us, "I must confess, however, ladies,—much as I have studied music, and love it,—your æsthetical flights go quite beyond my comprehension; and many compositions that you elaborate over with your fine talking, seem very confused and muddled to me."

I felt tempted to frighten the saucy master out of his assumed courage, and pluck out Tante Octavie's feathers of sarcasm, which he was wearing so pertly, pretending to be angry; but I was prevented by Marie saying,—

"Yes, there is a divine language in some musical passages entirely untranslatable; it is the spirit, not the word, that speaks to the imagination. Directly one attempts to analyze these feelings, the words sound exaggerated to the uninitiated, and inefficient to the one who comprehends all that is conveyed by the sounds of this marvelous tone-language. *Par exemple*, there are many passages in Hoffman, De Lanz, Berlioz, and many other writers on musical criticism,—even Beethoven's own conversation,—that sound what you would call incomprehensible. How often has Tante Octavie, and you also, Mr. Wolfmaister, exclaimed, 'What stuff! over a passage in which the author, in the most conscientious and serious manner imaginable, was kindly endeavoring to convey to the mind of the

reader, and the ear of the listener, an idea of the musical composition; and I could not attempt to defend the composition. Indeed, it seems there is no way of avoiding hyperbole, when one attempts to translate emotions some expressions of music, into words."

I felt disposed to punish Wolfmaister, and determined he should hear what I had to say also, so I continued: "Words are powerless in such explanations; and this shows that music is the only true language fit to express some emotions of the soul. Such is the inferiority of our mortal nature, that our words never express to others, nor to ourselves, that which we are feeling deeply. Let the warm tide of some noble feeling, some generous appreciation, some tender sympathy well up in our hearts, and we are speechless; or, if we attempt to speak, we utter only the same words and expressions we should use hourly, in the most insignificant conversations; the hot tears rush to our eyes, our pulses throb, our whole being palpitates; but we rest dumb. We can produce the physical cries of the animal, but we cannot—when experiencing some keen emotion of grief, or joy, or admiration of beauty, as seen in works of nature or art—attain, by words, the delicate, poetical feeling we wish to express. We cannot give the cry of the soul. A grand, generous emotion does not ask to be materially represented by words; these are too realistic, and give either an insignificant or false impression of that which is stirring within us. Only in music do we find the expression interpreted intelligibly."

Wolfmaister pursed up his lips, and elevated his eyebrows. Marie noticed it; and turning full on him, with mock solemnity, shook her pretty little forefinger playfully in his face, and said,—

"Renegade student of the great high-priest Chopin, remember the words of one of the worthy disciples of your great master: 'One arrives at art only by roads, barred to the vulgar: by the road of prayer, of purity of heart; by confidence in the wisdom of the Eternal, and even in that which is incomprehensible.'"

Wolfmaister drew a long breath. "Phew!" he half whistled, in a low tone. "Incomprehensible!" and, turning to the piano, he played one of De Meyer's compositions, with admirable crispness and delicacy of touch; such scales, such *floriture*! so clear, that the sunlight danced brightly through every part, saying, as he played: "Now, this is what I call music; there is no need here of any of your æsthetical, incomprehensible words, to explain it, 'making confusion worse confounded.'"

"Yes," said Marie to me, in a low voice, "that is simple enough, Heaven knows; that music can be put down in plain nouns and verbs, moods and tenses; that is all grammar rule, *horlogerie*; no need of any exercise of faith there."

"That's right, ladies," said Wolfmaister, good naturedly, while he modulated into an exquisitely graceful waltz, of his own composition; delicious to listen to, but giving no subject for thought; suggesting not one poetical idea, or spiritual experience. "Keep all your high flights to yourselves; for I assure you, just as soon as you get up into that fine æsthetical talking, it is incomprehensible to me—and I am glad it is. I think, with Madame Epervil, that music and high art never built a house; and such music as you admire never makes the money to buy one. I am very glad I never was afflicted with such reveries; if I had been, I should have turned out another old Wehrstaedt. I should never have built my pretty little cottage, or had Clarens lots to sell to rich Russians and English, out of my music lessons at four Swiss francs an hour."

The man was right, so far as he was concerned; his reasoning was good, for him and his like; and we wasted no more of what he called our "æsthetics" on him.

THE GHOST TRIO.

I began to fear that I should not hear my favorite trio of Beethoven, in *Re major*, Opus 70, called the Ghost Trio; but after a little delay, the simple, single theme of the opening of this

beautiful trio commenced. Hoffman's admirable analysis of it seemed more true and just than ever I had thought it before.

"In this artistic construction," he says, "the most wonderful pictures vie and mix with one another, and in them are portrayed gladness, grief, and gentle happiness. Strange forms begin a merry dance, and then vanish in a point of light—then return, and, gleaming and flashing, dart to and fro; and for an instant the enchanted soul seems to be in a spirit-kingdom, where she hears and understands the unknown tongue, and comprehends all secret warnings and thoughts."

The largo of this trio is very peculiar, as De Lanz remarks. The violin and violoncello perform the principal theme, and Marie's fine piano and excellent execution produced an effect that even made Wolfmaister, so chary in his praises, cry "*Brava*" and "*Bene*." She put both pedals down, then poured off, as it were, the glittering, liquid stream of accompaniment lightly, almost murmuringly, producing an effect like a soft atmosphere thrown over a delicious picture; or an opaline haze, such as one sees bathing the landscapes on the Mediterranean shores; or, still more like the rich autumnal golden, purple mists, hanging at sunset over our beautiful Swiss mountains. The violin and violoncello talk together, as the human being might question its spirit, at a moment when all human counsel is helpless; the guardian demon remonstrates and reasons with its mortal charge; and after the dialogue, the flood-like, descending scale of the piano, throws a brilliant flash of light over the solemn converse of the two—mortal and spirit. The trio then mounts up grandly; it is as if the ghostly counselor had left the mortal, filled with glorious and beautiful presentiments, high and holy hopes, which make it glad and joyful; it turns away freely from this shrunken world, in which, only a little while before, all its hopes and wishes had been centered, and looks hopefully and yearningly toward an unknown land—the warm, delicious life-breath of which seems already stealing over it, while the pure instrumentation of the close gives the grandest expression to this poetical thought.

(From the Philadelphia Evening Bulletin.)

The Proscenium Papers.

No. III.

MUSICAL INSENSIBILITY.

Very sure I am that Mr. Owlet Blink, whom I propose to introduce to the indulgent reader in this chapter, would have passed the Sirens of ancient mythology without any of the precautionary artifices which Ulysses deemed so essential to his salvation; nor do I believe, for an instant, that any later day Lore-lei could ever have witched him to destruction with her magical singing. See an example of his total musical insensibility!

On off nights from the opera, we usually play whist at the lordly mansion of the Blinks, in the *Rue Chataigne*—solemn rubbers, indeed, detested, but endured, by Mrs. B., Calliope and myself;—patiently suffered, in order to pamper to the *penchant* of the pompous *pater familias*, who continues bland, nay even jovial, so long as we indulge him. But, when the partner of all his joys and afflictions finally throws up her hand, and ends the stupid game by requesting me to perform some selections from my own unpublished opera, *Il Paddywhacko in Irelando*, or, perchance, some more easily appreciated *morceau* from the works of Thalberg, Chopin, Liszt, or Mendelssohn, Mr. Blink arises from the card-table with a moody mien, and either stows himself away in a corner of the elegant drawing-room, where he suffers the infliction in solemn silence, or retires to the fourth story, whither the din of the "accursed piano" may not penetrate.

One evening, just as I had concluded Prudent's famous *Lucia* fantasia, Mr. Owlet Blink emerged from his accustomed corner-place of refuge, and taking from his vest pocket a half dollar, threw the same upon the Egyptian-marble top of the centre-table, demanding to know what note I called its clear, silvery ring.

"C sharp," I suggested, at random.

"You should see sharply after that style of note," fairly hissed the callous old wretch, "instead of wasting your time with these Italian fandangoes. It was the music of dollars and cents, sir, that raised me

from an errand boy to the presidency of the Flambeau Insurance Company, and to the directorship of one bank, and a half-dozen railway corporations!"

The man puffed away, as though the musical inflections of a life-time had culminated in the sally just described, and I finally left the apartment. I feel perfectly free and safe to tell the reader all about Mr. Blink's musical insensibility; for he is the only citizen within a square of twenty blocks, who does not subscribe to the *Bulletin*, which paper is entirely too elevated in its tone for a man who has neglected mental refinement in a life-long worship of Mammon. The great Blink delights to pore over "constant reader," "faithful subscriber," and "civis" communications on matters touching the price of pork, the removal of the market sheds, the best preventives for railway accidents, the depravity of the firemen, or kindred themes. All the world knows this externally awful personage by repute and by sight; yet how few they who really recognize the consummate booby under his bald pate.

Under these circumstances, my amazement scarce knew bounds, when, one evening, during the brilliant Academy season, I found Mr. Owlet Blink's aldermanic proportions encased in an elegant new suit of glossy black, surmounted by an immaculate white choker, so closely buttoned around his neck as fairly to thicken his utterance, and to intensify his natural rubicundity into an apoplectic purple;—in point of fact, fully dressed for the opera. Six donkeys in an operatic sextet, a brace of omnibus horses waltzing, four elephants in a quadrille, a policeman on his beat—none of these could possibly have surprised me a whit more than to perceive Mr. Owlet Blink, who prefers Mammon to the Muses, in progress for the opera; and I nudged Calliope, who stood shivering in the front doorway, enveloped in a huge blanket shawl, like a fluttering butterfly in its chrysalis, for an elucidation. "All ma's doings," tittered the joy of the Blinks; "she has aroused his curiosity by her eloquent descriptions of the gorgeous scenery in the Sicilian Vespers."

During the progress of the opera, I vainly scrutinized the lurid physiognomy of the great financier for some symptoms of musical sensibility. His bald cranium glistened in the mellow effulgence of the chandelier; but the features remained stolid, unimpressible, and unexcited, even under the influence of the most fascinating melodic strains. Only when the gorgeous barcarole scene, with its transcendently beautiful stage effects, passed before his vision, was I able to trace the faintest semblance of inward enthusiasm; immediately thereafter, he relapsed into a stupid listlessness which plainly evinced how keenly the inner man was being bored. Happily, at the close of the second act, a congenial friend sat down beside him—Crusty Growler, Esq., late Consul to the Isle of Dogs, a man patronizing the opera less from a love for the "art-divine" than from the mandates of an imperious spouse; and the two worthies soon poured the balm of mutual relief into each other's bosoms, by the discussion of various topics irrelevant to the entertainment of the hour.

"I am certain," quoth Miss Calliope at this juncture, while her mother sat calculating the probable cost of a diamond necklace, whose rays had flashed upon her optics from the direction of one of the proscenium boxes, "I am sure that Ma will never wheedle Pa into this place again." "Will you pardon me, Miss," I rejoined, somewhat cautiously, "when I assure you that, with fewer Owlet Blinks in the community, the refined amusement, yclept opera, might hold a fair chance of taking permanent root in American soil. Such men as your respected sire may be likened to the chilling frosts which nip the exotic in the bud, or retard its development. Lost in the dizzy whirl of commercial and mechanical enterprises, they pass over, as unworthy their attention, those pleasurable, recreative, and refining art-pursuits which ennoble and generalize the human mind, when it becomes blunted, common-place and sordid, in the ceaseless strivings of an utilitarian age. An all-wise Providence has vouchsafed the practical material for the maintenance of its creatures, and the ideal beautiful for the recreation and enjoyment of energies, relaxed in the constant handling of the former. The same Power, moreover, has implanted the germ of appreciation in every one, to be developed or crushed out at will. Thus, when a man surrenders all his waking hours to business pursuits, to the amassing of wealth, or to hard manual labor, 'twere folly to suppose him susceptible to the influences of music, of painting, or even of the every day beauties of nature around him. On the other hand, he who divides his time so as to accord due attention to the exigencies of daily life, and yet to cast aside the cares of these in hours consecrated to leisure, by reason and conventionality alike, fosters the germ of appreciation for the beautiful, becomes a happier man, and sheds a

halo of superior intelligence, and beneficial influence upon those around him.

"See now, Miss, how the great cities teem with men of wealth, who might further the cause of music infinitely, by example as well as by material aid, did not the absorbing contentions of business, and too often the predominant greed for gold, sink them into the most desperate state of musical insensibility;—persons, these, who squander small fortunes annually upon rarities for their gormandizing appetites, such as tend to impair the health and to render their better natures gross, and often beastly. I could signalize three score such in our own circle, Miss, who swear they won't put up with what it pleases them to term the extortions of foreign *impressarii* and artists, yet, who allow the florists, *restaurateurs*, and mantua-makers to mulct them into a cool thousand for a single winter party. It is this musical insensibility which throws the onus of each recurring season upon a few habitués, who really merit canonization for their efforts, and retards permanent success of the opera.

"Nor am I arguing now, Miss Calliope, that a man should continually pamper to his taste for music to the prejudice of those daily duties which each individual, not born with a silver spoon, finds essential to his own maintenance and that of his dependents. Such an enthusiast finds his way into shabby equipments and to the mercy of free luncheons in the restaurants, at an early date. That for which I contend is a due cultivation of art in leisure moments, so that the general taste of the community may be bettered. Let any individual essay this; and however insensible to the charms of music his previous life may have been, a change must forthwith develop itself within him. The germ of appreciation, which causes even the savage Indian to halt at the gushing lays of a forest songster, is within him also; and grow it must and will, with even the slightest fostering.

"I ween, Miss Calliope, that I was not very far from truth, when, at the outset, I remarked that, with fewer Owlet Blinks in the community, the opera must eventually become a fixed institution."

"Not far, I really believe," was the gentle rejoinder; and when I glanced around toward the great financier, his face seemed perfectly radiant with the prospects of a new joint stock coal mining company, which he was in the act of unfolding to his friend Crusty Growler, Esq. B NATURAL.

Hints to Opera-Goers.

(From the Courier.)

A hint was given some days ago, that the Public needed gentle admonition. This hint was called forth by the numerous notes which are received from individuals of that exacting body, complaining of various sins of commission done by popular audiences. Instead of printing this voluminous correspondence, its substance shall be given in a few words. One young lady complains because the men are in the habit of indulging freely in tobacco in the form of smoke, shortly before they enter the theatre, and she says, with much underscoring, that she cannot bear it, and she knows a great many other ladies have been visited with dreadful headaches on this account. She ventures on a pleasing jest, saying that though the offenders may be men of sense yet their sense of smell must be strangely defective, or they couldn't live as they do. Several people write, generally in an irritated strain, concerning the absurd habit practiced by so many persons, otherwise civilized, of pounding with their feet on the floor when the cadence of some sprightly air tickles their ear. One of these correspondents is clearly a Frenchman, and he says: "I recently spend one evening entire at the opera, and I have heard not one air. Why this? Because that, so soon as the orchestra commences, I hear around me, everywhere, one foot, two feet, two feet and one stick, thump, thump, thump, on the plancher. I detect one Stupid beating thus; I look at him as if the annihilation would follow itself from my glance. But there is no effect. Then I speak; I cry to him, 'Is it that you have cold in your foot?' He look to me with strange surprise, and the others they laugh; and the thump continued itself. Then I go to another part in the theatre; but there a man thump not only as ever, but he wag his head additional." It appears that the libretto business annoys many. There are some opera goers who take the trouble to inform themselves before evening touching the plot of the piece they are to hear, and then at night they can give themselves up to what enjoyment the performance affords. But great numbers procure the libretto only when they pass through the lobby, or else encourage those dreadful boys who howl up and down at intervals through the house; they open their rattling book when the overture begins, and then wander in a tangled maze till the curtain falls on the last act; for it is well known to all

but the hopelessly simple that the prompter pays as little attention to the "only authentic edition" as to the Koran. Consequently there is discussion in the auditorium, anxious search for the prima donna, turning back to catch the tenor, a whole posse comitatus driving after the baritone. Some charming daughter, being quicker than the rest of the family, first discovers the place, points it out to paterfamilias, who settles his spectacles and prepares to read; but before he has taken the thumb off the first word the entire corps operatic has leaped several pages, and the mental gas is turned off again. Another source of trouble to many is the habit a few people have of coming into the theatre late, especially at the matinee—so called because it occurs after dinner. It appears, judging from the statements of several correspondents, that it nearly always happens that these laggards have seats near the middle of a very long row; in this case it requires no powerful pen to portray the ensuing confusion. While at this point it is well to mention the complaint of a young man, so modest that he uses a small *i* whenever he speaks of himself, who narrates how he found himself the other night in a seat from which he could only emerge by passing four ladies. He was obliged to tear himself from the performance at the end of the first act, and with much trepidation he arose. Eight eyes looked discouragingly upon him; eight shoulders gave a despairing shrug; eight lips silently expressed vexation. He finally extricated himself; he says he trod on at least two feet, but adds, in a most improper spirit, that he really believes their owners tried to trip him up. No man can withstand the frowns of woman, and this youth retired, crushed, to pour forth his mortification in an appeal to the gentle sex not to be so severe with the next unfortunate who is forced to disconcert their sitting. The noisy promenaders who haunt the space made at the back of the parquette circle, some of whom are called *starkers*, receive attention from various correspondents; also the encore swindle and the bouquet business; but these two last named topics must be put by for another occasion. It will be well to print the following note from some young lady to a friend in the country, which was evidently put into the wrong envelope and sent to this office instead of another intended for us. It runs thus:

DEAR SUSAN: I really wish you were here to go to the opera with me. Not that I really go to the opera, because you know Pa has an objection to that. But last Sunday night I went to a "Sacred Concert" at the Boston Theatre. Funny, wasn't it? They played the Overture to Oberon, and Stigelli sang the sweetest German song. I declare it made me feel really religious. Then they played a march from The Prophet; the name, you know, made it sacred, but it didn't seem very devotional. Pa was away then, but yesterday I asked him if I might go again next Sunday, when they are going to sing an oratorio. They call it so; but on week days it is an opera, with another name. Pa said he was afraid it wasn't just the thing; but I showed him the programme, and when he saw "8, Prayer, Sig. Brignoli," he said he was glad Mr. Brignoli was a good man, and he didn't see any objection to my going. Isn't it nice? I have just had the sweetest bonnet made, &c. &c.

Yours, dearly,
LOOT.

Popular Music of the Olden Time.

Popular Music of the Olden Time is, as every one at all interested in the history of the "divine art" must be aware, the title of Mr. William Chappell's able and comprehensive work on the earlier melodies of England—that is, of England proper, without reference to Ireland, Wales, or Scotland. Perhaps no fellow of the Society of Antiquaries has rendered a more important service to the cause on behalf of which that body was instituted than Mr. Chappell. But exclusively of archaeological considerations, all lovers of our national music, all who believe with Mr. Chappell that England has a musical future just as surely as she can boast a musical past, are indebted to the elaborate research and indefatigable zeal which have helped this worthy and industrious explorer in the successful accomplishment of his self-imposed labor. He has shown that we possess as rich a mine of national tune as any of our neighbors, and therefore the germ of a national school of art; while in the course of his inquiry he has sifted to the bottom and decided in our favor not a few moot questions which prove our inheritance to be even larger than the warmest advocates of the musical claims of England had previously imagined. Many exquisite melodies, for a long time attributed to the mediæval invention of other countries, are now admitted on unobjectionable grounds to be of English origin; and if occasionally enthusiasm for his task has led Mr. Chappell to be somewhat over partial to his especial hobby, and especially a little more than necessarily censorious with regard to previous writers, his predecessors (and more particularly the by no means inestimable Dr. Burney) he has, on the other hand, displayed an amount of critical intelligence, observation, and historical acumen which,

completing with honest national pride and an earnest desire to get at the truth, in every doubtful point, entitles him to unanimous sympathy, and must win for his really useful book the unreserved confidence of posterity.

One of the first results of Mr. Chappell's researches has been the repopularization of a vast quantity of melodies which, however genuine and beautiful, had in the majority of instances passed into oblivion. The chief arena for these revivals was naturally the concert-room, and so great has been the favor elicited, almost without exception, that a new impetus may be said to have been given to the expression of public feeling. The airs are, not inaptly, divided by Mr. Chappell into four categories—the pastoral, or sentimental, generally addressed to the fair sex, and about which poets have raved; the patriotic, bacchanalian, &c., which, pitched in a more vigorous tone, bear no reference to lovers' sighs or the incomparable perfections of their tormentors; the historical, traditional, and legendary, many of which have descended to us from the wandering minstrels themselves, and as an example of which may be cited the interminable ballad of "Chevy Chase;" and, lastly, the dance melodies—hornpipes, minuets, jigs, roundelays, and musettes, or bagpipe tunes, in which England is probably wealthier than any other nation. In preparing the anecdotal and vocal entertainment which has attracted—under the name of *Popular Music of the Olden Time*—such general attention at the Royal Gallery of Illustration, recourse was only had to the first three of these—the last, although words have been fitted to many of the tunes, being for the most part ostensibly dedicated to other than lyric purposes. But a more succinct idea of what the entertainers are charged to submit to their patrons could hardly be presented than in the spirited prologue written for the occasion by Mr. Mark Lemon, and delivered with infinite point by Miss Poole.*

Miss Poole, by universal consent, has been pronounced one of the most thoroughly accomplished ballad singers since the days of Mrs. Bland and Miss Stephens. Her mellow voice, her unaffected sentiment, her remarkably pure style, and as remarkably distinct enunciation, eminently fit her for this apparently simple but by no means the least difficult branch of executive musical art. That it is only given to a very small minority of aspirants to sing a ballad expressively and well is as notorious as that to play one of the slow movements of Mozart requires powers, of another order probably, but of an order at least as rare and elevated as to play an *allegro* of Beethoven or a *prestissimo* of Mendelssohn. No happier chance could have been afforded Miss Poole for exhibiting the qualities of style, sentiment, and delivery with which she has been accredited, than the specimens of old English minstrelsy selected for her in the entertainment at the Gallery of Illustration. The entire satisfaction with which her reading (both poetical and musical) of these genial inspirations has been hailed by crowded audiences is nothing more than an acknowledgment of talent as complete as it is unassuming. The true feeling with which she renders the beautiful melody (nearly three centuries old), of "Oh, the Old Oak and the Ash,"—which in *Queen Elizabeth's Virginal* is called "The Quodling's Delight;" the variety of accentuation, always happy, that accompanies her recitation of the ballad (perhaps still older), "Near Woodstock Town in Oxfordshire;" her half quaintness, half gaiety in the delicious Maypole song ("To the Maypole haste

away") introduced so effectively by Mr. Macfarren in the last chorus of his *May Day*; the well studied simplicity of manner and expression infused into "The Bailiff's Daughter of Islington," one of the most rare and touching specimens contained in the well-known "Relics" of Perry (sung to the traditional tune); and last, not least, the dramatic spirit and archness with which she recites the complaint of the jilted troubadour in the serenade, "Oh, list to me, my only Love" (another very felicitous example of England's melodic vein some 300 years ago), are one and all, enthusiastically appreciated. In short, Miss Poole, who has more than once raised the fortunes of a weak opera by her faultless execution of a ballad in the third act, has here nothing but choice materials to deal with, and her triumph is consequently unchecked by the smallest interval of dullness. The encores to which, by reason of their heartiness, she is compelled to submit, considerably enhance the laborious nature of her task; but, fresh and unfatigued throughout, she sustains the interest until the very last, when—with a still sprightlier if not quite so characteristic and individual a Maypole song as that to which allusion has been made ("Come lasses and lads"—from a collection of popular songs issued in the time of Charles II. under the name of *Merry Drollery* Complete)—she dismisses her audience as cheerful and unjaded as herself, not merely pleased with what they have heard, but willing to quaff still further draughts at the fountain of our ancient melody. With Miss Poole has been associated Mr. Rameden, a young baritone singer, with a fine voice and means already well developed. Upon this gentleman has devolved the triple duty of reading the historical and anecdotal context, accompanying the songs at the piano and singing the ballads, &c., allotted to a man's voice. All this he performs with unquestionable ability, and by his very efficient rendering of the songs that fall to his share (of which, to judge by the encores, the chief favorites are "The Vicar of Bray," "Sally in our Alley," and "Hearts of Oak") shows himself fully entitled to the marks of approval with which his efforts are received. Altogether, *Popular Music of the Olden Time* promises and merits to become a standard entertainment both in London and the provinces, which it is the more agreeable to state, as it combines amusement and instruction without the interference of a single deteriorating characteristic. In conclusion, it should be mentioned that the melodies are sung to the admirable accompaniments written by Mr. Macfarren expressly for Mr. Chappell's work, and that where the texts of the old ballads have not necessarily been abbreviated by Mr. Oxenford, they are supplied with entirely new words from the same facile and accomplished pen.—*London Musical World*, Dec. 17.

PICCOLomini A PATRIOT.—The *London Post* says: We violate a private letter from Florence for the sake of the tribute, contained in the following extract, to Mlle. Piccolomini:

In each town throughout the country subscriptions are being opened for Garibaldi, to supply him with funds to recommence, if necessary, the war in the spring. These are most successful; for the people answer the call on them with the most eager alacrity. National concerts are given everywhere. The one we had last evening was the most magnificent and stirring sight I ever beheld. Imagine a theatre almost as large as St. George's Hall, Liverpool, crammed—cramped to an extent that almost created a fear for the solidity of the building.

The singers were of the first order, and entered into the spirit of the scene, of course giving their services gratis. The enthusiasm of the public passed all bounds; all were applauded *outrance*; and, as for myself, I thought they would have devoured me. Their shouts, cries and recalls were enough to bewilder me. But the great feature of the evening was little Piccolomini, who, with her usual tact, well knowing an Italian audience, refused to sing anything but the national hymn, written for the occasion, securing applause through the sentiments it excited. But one must do her justice; she sang with her little voice in a way that made one's blood run cold and thrill with emotion; and, whether she really felt it or not, she seemed inspired with the noble feelings that prevail at present. Instead of merely singing at a concert, with the music in her hand, she made a scene of it, regularly acting it, and had the stage arranged, with the chorus at the back, and two men in the centre, each holding the flag of independence; she walked about, she seized the flag, she tossed her little head and arms about with an energy, and sang with a fire and soul that produced an electric effect. The enthusiasm of the public was raised to a frantic pitch; cries of "Vive Garibaldi," "Vive Emmanuel," resounded through the house; ladies, even, were sobbing with emotion. Had the Grand Duke been in

Florence, his life would have been in peril, for at the words "And from our land the stranger shall fly," so great was the effect that a pignard seemed to glimmer in each eye. I was myself so moved, and so enchanted with Piccolomini, that I could not resist giving her a kiss when she came off, to which she submitted most gracefully, for she is even more charming off the stage than on it.

VERDI, THE COMPOSER.—In announcing that Signor Verdi has been elected a corresponding member of the Institute of France, a Paris paper gives the following sketch of his career. He was the son of an inn-keeper, of the village of Roncoli, in the duchy of Parma, where he was born in 1814. He received his first lessons in music from an obscure organist, who was, however, an enthusiast for his art. Thanks to the patronage of Antonio Barezzi, he was able to go to Milan, where he studied from 1833 to 1836, under the direction of Lavigna, who was then at the head of the theatre of La Scala. At last, in 1839, he brought out his first opera, *Oberto di San Bonifazio*. Encouraged by its success, he brought out soon afterwards, a comic opera, *Un Giorno di Regno*, which was a complete failure. From 1843 to 1847, he wrote and had performed the following operas: *Nabucco*, *I Lombardi*, *Ernani*, *I Due Foscari*, *Giovanni d'Arco*, *Alzira*, *Attila*, *Macbeth*, and *I Masnadieri*. From 1848 to 1853 he wrote the *Corso*, *La Battaglia di Legnano*, *Luina Muller*, *Stefelio*, *Rigoletto*, *Il Trovatore*, and *La Traviata*. In June, 1855, he gave to the world the Grand Opera *Les Vêpres Siciliennes*, a work written especially for the principal French stage. Signor Verdi, in seventeen years, has written not less than twenty operas, without counting *Aroldo*, *Simone Bocanegra*, *Una Vendetta in Domino*, and *King Lear*, which he has just finished.

A MUSICAL SPEC.—A ship which arrived the other day from Havre had a goodly number of steerage passengers, mostly from the Rhine; and among them, as part of their effects, was a goodly number of hand-organs. The voyage was of nearly two months' duration, and was chequered of course by storms, gales, and fair winds. Whenever the weather and the sea admitted of it, the steerage passengers flocked on deck, and, true to their German instincts, got up waltzes, polkas, and masurkas, the music being furnished by the various organs in turn.

One day, when the ship was near the mouth of the Mississippi, the solitary cabin passenger on board became struck by the large number of hand-organs; it seemed strange that so many instruments of the kind should have accidentally got together on one vessel.

On inquiry, it was ascertained that some wag of an American, last summer, passing through various villages in *Alsace* and other French localities near the Rhine, had informed some of the good people, who, he found, were intending to emigrate to America in the fall, that in the highest social circles, in the city and country, in the Northern, Southern, and Western States, the favorite musical instrument was the hand organ.

Doubtless the traveller had suffered tortures at some epoch of his life, from some broken down, harsh, dissonant organ, and he thus sought to revenge himself. His trick resulted in the simple Alsatians going into a hand-organ speculation. We sympathize with the speculators; we admire the traveller's boldness and humor; we wonder what will become of those organs.—*New Orleans Picayune*.

Music Abroad.

Germany.

BERLIN.—A letter in the *Independent*, dated Nov. 24, 1859, thus describes a visit to Liebig's Concerts:

It is a Thursday or Friday afternoon, the hour four o'clock. With as much company as we can muster, we go down one or two streets to the Great Frederick Street, the largest in Berlin. Not far from the place where we enter the street we notice on the other side, over the door of a building not to be distinguished from any other in size or architectural appearance, the words Ton Halle. There is our destination. We turn in from the street, pass through the arched porte-cocher to a small court in the rear, or rather quadrangle, in no way to be distinguished from common buildings. This, by the way, is a common and curious feature of Berlin architecture and of German architecture in general. If you are looking up some establishment known all over the world, and approach it with the expectation which is so much fostered in America, of finding architectural display commensur-

* "I'm here to speak a prologue, and to ask
A kindly welcome to our coming task.
Why should we doubt it? having had, by turns,
Old Cambrian scalds and Caledonian Burns,
Sweet Irish harps of most melodious tones,
And Nigger minstrels with their tuneful bones.
Why fear that tunes our grand forefathers sung,
To earnest rhymes writ in our English tongue,
Will fall to find an English welcome here?
'Time has not staled them,' and we will not fear!
'But stay,' says Doubter, in a sneering tone,
'Have we an English music quite our own?
'We've always been a dull beef-eating race,
I fancy you'll be poked to prove your case.'—
Wherever man is brave and woman fair,
Roth flame and love will have an utterance there.
Where beauty decks each meadow, hill, and dell,
Rejoicing man his thankfulness will tell:
Where every leafy wood has minstrel birds,
Endowed with songs more eloquent than words,
Think'st thou their singling could be heard in vain,
And voices sweet as birds not mock the strain?
All those incentives to our land belong,
And having them, can we have wanted Song?
No! Here the proofs, (placing hand on book), and if he who
To sing to-night some long forgotten lay,
Should fail its olden magic to impart—
Blame not the minstrel's, but the singer's art;
Yet gently censure, since the partial friend,
Remembering songs you heard but to commend,
Bade me be bold, and show our English muse
In cowl and boddice—how could I refuse?
Recalling every kindness you have shown,
'Till all these friends before me seem my own."

ate with the reputation of the establishment, you would be signally disappointed. The book-publishing house of Tauchnitz, in Leipzig, is, to use moderate language, as well known as any in the world. And yet I once spent no inconsiderable time in finding it in that city, and then it was so retired and unobtrusive that one might pass it fifty times, and not suspect what work is going quietly on behind these modest walls. Just so is it with this Ton Halle and a hundred other great resorts here in Berlin. All is so quiet and common in the exterior, that standing in the retired quadrangle of which I spoke, you wonder whether after all you are in the right spot, and inquire anxiously which door leads to the Ton Halle. The little boy whom we ask directs us, showing no little surprise that we do not know; we pass in, buy our tickets at seven cents and a half of American money, receive a programme, and ascend the stairs, wondering how good music we are going to hear for seven cents and a half. Still we are encouraged to think that it will be good, for have we not noticed on the scores of posters at the corners of the streets, that there are all over the city, and every evening, scores of concerts where the admission fee is six cents, and five cents, and three cents and a half, and so down to the modest announcement on some, "Entrance for whatever it pleases you to give?" So we expect to hear good music for seven cents and a half.

Well now, before getting into the Halle, my conscience pricks me a grain, gentle reader, who art only in imagination with me in the walk, for fear that I entice you a little by what I have written into a false idea of some things. Let me say, then, that to go to the opera here in Berlin costs me as much as it would in America, and to attend the oratorios given by the Sing-Akademie costs as much, nay more, than to hear the Handel and Haydn Society of Boston give the same music. And then again, a good many of these two and a half-cent concerts are not reputable places to go to, mere beer-swilling resorts, where neither you nor I, respectable reader, would care to be seen, or enjoy ourselves much when there. Thus much by way of caveat.

And now let us return to the Ton Halle again. We are in a real German institution of a high order, and shall hear high German music, performed by one of the best bands in Berlin. We open the door, and there appears a large hall, a hundred feet long, seventy wide, and fifty high, with two galleries encircling three sides of it, with an elevated platform at the farther end of it, on which sit some forty musicians, under the direction of a noble yet most agreeable-looking man, whom every Berliner of taste would recognize anywhere as C. Liebig, conductor of the Alexander Regiment's band. The main instrument is the violin, but the trumpet, hautboy, flute, drum, and triangle are there too, as well as the loud crashing viol. The floor of the room is not covered with settees, but, to our surprise, is dotted over in a picturesque manner with plain square tables, each surrounded with chairs and having as its only ornament an ashes catcher, which not obscurely hints of smoking to come. Some of the tables have four chairs around them, some are larger and accommodate a greater number. The room is rapidly filling, the clock face indicates a minute or two of four, the orchestra is busily engaged in getting the instruments in tune, and the air is filled with the twang of fiddle strings, and the preliminary notes of French horn and trumpet. Meantime busy waiters, dressed in black, and so well dressed that only the white napkin under the left arm proclaims their menial service, pass rapidly to and fro, and take orders for coffee and chocolate and cake and beer. Soon the tables bear each its own load, and gay gentlemen and lively ladies sip coffee or beer, and nibble at sweet cake. And it is coffee, strange to say, which is chiefly drunk there, even with so formidable a rival as the delicate white beer of Berlin. The gay men who sit together and are generally soldiers, drink the black, bitter beer, and it takes a good deal of training to get an unsophisticated foreigner or even a delicate German lady to love black beer. But the white beer of Berlin is quite another article. I do not know of but one city in the world where it can be had; and that city is Berlin. It is so delicate and pleasant that one takes to it as kindly as to lemonade. It is impossible to find any drink analogous to it in our American potations; and I cannot give you an adequate idea of its excellence, but it has only to be known to be appreciated. It is, like some characters, exceedingly given to frothing; and so it is brought to you in a great funnel-shaped glass at least a foot high, and looking as a glass hat would look, had it no crown, and were a foot instead of nine inches high. I assure you one feels ridiculously to be drinking out of such an immense decanter, but it is a thing of necessity, and were you to pour some into a common goblet, you would soon have to cry "hold, enough," as I once learned by real experiment.

Well, all have fallen to eating and drinking in true German fashion. Liebig stands up, taps with his baton, and the orchestra leads off with an overture by Cherubini. Then follow symphonies by Mendelssohn and Mozart, overtures by Gluck and Beethoven, and variations by Haydn, all rendered in the best manner. When the music of each piece begins, the room becomes as still as though four persons, and not four hundred, were there. If any adventurous fellow ventures to whisper above his breath while the music is going on, a sharp and stinging "pts" is heard all around, and he is quickly brought to silence. When the piece ends all is liveliness and laughter again, but when the music begins, all softens down to silence, and he is a luckless wight who dares break it. Meantime the fumes of at least two hundred cigars are fast tinting the walls of the room; the occupants of the upper gallery begin to softly fade away as in vapor, and within another hour the room is filled with a dense gray cloud. The music goes on, now tender and ravishing, now loud and kindling, and every tea-spoon is carefully handled, and not a glass beer-pot clinks; the music ceases for a little, and laughter and clinking and orders to waiters fill the air, but above all rise the smoke-clouds, and when we get up to go it is like leaving the battlefield over which hang still the sulphurous fumes, massive, dense, and gray.

VIENNA.—The city has just discharged an old debt of honor, in adorning with a monument, by the sculptor Hans Gasser, the neglected tomb of the immortal Mozart in St. Mary's Cemetery. The great artist's portrait in relief graces a pedestal, on which the Genius of Music is represented, weeping over his grave. The head of the Muse is sorrowfully inclined, the lyre slipping from her arm, while she holds in hand the "Requiem," the last great work of the Composer.

Paris.

At the Opéra-Comique, Faure, who has quite recovered from his illness, has been singing in the *Pardon de Ploërmel* again. This opera has nearly attained its fifty-sixth performance.

The new work of Ambrose Thomas is in rehearsal, and will be given in January; the principal parts will be filled by M. Montaubry and Mlle. Monroe. I must give you, next week, an account of *Don Gregorio*.

At the Théâtre-Lyrique, I believe they intend shortly to give Beethoven's *Fidelio*. The *Armida* of the same master, and the *Macbeth* of Verdi, in which Madame Viardot and the barytone Varesi, would play, are also spoken of. Meanwhile *Philemon and Baucis*, a comic opera in three acts, by M. Charles Gounod, is in rehearsal. Madame Miolan-Carvalho will sing the part of Baucis.

A little drawing-room *opérette* has just been given with great success, in the salons of Mesdames Orfila and Moseneron de Saint Preux. The tale turns on the fortunes, or rather the misfortunes, of a rich retired grocer, who, dreaming of nought but pigs and chickens and the blisses of a rural life, ensconces himself snugly in the country, a hundred leagues from Paris. But his servant, Jeannette, acts the part of serpent in this little paradise, and makes him pay some two hundred *écus* for a kiss, which sum she intends to be her wedding dowry. Finally, by accumulating all the worries she can upon him, sends him back again, I suppose, to Paris. The name of this *opérette* is *Loin du bruit*.

The concerts of MM. Sivori and Ritter continue to be as brilliant as ever, and they are most ably seconded.—*London Music World*, Dec. 24.

Notwithstanding the bad weather, and the gaieties of the season now commencing, two things unpropitious to managers, the theatres continue to fill well, although there is nothing either novel or brilliant going on. One of the novelties is the opera of M. Leconte de Gabrielli, brought out at the Opéra-Comique. It is in three acts; the libretto is by MM. de Leuven and Sanvage. M. de Gabrielli has obtained a certain kind of success in Italy in dance music; and the Académie Impériale is indebted to him for the ballet called *Les Elfes*, the success of which naturally inspired him with the ambition of attaining a higher title. The plot is taken from the *Precepteur dans l'Embarras*, a piece which has already been adapted several times from an Italian comedy. Donizetti wrote a little opera buffa on the same subject, *L'Ajone Imbarazzo*, but it has never been performed in France. The music of *Don Gregorio* is sparkling, but not original. M. De Gabrielli composes with facility, and some of his melodies are pretty; three acts of this kind of music is a great deal, and one looks for something more than pretty tunes. The overture is pleasing. In the first act, an air sung by Wardt, and the quintet of "La Châ," are pleasing. In the second, the stanzas "L'Entree," sung by

Mlle. Lemerrier, and the duet "Il était tout petit," which was encored, are well written. And in the third act, Mlle. Penetrat sang a brilliant bolero with success, and Crosti a grand aria, which was the same as most grand arias in the third acts are. Couderc, who has had rather too arduous a part given him, works hard and does his best till the fall of the curtain. However, the success of the opera was not disputed either by France or Italy, equally represented in the house. The critics were, as they usually are, very good-natured and the public indulgent.

At the Grand-Opéra we are to have the first performance of *Pierre de Médicis* about the 15th of February. The libretto is by MM. de St. George and E. Parini, the music by the Prince Poniatowski. The ballet by Mlle. Taglioni, set to music by Offenbach, is also in rehearsal. This chorographic work has a very poetical legend for its basis; it is the history of a young girl whom a jealous fairy has changed into a butterfly. You see it has some analogy with *La Sylphide*. The scenery is being splendidly got up, and the music is charming; haunting airs, choruses of peasants, fairy melodies, &c. The parts will be danced by Mlle. Emma Givry, Marquet, and by Merante and Berthier.—*Ibid.* Dec. 31.

London.

MONDAY POPULAR CONCERTS.—Two admirable performances have taken place since we last alluded to these concerts. The programme, on the evening of the 12th inst., was instrumentally, a Mendelssohn programme, as the following will show:

PART I.

Quartet in E flat, Op. 12.....Mendelssohn
Song, "Rose softly blooming".....Schubert
Lieder ohne Worte (piano-forte).....Mendelssohn

PART II.

Tema con Variazioni (piano and violoncello).....Mendelssohn
Song, "Thine is my heart".....Schubert
Song, "Know'st thou the land".....Beethoven
Duet, "Two merry Gipsies are we".....Macharen
Quartet in F minor, No. 2. Op. 3 (piano, violin, viola, and violoncello).....Mendelssohn

Herr Becker again led the quartet, his associates being Herr Ries, Mr. Doyle, and M. Pague.

At the sixth concert (the last before Christmas), on Monday last, the programme was as follows:

PART I.

Prelude and Fugue, in G major (organ).....Bach
Song, "Salley in our alley".....Schubert
Suite de Pièces, in E major (piano-forte).....Bach
Song, "The oak and the ash".....Bach
Prelude, Sarabande, and Gavotte (violinello).....Bach
Song, "Hearts of oak".....Bach
Chaconne (violin).....Bach

PART II.

Organ concerto, in C major, No. 9.....Handel
Song, "Near Woodstock town".....Handel
Suite de Pièces, in E major (piano-forte).....Handel
Song, "The Vicar of Bray".....Handel
Serenade, "O, let to me, my only love".....Handel
Trio for two violins and violoncello.....Handel
Music World, Dec. 24.

Musical Correspondence.

NEW YORK, JAN. 16.—There are rumors about the next opera season here, to commence next month, and *La Juive*, *Aroldo* and *Le Pardon de Ploërmel* are among the operas mentioned as likely to be produced. From Havana we hear of Maretzek's success with a new tenor, Musiani, who will appear here, they say, before Max goes off to Mexico.

The Brooklyn Philharmonic Society gave the third concert of the series last Saturday, offering an unusually attractive programme. ALBERTINI and BEAUCARDE were the solo singers, and gave great satisfaction.

The absolute dearth of musical news obliges me to send a letter scarce an inch long, and to prematurely sign myself
TROVATOR.

OSWEGO, ILL., JAN. 10.—The Kendall Co. Musical Union held their fourth convention of the season here, Jan. 4th, 5th, and 6th, closing with a concert on Thursday eve. The concert was a success. The programme consisted of a third of Root's Cantata "Daniel," glees and choruses from the New York Glee and Chorus Book, and songs and choruses from the "Messiah";—a programme sufficiently various for any appetite, I should think. This society is doing a fine work in music here. They practiced the choruses; "O thou that tellest," "Behold the

Lamb of God," "Lift up your heads," "Hallelujah," "Their sound is gone out," "And the Glory of the Lord," and "Worthy is the Lamb," from the "Messiah"; the *Kyrie* and *Gloria* from Mozart's 12th Mass; Operatic choruses from Mercadante, Rossini, Auber, and Flotow; the choruses "The God of Israel," Rossini, and "Hallelujah to the Father," from Beethoven; besides quite a number of small glees and part-songs. Practice and drilling on such music cannot fail to improve the taste of all concerned. I may mention that the convention found the *Kyrie* from Mozart the most beautiful composition they ever sung.

In the person of the President of this society the Union possess an officer who is invaluable. He is an Englishman, who has been familiar with everything of Handel's Oratorios for over forty years, having forty years since belonged to a chorus in England.

The conductor has met our wants so well as to be retained unanimously at every meeting, which is strange in this land of changes. The chorus numbers about seventy and is very effective. This society meet at Plane, Ill., Feb. 7, conductor Mr. W. S. B. Mathews, of Anrora. S.

AURORA, ILL., JAN. 7.—Dear Dwight; Tell your printer to put on his "specs" when he next reads proof for "Der Freyschütz." Choirs \$100 each per annum, (one not seven.) Did the man think we were made of money out west? Nothing stirring here except a glee club of seven mixed voices, and Philharmonic of fifteen *do.*; and some of the voices are decidedly mixed, the Lord knows. Tell the "Diarist" to send me five cents for some new vest buttons or else not to write as "funny as he can" next time. Happy New Year to all.

DER FREYSCHÜTZ.

TRAFFE, PA., JAN. 5.—On Christmas Eve the Phi Kappa Tau Society, of Washington Hall, performed the "Messiah" to a full house. Among the singers are some who are worthy of high consideration. A. RAMBO sang *Comfort ye my people and Every valley*, with evident effect. C. D. HARTRANFT was altogether successful in *Thus saith the Lord; But who may abide, and Why do the nations*. Mr. H. is full of energy and animation.

Miss LILLIE GROSS succeeded admirably in pleasing the audience in *I know that my Redeemer liveth*. Miss EMMA RAMBO sang, with much feeling and pathos, *He was despised*. The choruses were well balanced and properly managed.

CHARLES JARVIS, of Philadelphia, who, by the way, is one of the very best accompanists, presided at the piano. Several other instruments accompanied. The whole was under the direction of A. RAMBO. It would be unjust not to mention that there were other solo singers who managed their parts well. Perfect quiet and strict attention, throughout, on the part of the audience, we take as sure evidence that the performance was satisfactory. P.

Dwight's Journal of Music.

BOSTON, JAN. 21, 1860.

MUSIC IN THIS NUMBER. Continuation of W. STERNDALE BENNETT's Cantata: "The May Queen."

Second Philharmonic Concert.

MR. ZERRAHN gave us a somewhat novel and peculiar programme on Saturday evening, putting forward as the chief attraction a Symphony by Spohr, in the hearing of which of course the audience were supposed to unite in honor rendered to the memory of the recently deceased master. There were some twelve hundred people present, scarcely half filling the Music Hall; any one of

the grand old Beethoven Symphonies would surely have drawn more, since the real lovers of orchestral music prefer a certain edification to any interest of mere curiosity about a new experiment. As it was, there was much interest awakened by the concert as a whole, and the programme was an uncommonly instructive one if rightly taken. One already well initiated, oriented in the older music, and familiar by fond, frequent upward gaze, with the grand, enduring constellations of the tone-heavens, and thus having some fixed points of comparison, could listen with inquiring interest, and actually learn something of the tendencies of music in our day. The *Altmeister* Spohr, a very model among classicists, was put in immediate contrast with the Liszt and Wagners of "the Future." The result, could we but gather it from the genuine impressions of the most part of the audience, who know Mozart and Beethoven, will, we apprehend, be found quite strange. But before describing it, let us thank Mr. Zerrahn for giving us this opportunity of extending the boundaries of our musical acquaintance, although we own that we should have had more soul's satisfaction in one Symphony of Beethoven than in the whole of it, or than in a whole series of such programmes.

The programme was as follows:

PART FIRST.

1. The Earthly and the Heavenly in Human Life: Grand Double Symphony for Two Orchestras.....L. Spohr. (First time in Boston.)

I.—THE WORLD OF CHILDHOOD.

The child in innocence dreams on, nor feels
How near him still Temptation steals;
Unconscious yielding to the sweet control,
Yet all undimmed the mirror of his soul.

II.—THE AGE OF PASSION.

But in the heart's most holy springs of feeling
Soon all the passions mingle their wild strife;
Then swerves the man from his high goal and, reeling,
Pursues the world,—forgets the "Eternal Life."

III.—FINAL TRIUMPH OF THE HEAVENLY.

But will this slavery of earth forever
Hold the free spirit in ignoble chains?
O no! his genius watches—warns—and will deliver:
He wins! and heavenly rest rewards his pains!

2. Das Kirchlein, (The Chapel).....Becker.
Sung by the Orpheus Glee Club.
3. First Introduction to the Opera, *Lohengrin*...R. Wagner.
(First time in Boston.)
4. Les Preludes: A Symphonic Poem.....F. Liszt.
5. Turkish Drinking Song.....Mendelssohn.
Sung by the Orpheus Glee Club.
6. Introduction and Variations for the Violin, on themes from "Lucretia".....Sainton.
Mr. W. Schultze.
7. Grand Overture: "*Leonore*," (No. 3).....Beethoven.

Moderate as our faith is either in the principles or the creative genius of the "musicians of the future," we must own that we found both Liszt and Wagner far more interesting that night than Spohr. Spohr is a strange compound of the classical and the romantic. But his classicism is narrow, blind to all beyond certain high models, and even carried to a pitch of pedantry; while his romantic vein is weakly, sentimental and monotonous. So we have always felt it in his music, and in this pretentious "double" symphony more so than ever. Verily we have had nothing in the shape of symphony more tedious for many years. It has all his peculiarities, his mannerisms, without the freshness which they have in *Jessonda* and in the *Weike der Töne*. Those peculiar sweetish modulations, with which he surfeits you, are habits, and not inspirations. The instrumental combinations are dull and cloying,

and frequently not even well sounding—a something positively unpleasant is there in those unions of high violin with reed and brass tones. His orchestra, as a whole, is heavy, dull, unelastic, uninspiring; the tone-mass lacks vitality and lightness; dull fumes seemed to hover and settle over it; it made us feel as if we were eating bad bread, heavy, clammy, not quite sweet. And then as to quantity and volume of sound, how weak it seemed compared with that *Leonore* overture of Beethoven for a single orchestra! Spohr's "double" orchestra, in fact, is only a *sol* and a *tutti* orchestra separated and set against each other as *obligato* and accompaniment.

Poverty of ideas, with unhappy straining for descriptive effects, mark the three movements; especially the second, in which "the passions" seem to storm in a manner much more wilful than euphonious or poetic. The first movement could be identified with its poetic theme, of childhood's playful innocence; but was excessively monotonous. The third seemed to us to have more in it; yet it has failed to haunt us afterwards, as Beethoven is always sure to do.

We fancy there will be few calls for a repetition of Spohr's symphony. To the "Preludes" of Liszt, on the other hand, although not edifying music, not a work of creative genius, we could lend an eager ear a second time. It contains such novel felicities of instrumentation, and so much of a certain sort of poetic connectedness from first to last,—at all events so much of beautiful and grand sonority, as to pique one's curiosity to fully know it and appreciate it. It was very effectively rendered by the orchestra.

In Wagner's *Lohengrin* Introduction, too, we were enough interested to wish to hear it again. It opens with a mysterious mingling and streaming forth of clear, crystal, sky-ey harmonies, reversing the trick of modern organists, and making the orchestra to sound like some wonderful church organ. A kind of fairy element; and the harmonies grow and swell, as by the inward force of the meaning which inspires them, to stately and triumphal proportions, employing the whole orchestra as grandly as the conclusion of the *Tannhäuser* overture. We take it to be dramatic spectacle music, preparing and accompanying the arrival of high and supernatural personages upon the scene. Robert Franz, (whose affinities are far more with old Bach, than with the so-called "Future"), once wrote of it, and of the *Lohengrin* opera in general:

Only a few essential motives mark the musical connection; these are held fast from one end of the opera to the other, and we always see them emerge and turn up again, just when a chaos threatens and when all seems going wilfully to pieces. What is offered you besides these fundamental bodies, seems, taken by itself alone, a disconnected mass, whose centre of gravity resides not in the vocal, but the instrumental music. But do not for the world suppose that these are regular instrumental movements, after the patterns that have become fixed since Beethoven. With Wagner they rest upon pure sonority; upon the reflex movements of tone. Herein he is great, here the most assiduous studies evidently have borne marvellous fruit. It is a true fable-world, a true rainbow of tones. Unheard of combinations of sound, but throughout of a beauty incomparable. The entire introduction to *Lohengrin* is a fairy element, and one can hardly, even with the critical spectacles on nose, avoid a state of ecstasy and transport. The nerves vibrate, but how?

Now upon these tone-combinations, for which I purposely avoid using the fixed idea of "chords," the vocal melody is set. It is kept in peculiar, I might say, in strange intervals, and is almost exclusively in Recitative.

The *Leonore* overture was worth the whole

After Spohr it sounded like another orchestra; not because it was played better, but because it is better written. Finely played it surely was, and "grew to a conclusion" in the real grand Beethoven way, as by an inward logical necessity of growth; to just such a conclusion as a great feast of instrumental music ought to have. For, as we have often said, it is well to go home under the spell of genius, and not after it has been dissipated by some trivial and artificial thing.

The German "Orpheus" sang their part-songs finely; with more of light and shade, and more purity of ensemble than scarcely ever before. What a wierd, wild tone there is about the opening and conclusion of that "Turkish Drinking Song"! It seems as if the lights burned blue about that table. Herr Kreismann sang the tenor solo, in the episodical cantabile, but was not in his best voice. The Club gave us two extra pieces in answer to recalls. Mr. SCHULTZE never played so well; it was as true, as smooth and exquisite violin playing as one could wish to hear; we could only have wished a selection of a higher order.

Boston Academy of Music.

EIGHTH NIGHT.—The crowded and delighted house which greeted the "Magic Flute," on Wednesday, was followed up on Friday by another crowd drawn by the never failing charm of *Don Giovanni*. Verily Mozart is in the ascendancy, and these be good times!

The performance was, as usual, good in some parts, poor in others, but on the whole distinguished by a certain average excellence. Sig. FERRI made a gentlemanly and agreeable Don, singing his music fairly, and more than fairly in the more tender strains, such as *La ci darem*, where he had nothing of that coarse and sensual manner which has offended in so many representatives of the part. Sig. SUSINI sang Leporello very well indeed, with a rich, telling bass voice. His acting too was marked by attentiveness and judgment, but was without comic unction. Herr MUELLER made a very good Commendatore; and our fat friend AMODIO, always in good humor and disposed to do his best, making a virtue of necessity, made Masetto's part as broad as possible. Poor little Zerlina! it was a queer task for her; but little PATTI made a fascinating Zerlina, acting it very prettily and naturally, just like a young girl, and singing the melodies with a delicious delicacy and purity of voice, and with a style of rare expressiveness and finish. The quality of her voice in recitative, or quick *parlando*, is most charming. She is a rare child; already worth a hundred Piccolominis. Indeed, since Bosio, she is the pleasantest Zerlina we shall have to think about for some time.

Mme. GAZZANIGA has good dramatic qualities for Donna Anna, always allowing for her clumsy gait. The wonderfully expressive recitative of the first scene, which is so often feebly rendered, and the dramatic narrative of the outrage to her lover afterwards, were given with unusual effectiveness; but to the impassioned aria, which follows that last, she was hardly equal. She was remarkably well seconded in the first scene by STIGELLI, who made on the whole, the best Ottavio we have had since Mario. All those little recitative phrases, which most tenors slight, became distinct and positive in his rendering, and Don Ottavio was no more a walking nobody. His singing of *Il mio tesoro* was admirable, and met with very warm appreciation. Mme. STRAKOSCH looked and acted the part of Donna Elvira well, and in portions of it gave the musical effect without blemish. With such singers, the exquisite concerted pieces, the Trio of maskers especially, the Quartet, and the Sestet, met with uncommonly good treatment.

Certain chronic defects in the representation are repeated with no symptom of change for the better. The ball-room scene is still without dancing, the stage being merely flooded by an irruption of a hundred or two masked and cloaked supernumeraries, who only shout the *Viva l'aliberta!* and wander about in awkward want of occupation. And the scenic arrangement of the Sextet is, as usual, the reverse of that intended in the play, so that Leporello, instead of groping about to find his way out from a *solo e bujo loco* (a dark and solitary place), is in the street trying to enter various houses. The scene should be a retired court or enclosure, opening upon a cemetery, through a window or through the columns of which the moonlight might reveal the white equestrian statue in the distance. To this spot Leporello (disguised as his master) has led off Elvira; and here we may easily suppose that Donna Anna, with her lover, has come for meditation over the grave of her father (for there is a something spiritual in her music here); and thus, by this sensible suggestion of Onilbicheff, the meeting of these parties would be naturally explained.

CARL BERGMANN conducted the performance; and the orchestra, of course, was treated enough, if one listened with all his ears to that alone.

Passing over a repetition of Adelina Patti's triumph in *La Sonnambula* on Saturday afternoon; and the "Sacred Oratorio" of Donizetti's "Martyrs" on Sunday evening; and the repetition of Mozart's "Magic Flute" on Monday evening, which fell, alas for us! upon the night of an imperative engagement, (and of which magical opera we have yet to speak in full), we come to the

TENTH NIGHT. Tuesday. *Il Barbiere di Siviglia*. It was perhaps the most crowded house of the season, drawn partly by the ever fresh and Spring-like charm of Rossini's freshest and most sparkling melodies, conceived in his happiest moment, when it must have been pure joy to live, and hear the music in the mind, that came without painful seeking, and write it down and clothe it with warm wealth of orchestration,—and partly by desire to hear and see the little PATTI in her first impersonation of Rosina.

Indeed it was a very marked success. She acted the part very prettily and rightly, although of course with some timidity, and sang the flowery music to a charm. To be sure, hers is not exactly the right voice for it; in the lack of very low tones, she reversed or otherwise changed some of the melodic phrases, preserving the essential thought, and sometimes substituted her own ornaments for those of Rossini arbitrarily, which we regretted. But her quality of tone was finely suited to the music, and her delivery as free and facile as a bird's. The most remarkable thing about it, for such a girl, is the good judgment that pervades her rendering of a whole piece; it is always done with an artistic consistency and symmetry, so that there is no possibility of the ear or mind wearying before it is concluded. For the music lesson she sang Sontag's "Echo Song" with sparkling brilliancy and clearness of outline; and the English ballad "Comin' thro' the rye," with such beauty of tone, such fine delicacy, and yet simplicity of feeling and of treatment, as seemed almost perfect. The Waltz, composed for her by Sig. MUZZIO (who conducted), and which she sang at the end of the play, was a graceful piece, just suited to her voice, and won spontaneous applause. It was in the loud and stirring ensemble pieces that Patti's voice was ineffective, and her action timid. It was perhaps wise in her, at the outset, not to attempt much there, but save her strength for the great tasks of solo-singing.

Sig. BRIGNOLI was too prone to alter the Rossini melody, introducing turns and cadenzas which were anything but Rossini-ian, but more after the Donizetti or Verdi pattern, so that the Rossini style was lost:—verily an unpardonable offence. Nor has he

all that flexibility and fluency of voice which Almaguerra's luscious melody demands, and in which Mario alone has satisfied us. Yet portions were done finely, with a quality of voice not unlike Mario's; and in one scene, that where he feigns the drunken soldier, he really acted with a degree of animation that surprised all.

FERRI made quite a respectable Figaro, but dry, not in the sense of humorous. SUSINI's Dr. Bartolo was very good, and AMODIO's make-up and action were very droll in the part of Don Basilio; but it was broad fun, and not character, such as we had in Formes. He sang the famous *La Calomnia* air very effectively.

There were various omissions in the performance, making the plot by no means clear. And always, it is in the first act that the chief interest of this wonderful work resides. It seems to crumble away strangely in the latter part, and with the exception of the *Zitti, Zitti* trio, to contain but little, save the acting.

ELEVENTH NIGHT.—On Wednesday, "The Huguenots," with a thin house. A sense of fatigue associates itself with Meyerbeer's music; and after Mozart or Rossini the anticipation of his splendid and elaborate effects is not exhilarating. We had a repetition of our uniform experience with him that evening. The "Huguenots" was heavy; the audience were dull. Such music must be rendered with perfection, and put upon the stage with a Parisian Grand Opera completeness, to render it effective; and then, we doubt, it will be simply effective and astounding, but not odifying. Meyerbeer puts thought and calculation enough into his work; but he lacks the spontaneous element, lacks inspirations, thinks, elaborates with wilful concentration, but is not visited with thoughts, immortal creatures of the imagination. When we come to anything of Mozart after a work of Meyerbeer, or of Verdi who is a smaller Meyerbeer, we feel that we enter a certain divine element of harmony; the spell of the Infinite is over us; it is a divine sea of music in which the composer and his works float and are buoyed up, and which remains though there were taken away all that he by his direct volition has made. The actual thing before you seems the least part of it, merely the motes which catch the heavenly light and show it. But with these newer men you do not feel this; it is their own manufactured product, the actual thing before you and no more; and the result is effect, not inspiration.

What saved the opera on Wednesday was the splendid acting of GAZZANIGA as Valentine, and the splendid singing and acting of STIGELLI as Raoul, in the last part of the third act. We have had no such exhibition of manly, sustained power in any tenor voice. His movements are awkward, his look not agreeable, but he enters into it with great dramatic intensity, and renders the trying and impassioned music with thrilling pathos and intensity.

Sig. JUXCA looked the old Huguenot soldier well enough, but the ponderous low tones were wholly wanting, so that the psalm and the *piff-paff* were a failure. The important part of Saint Bris was entrusted to M. DUBREUIL and reduced to a nullity. AMODIO sang well as the Duke de Nevers. Mme. COLSON's voice was somewhat hard; but she rendered the florid and difficult music of the Queen with spirit and artistic finish, and looked charmingly. Mme. STRAKOSCH has rarely appeared to so good advantage as in the part of Urbain the page. The famous concerted and ensemble pieces, the mingled choruses in the market place, the duel septet, and the blessing of the poniards, seemed to us hardly as effective as last year. The orchestra rewarded attention in many parts, not always.

Last evening a repetition of the "Barber"; this afternoon, at 2½, a "Don Giovanni" matinee, which doubtless will be crowded. To-morrow night a miscellaneous "Sacred Concert." Monday night, *Marta*, with the droll novelty of AMODIO as Plunkett; Tuesday night, BRIGNOLI's benefit in *La Favorita*; and Wednesday night, the first, and only performance of the much desired *Der Freyschütz*.

"Old Folks' Concerts" have dropped down the Mississippi and reached New Orleans, where Mr. Jarret's troupe were to make their debut Christmas evening. How does our old Boston Oratorio Society like the imputation of paternity contained in the following from the *Picayune*:

The members of this company, we learn, have been selected from the Boston Handel and Haydn Society, and other musical associations of repute, and are led by Prof. Hall, of Hall's Brass Band. They appear in the costumes of a century ago, and the great feature of their programmes is their performance of the old fashioned psalmody of the Billings school, such as old "Majesty," "Ode to Science," &c. But besides this, they give excerpts from popular operas, instrumental solos and concertos, and, in fact, all sorts of music. They have as their prima donna, Miss Jenny Twichell, who has a high reputation as a vocalist.

The London Court Circular states that JENNY LIND has determined to appropriate no small portion of her fortune to the endowment and erection of an asylum for decayed singers! A Philadelphia paper calls it an "Undesirable Residence," and says: "Probably tenors will be received in all stages of decomposition, as will also sopranos, while the basses, and even the baritone, will have to apply for admission at the earliest symptom of mortification. It is a noble charity, although moist and unpleasant as a subject of reflection."

Musical Intelligence.

PHILADELPHIA.—From the *Evening Bulletin* we call the following items:

Jan. 13.—Messrs. Wolfsohn and Hohnstock have cause for congratulation in the success of their soirée last evening. The beautiful Foyer of the Academy of Music was crowded by an audience in which were most of the best musical people, professional and amateurs. The performance excited great enthusiasm, and was excellent throughout. The quartet by Beethoven, a grand composition, was finely rendered. Mr. Hohnstock's violin solo ("Souvenir de Haydn," by Léonard) received vehement applause, which it merited by depth of feeling and its artistic expression. The Septuor by Hummel was superbly done, and the several movements elicited emphatic expressions of delight. Mr. Wolfsohn's duties were the most exacting, but he fulfilled them with accustomed spirit, and won new tokens of the high esteem in which he is held by especially brilliant execution.

The Germania Orchestra will give their usual rehearsal, to-morrow afternoon, in the Musical Fund Hall. The programme is as follows:

1. Overture to *Euryanthe*. Weber.
2. Chorus from *Lohengrin*. Wagner.
3. Waltz. (Kroll's ball dances). Lumbye.
4. Andante, from *Symphony*, No. 8. Beethoven.
5. Overture, *Midsummer Night's Dream*. Mendelssohn.
6. Finale, from *Symphony*, No. 8. Haydn.
7. Quartet and Chorus, from *Don Sebastian*. Donizetti.

Jan. 14.—The Harmonia Society had a good attendance at their first Concert of the season, given last evening in the Musical Fund Hall. A miscellaneous selection of songs made the first part of the programme, in which Mrs. Reed, Miss Bolster, Mr. Taylor, Mr. Fraser and Mr. Bishop acquitted themselves well. The last named gentleman was especially admired for his beautiful singing of a couple of English ballads. The first and second parts (*Spring and Summer*) of Haydn's oratorio of "The Seasons" were then performed by the Society, the solo singers being those named above, with the exception of Mr. Bishop. There were imperfections, of course, in the execution of this beautiful work, but many parts were well done, several of the choruses were admirable, and the performers afforded much pleasure to the admirers of oratorio music. The orchestra, led by Dr. Meigraen, did the share of the work generally satisfactorily. The Society have reason to congratulate themselves on their success in reviving "The Seasons." The remaining two parts will be given at their next Concert.

NEW ORLEANS.—Superbly indeed was the *chef d'œuvre* of Donizetti, the "Favorite," given last evening, Dec. 30, at the new Opera House.

Mlle Guesmar sang and acted the rôle of *Leonore* "la maitresse du roi," in that conscientious and artistic style which so eminently characterizes everything she does. Complete absorption in the character she is musically and dramatically portraying is the regnant charm of the artiste's every performance.

Guesmar gave the grand cavatina, "Oh mon Ferdinand," in the most charming manner, and in the

great finales of the third and fourth acts, bore her part superbly; especially in the latter, the fine duet with *Fernand*, which was so magnificently rendered by her and Ecarlat as to call for an almost universal shout of "bis!" from all parts of the house.

Ecarlat sang the rôle of *Fernand* very finely, giving especially their full effect to the "Ange si pur," and to his part in the great closing duo with Guesmar, "Vas dans une autre patrie." His acting and singing in the great scene, in the third act, where he denounces the King for the insult put upon him by marrying him to his mistress, were truly great. Melchisedec was "every inch a king," and the King, too, of the opera. Nothing could be more accurate, expressive and effective than his singing of the beautiful aria, "Pour tant amour," and in the trying quintet which closes the act, he certainly surpasses all the predecessors on our stage. He does not exhibit the King as towering with rage, upon hearing the indignant outburst of indignation from the insulted Castilian, but shows him as struck with compunction and regret; and it is not until the man he has injured throws down the order in which he has been decked by the King, and breaks his sword, throwing the fragments at his insulter's feet, that the latter displays anything like anger. This discrimination was new to us, but it is evidently a correct one, and is certainly very effective and telling.

Of course, Genibrel sang the fine music of the rôle he sustained, that of the monk *Balthazar*, as it should be sung, throughout.—*Picayune*.

BALTIMORE.—ART AND MUSIC.—The last number of the *Crayon* has a letter from "G. B. C.," describing a Soirée of the *Allston Association*, from which we take the following:

The number of friends with their lady guests amounted to about two hundred. The parlors and hall were hung with the choicest exhibition of paintings probably ever collected in this city, numbering about 125 originals, including exquisite specimens of the following artists: French—Frère (Edw.), Chavet, Chaplin, Couturier, Duverger, L'Enfant de Metz. English—The Herrings, Meadows, Creswick, Jutsum, and others. Dutch and German—Ostade, Ommeganck, Wanderer, Meyers of Bremen, Koester, and others. New York was represented by Cropsey, Church, Durand, Kensett, the Harts, Tait, Hays, Sonntag, Gray, Mignot, E. Johnson, Colman, Staig, Rosier, Lang, Suydam, Ames, Oertel, Darley, Carmiencke; and Philadelphia, by Weber, Richards, and Moran. Of our own artists, Miller, Mayer, Newell, Weidenbach, McDowell, Tiffany, Bowers, Thompson, and Volkman, jr., were contributors. The pictures were hung with excellent taste and judgment, and it was a rare and agreeable feature that all were upon the line. The vestibule was hung with crayon drawings, including a fine pastoral by Darley, and "The Prophets," by Oertel. The reading-room and smoking-room exhibited a collection of valuable and choice engravings, including works of Rembrandt, Morghen, Louis, Schaffer, of Frankfurt, Mandel, Lewis, and Landseer.

In the course of the evening a choice entertainment of classical music was given, comprising a trio, by Fesca, for piano, violin, and violoncello; the piano part performed by Professor Courlaender, a member of the Association, the violin and violoncello by Messrs. Mahr and Ahrend, who are probably unsurpassed in the performance of music of this character. Besides the trio, a concerto for violin and piano, a violoncello solo and piano solos were performed. A supper at eleven o'clock closed the first general re-union of the Association, with which all appeared abundantly satisfied.

So much for the Soirée. A few words as to what the Association is doing and desires to do, may be interesting. We number altogether nearly 200 members—united primarily by a love of the arts and a desire to increase our enjoyment, taste, and knowledge of them. We are contributing to the support of a Life School, which assembles twice a week, a class of steadfast and laborious students, amateur and professional. Saturday evening at "The Allston" is always enlivened by a more general assemblage of members, and the production of portfolios of drawings, engravings, or original sketches, and by entertaining talk; and the "Sketch Book," on the reading-room table, receives constantly facetious contributions from the members. We have evenings of classical music every fortnight, and are forming a small library of the best music, which includes already the complete piano sonatas of Beethoven and Mozart, many of the operas of the latter arranged for the piano, symphonies of these two great masters, and overtures of Mendelssohn and Spohr, arranged for four hands; and is to comprise generally such music as is not often to be found in private collections."

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

The bells are ringing. "Pardon de Ploermel." 25

A nice adaptation to English words of the air of the "Santa Maria"—that famous melody, which forms the principal theme in the overture, and which appears again and again throughout the opera. For a mezzo soprano voice.

Fondly I love thee. (T'amo, se t'amo.) Duet.

"Ballo en maschera." 40

Declare if the waves. (Di tu se fidele.) " 35

The first of these is the great duet in the opera, for soprano and tenor, full of dramatic fire and irresistible melodies; the second a beautiful barcarolle for tenor, very original and taking, ranking with Verdi's best and freshest melodies.

Morning Song. Harrold Salome. 25

The ship. Song. C. W. C. 25

Simple, pretty ballads.

The midnight Serenade. S. & Ch. R. G. Taylor. 25

Gentle Minnie Bell. " N. B. Hollister. 25

Very pretty for light, social parlor-music or serenading.

Instrumental Music.

Sleigh-ride Galop. Julius E. Muller. 25

New Year's Party Quadrille. " 25

Two more numbers of a set of instructive and amusing pieces for young players, called the "winter delights."

Two Ecossaises. Fred. Chopin. 15

Very charming; they are of a more generally attractive character than most of this author's compositions and but moderately difficult. An excellent piece to give to somewhat advanced scholars.

Bohemian air. Rimbsk. 15

The Last Rose of Summer. " 15

The original Varsoviana. " 15

Home, Sweet Home. " 15

Margarita Valse. " 15

Numbers of that well arranged collection of little pieces for the earliest part of Piano Instruction called "The Young Pupil."

Six Polonaises, for four hands, opus 61, in two books. Franz Schubert, each 60

There is hardly anything more original, or as full of genuine, striking musical ideas, in the whole range of music for two performers on one piano, as these Polonaises, which are sufficiently known as gems to musicians and persons of musical education, but which ought not to be wanting in the portfolio of any player.

Books.

THE WESTERN HARP. A collection of SUNDAY MUSIC; consisting of Sacred Words adapted to Classic and Popular Airs. and arranged for the Piano-Forte. Words by Mrs. M. S. B. Dana Shindler, author of the *Northern and Southern Harp*, &c. In boards, \$1.00. Cloth, 1.50

The musical public familiar with the two volumes prepared some years since by the author of the new candidate for its patronage will not hesitate to welcome "The Western Harp" and speedily add it to their library of choice musical works. It cannot fail to meet with admirers in every family circle, and prove highly entertaining and instructive to all.

LOUIS COENEN,
Instructor of the Violin, Piano & Harmony.
Address, 16 Hudson Street. 392-6m

J. C. D. PARKER,

Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

SIGNOR AUGUSTO BENDELARI

Gives Instruction in Singing.

Residence, Tremont House.
Address, until October, at Messrs. Chickering & Sons'; after-
wards at either place. tf

W. S. MACKIE,
MUSIC DEALER,
ROCHESTER, N. Y.

Bernann Jann,

Residence, No. 47 Hancock Street.

GEORGE WILLIAM WARREN,
ORGANIST OF ST. PAUL'S CHURCH,
ALBANY, N. Y.

ADOLPH KIELBLOCK,
Residence, 236 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
8 Temple Place.

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD
Residence No. 14 Hudson Street.

C. C. OLAPP & CO.
DEALERS IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.

HALLET, DAVIS & CO.
PIANO MAKERS
109
Washington Street
BOSTON, MASS.

J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicho-
las Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 357

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819)
KING STREET, CHARLESTON, S. C.

H. H. HAWLEY,
DEALER IN
Music, Piano-Fortes, Melodeons, &c.
BURLINGTON, IOWA.

G. ANDRE & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. Andre, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
519 Broadway, Albany, N. Y.

DAVID PAINE,
Teacher of Piano, Organ and Harmony,
Room, basement of First Church, Chauncy St. 3m

JOHN W. TUFTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY.
Address at residence, 19 Temple Pl., or at Ditson & Co's store

WILLIAM MCCABRELL,
MUSIC PUBLISHER AND DEALER IN
PIANOS, MELODEONS, BOUND & SHEET MUSIC,
Musical Instruments and Musical Merchand-
ise generally.
474 JEFFERSON STREET, LOUISVILLE KY.

M. ZERDAHELYI,
THE PIANIST, respectfully announces that he is forming a
Class for Ladies, and will give instruction in the Theory of
Music, including the study of Harmony, of Forms, and the
Art of Composition. Scholars preparing for Teaching and
Playing in public, will also be received. Address at Messrs.
Chickering & Sons', or at Oliver Ditson & Co's. 394

CARL MEISEL
Begg leave to inform his friends and pupils that he is now
ready to resume his Instructions on the VIOLIN and PIANO.
Apply at his residence, 8 Hayward Place, or at any of the
music stores. 3m-398

W. D. ZOGBAUM,
Importer of Musical Instruments and Strings of all descrip-
tions. Also, keeps constantly on hand a large stock of PIANO-
FORTES of the best American manufacture; and a complete
assortment of SHEET MUSIC, both American and Foreign.
398 SAVANNAH, GA.

MRS. ROSA DE RIBAS is now prepared to resume her
Instructions on the Pianoforte and in Singing. Resid-
ence, No. 2 Dearborn Street, Roxbury. Communications
received through Messrs. Russell and Tolman, 291 Washington
Street. 392-3m



THE BEST PIANOS,
ARE MANUFACTURED
BY
CHICKERING & SONS,
WHO HAVE RECEIVED
38 MEDALS,
THE FIRST PREMIUMS,
Over all Competitors in the United States.
WASHINGTON STREET,
BOSTON.

JOHN CHURCH, Jr.
Music Publisher and Dealer,
Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,
And every variety of Musical Instruments and
Merchandise.

No. 66 West Fourth Street, Cincinnati.
SPECIAL ATTENTION paid to the prompt answering of orders
from SEMINARIES, DEALERS and TEACHERS. A new and Com-
plete Catalogue furnished on application. The publications of
all Music Houses in the United States furnished at the lowest
prices. 374

HARPS!
J. F. BROWNE,
Manufacturer, begs to inform his friends and the profession
that he has REMOVED his

HARP WAREHOUSES
TO 709 BROADWAY, N. YORK.
Between 4th St. and Washington Place, near the N. Y. Hotel.
and solicits a continuation of the liberal patronage he has re-
ceived during his establishment in New York, in 1841.
Prices, and descriptions forwarded by mail.
Strings of the best quality, and every requisite for the Harp-
J. F. Browne would call attention to his large and choice
collection of HARP MUSIC, both foreign and own publi-
cations. Just Published, "40 Studies" in four Numbers,
forming, with the "FIRST SIX WEEKS," a complete general
course of Instruction for the Harp. 371

C. BRUNO,
No. 2 Maiden Lane, New York:
IMPORTER AND MANUFACTURER OF
MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED
GUITARS, American, French, and German PIANO-FORTES.
[C] Brass Instruments, Clarinets, Flutes, &c. for Bands,
made to order, and warranted. BUSSON'S CELEBRATED
FLUTINAS and ACCORDEONS constantly on hand. IN-
STRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Sax-
horn, Cornet, Accordion, &c., &c.
Wholesale Price Lists sent to Dealers, on application, gratis.
Orders by Mail, with the money inclosed, will be punctually
attended to. 316

"OLD FOLKS' MUSIC."
CONTINENTAL HARMONY. A collection of Ancient Mu-
sic suitable for "Old Folks' Concerts," and Social Circles, in-
cluding many pieces not in any other work, with an Appendix,
comprising several Patriotic and Home Songs. Price, 75 cents,
\$7.50 per dozen.
ANCIENT HARMONY REVIVED. A Selection of music as
originally written by Billings, Belcher, Edson, Holden, Holyoke,
Maxim, Ingalls, Goff, Kimball, Reed, Swan, Wood, West,
and others; and from several European Authors, particularly
from W. Tausur's original works. Price, 75 cts., \$6.00 per
dozen. Published by OLIVER DITSON & CO., Boston.

NEW METHOD

FOR THE

MELODEON, HARMONIUM,

AND OTHER INSTRUMENTS OF THE

ORGAN CLASS,

SELECTED MAINLY FROM

"ZUNDEL'S MELODEON INSTRUCTOR."

THIS DAY PUBLISHED,

Presents the following Attractive Contents:

Description of Instruments.	Dictionary of Musical Terms.
Illustrations of Positions.	Progressive and Instructive
View of the Key-board.	Exercises.
Elements of Music.	Favorite Airs, Waltzes, Marches.

INSTRUMENTAL MUSIC.

Am I not fondly thine own.	Le Réve.
Antioch.	Life let us cherish.
Auld Lang Syne.	Love Not.
Away with Melancholy.	March from 'Il Puritani.'
Bonnie Doon.	Minuet from 'Don Giovanni.'
Bonny Boat.	Mount Vernon.
Choral.	Pensée Fugitive.
Chorus from 'Der Frieschhut.'	Romanza from 'Zampa.'
Chorus fr. 'La Dame Blanche.'	Rose of Allendale.
Exercise Melodique.	Selection fr. 'L. di Chamouni.'
Farewell Song.	Selection from 'Stradella.'
Farewell Song to Minka.	Swiss Boy.
Hours there were.	Switzer's Song of Home.
In my cottage.	Theme from 'Henri Hers.'
Katy Darling.	The Rose.
Last Rose of Summer.	What Fairy-like Music.
Le Désir.	Zerlina's Air from 'Giovanni.'

VOCAL MUSIC—SCHOOL.

Bird of Beauty.	Kitty Tirrell.	Glover.
Child's Wish.	Munson.	Long weary day.
Darling Nelly Gray.	Hanby.	My heart is sad.
Dearest spot on.	Wrighton.	Not for gold or precious stones.
Do they miss me.	Granite.	Over the summer sea.
Ever of thee.	Hall.	Prison Song.
Gentle Nettle Moore.	Putnam.	Trusting in Thee.
Home, peaceful.	'Trovatore.'	Valley of Chamouni.
I'm leaving thee in sorrow.	When the swallows homeward	
In whispers soft.	'Traviata.'	fly.

VOCAL MUSIC—SACRED.

America.	"My country, 'tis of thee."	
Antioch.	"Joy to the world."	
Beautiful World.		
Calvin.	"Arise, arise, with joy survey."	Zeuner.
Eden above.	"We're bound for the land."	
Greenville.	"Gently Lord, O gently lead us."	Rossau.
Hartland.	"The Lord my Shepherd is."	
Heaven is my Home.	"I'm but a traveller."	
Homeward Bound.	"Out on an ocean."	
Joyfully, joyfully.		
Lebanon.	"I was a wandering sheep."	Zundel.
Luther's Chant.	"Great God, we sing thy mighty hand."	
Missionary Chant.	"Ye Christian heroes."	Zeuner.
Missionary Hymn.	"From Greenland's Icy Mountains."	Luther.
Old Hundred.	"Be thou, O God."	
O that beautiful world.		
Peterboro'.	"Once more my soul."	
Playel's Hymn.	"To thy pastures fair and large."	Playel.
Portuguese Hymn.	"The Lord is our Shepherd."	
Shirland.	"Behold the morning sun."	Stanley.
Will you go.	"We're travelling home."	
Ydolem.	"Let heathens to their idols."	Zeuner.

* * This work contains 88 Large Quarto
pages, elegant illustrations of the Proper Posi-
tions of Body and Hands, illustrations and
descriptions of Instruments, a copious Diction-
ary of Musical Terms, and other matters per-
taining to the study and practice of Melodeon
Music of great value. Price ONE DOLLAR,
on receipt of which copies will be sent by mail
post-paid.

Published by Oliver Ditson & Co., Boston.

PIANOS & MELODEONS TO LET
AT VERY LOW PRICES.

\$3 TO \$12 PER QUARTER,

with no charge for rent, if purchased within one year.

Oliver Ditson & Co. 277 Washington St. Boston.

PUBLISHED THIS DAY.

FARMER'S

MASS IN B FLAT.

WITH LATIN AND ENGLISH WORDS.

— BY —

HENRY FARMER.

For Four Voices (Solo and Chorus) and Organ. Price \$1.00.

Published by Oliver Ditson & Co., . . Boston.

OLIVER DITSON & CO.

No. 277 WASHINGTON STREET, BOSTON.

PUBLISH MOST OF THE STANDARD METHODS OF

MUSICAL INSTRUCTION

FOR THE VOICE AND EVERY MUSICAL INSTRUMENT.

THEIR OWN
PUBLICATIONS

SHEET MUSIC

COMPRISE UPWARDS

OF

20,000 Pieces!

MUSIC SPECIALLY ADAPTED FOR

Seminaries and Schools.

CHORUSES, TRIOS, AND
QUARTETS.

Vocal and Instrumental Duets.

PIANO-FORTE FOUR, SIX, AND
EIGHT HAND PIECES.

GUITAR MUSIC.

Operatic & Oratorio Selections.

GEMS FROM THE GERMAN.

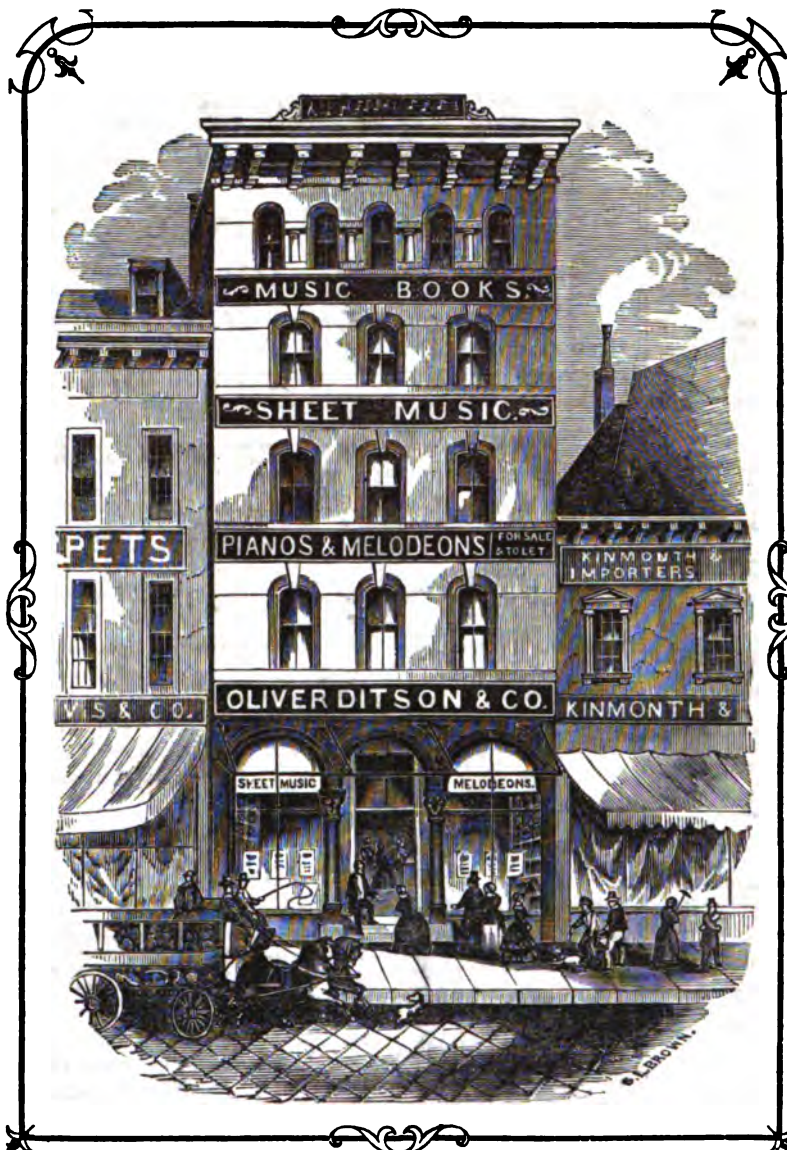
RONDOS, FANTASIAS, OPE-
RATIC AIRS, SONATAS,
AND OVERTURES.

VARIATIONS.

MARCHES & QUICKSTEPS.

QUADRILLES & COILLONS.

BEDOWAS, WALTZES, POLKAS,
GALOPADES, DANCES, ETC.



AND THEIR
CATALOGUE
OF
BOOKS

MORE THAN

500 VOLUMES!

Piano-Forte Methods.

STUDIES, EXAMPLES, AND
EXERCISES.

CATECHISMS, DICTIONARIES,
PRIMERS, AND ENCYCLO-
PEDIAS.

**TREATISES ON HARMONY
AND THORO' BASS.**

Instructions, Exercises & Music
FOR THE

ORGAN AND VOICE,

MELODEON,

GRAPHEUR, GUITAR, HARP,

Flute, Violin, and Accordeon,

BANJO, FIFE,

CLARINET AND FLAGEOLET,

**Concertina, Violoncelle,
DOUBLE BASS,**

**AND ALL
BRASS INSTRUMENTS.**

COLLECTIONS OF VOCAL AND IN-
STRUMENTAL MUSIC, OPERAS,
ORATORIOS, SACRED MUSIC,
JUVENILE WORKS, &c., &c.

IN ADDITION TO THEIR OWN IMMENSE CATALOGUES, O. D. & CO. KEEP CONSTANTLY ON HAND, AND FURNISH TO THE TRADE, THE

PUBLICATIONS OF EVERY MUSIC HOUSE IN THE UNITED STATES.

AND, BY RECENT ARRANGEMENT,

MOST OF THE BEST WORKS ISSUED BY EUROPEAN PUBLISHERS.

They have, also, every facility at their command for procuring with despatch such *FOREIGN MUSIC* as is not usually kept on hand by American Dealers, such as large *Vocal and Instrumental Scores*, *Collections of Church Music*, *Theoretical Works in Foreign Languages on Music and kindred subjects*, *German Part-Songs for Male and Mixed Voices*, *Orchestral Accompaniments to Oratorios, Masses, Cantatas, &c., &c.*

Piano-Fortes and Melodeons for Sale from \$25 to \$300 each; and to Let from \$4 to \$12 per Quarter.

With the privilege of a deduction of Rent in case of purchase within one year.

CATALOGUES of Sheet Music and Music Books sent free to any address on application.

The special attention of Dealers, Seminaries, Teachers, Musical Societies, Choirs, Amateur Clubs, and all persons interested in Music is respectfully solicited to the numerous advantages secured to them at this establishment.

H. W. C. 28.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 408.

BOSTON, SATURDAY, JANUARY 28, 1860.

VOL. XVI. No. 18.

DWIGHT'S JOURNAL OF MUSIC,
Published every Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.
JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.
Advertisements will be inserted at the following rates:
Three Columns, [1 page,] 1 insertion, \$30; One Quarter, \$200.
One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.
One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125.
One-fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75.
One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.
Less space, 1st insertion, per line, 50 cents. Each subsequent insertion, per line, 10 cents.
Business Cards, six lines, Nonpareil, per annum, \$20.
Teachers' Cards, Two lines, Nonpareil, per annum, \$5.
Advertisers, whose yearly bills amount to \$25 or upwards, will receive a copy of the paper free.

JOHN S. SPOONER, PRINTER, 251 WASHINGTON ST.

Advertisements.

ACADEMY OF MUSIC.

LAST WEEK OF THE OPERA!

Saturday, January 28, at 2½ o'clock.

Grand Farewell Patti Matinee!

Miss Adelina Patti as Rosini.

LAST GRAND STAR PERFORMANCE OF THE BARBER OF SEVILLE.

Miss Adelina Patti.

BRIGNOLL FERRELL AMODIO. SUBINI.

On Sunday next, Grand Sacred Concert.

First and only appearance of

MISS ADELINA PATTI IN ORATORIO.

Admission 50 cents. Reserved seats 50 cents extra.

The sale of tickets commences this morning at the Academy of Music and at Wade's.

On this occasion the attractions for this the Last Sacred Concert, will be on an unusually grand scale.

THE PRINCIPAL ARTISTS WILL APPEAR.

Miss PATTI will sing—1. "With verdure clad," from the Creation. 2. "Hear ye Israel," from Elijah. 3. Duet Stabat Mater "Quis est homo."

Sig. STIGHELLI will sing two new songs.

The GRAND ORCHESTRA will be increased for this the last Sacred Concert by some of the principal resident professors, and will perform, among other selections, Beethoven's Grand Symphony in C minor.

For full programme, see extra advertisement.

On Monday, Rigoletto. On Tuesday, Last appearance and Benefit of Miss Adelina Patti.

Sheet Music for Sale.

\$800 WORTH, including the Standard and most salable pieces of the day, recently selected with great care for a retailing stock by an experienced dealer.

For particulars address J. R. MILLER, at Crosby, Nichols & Co., 117 Washington Street, Boston. 405-409

THE MENDELSSOHN QUINTETTE CLUB'S CONCERT is again POSTPONED at the request of many subscribers. Due notice will be given when it takes place. 408

WANTED.—An Organist of considerable experience in this city, and who can command the best of recommendations, wishes for a situation. Address C. M., at Oliver Ditson & Co's., 277 Washington Street. 405-410

THE WESTERN HARP;

A COLLECTION OF

SUNDAY MUSIC:

CONSISTING OF

SACRED WORDS ADAPTED TO

CLASSIC AND POPULAR AIRS,

AND ARRANGED FOR THE PIANO-FORTE.

Words by Mrs. M. S. B. Dana Shindler, author of the Northern and Southern Harps, &c.

It has always been found difficult to obtain a sufficient supply of Sunday music, arranged for the Piano. This book, together with the "Northern" and "Southern Harps," now provide Sacred Songs, Duets, and Trios, in great abundance and variety. Books of sacred music every where exist, but they generally require considerable knowledge of harmony, and a number of voices; and when THE SOUTHERN HARP—the first of the series—appeared, several years ago, it was considered a desideratum, and was eminently popular. Many players like to devote a portion of their Sunday time to private sacred song, and wish to call in the aid of their instruments in the delightful employment; to such this and the works above alluded to are dedicated with the hope that they may receive both pleasure and profit from their use.

CONTENTS:

TITLES.	MELODIES.
At Home.	Solo. Prison Song.
Blessed are the Meek.	Solo. Be watchful.
Charity.	Duet. Where the warbling waters.
Come Home.	Solo. The dearest spot.
Come to the Saviour's breast.	Solo. Come to the Sunset.
Come unto me.	Solo. Ever of thee.
Christ is risen.	Solo. Cheer boys, cheer.
Evening song.	Solo. Do they miss me.
Hark! the passing bell.	Solo. Floating on the wind.
Hark! the Sabbath bells.	Duet. List to the convent bells.
Have pity on the poor.	Solo. Blanche Alpen.
Holy Father.	Solo. Oars Lira.
Hope on and murmur not.	Duet. Gently sighs the breeze.
I heard a voice.	Solo. Annie Lawrie.
I'll never despair.	Solo & Cho. Willie's on the dark blue sea.
It is I.	Solo. Hearts and Homes.
Let me go far a way.	Solo. The Indian's Prayer.
Let us praise the Lord.	Solo & Cho. The lone starry hours.
Like holy Angels.	Solo. O, would I were a boy again.
Love each other.	Solo & Cho. Roll on silver moon.
Morning song.	Solo. Over the summer sea.
Oh! let us love each other.	Duet. When night comes o'er the plain.
Oh! turn us not away.	Duet. The hour of parting.
Poor Exiles.	Duet. The moon is beaming.
Saints and angels.	Solo. Beauteous Idol.
Sorrow shall be known no more.	Solo. Annie on the banks.
The Christian's refuge.	Solo. When the swallows.
The Church of God.	Solo. Shells of ocean.
The great salvation.	Duet. What are the wild waves.
The peace of God.	Duet. There's a sigh in the heart.
The only Son.	Solo. Jamie's on the dark blue sea.
The spirit home.	Duet. I would that my love.
Troubled heart.	Duet & Quar. Home again.
Think of Him who died.	Solo. The Vale of Chamouni.
'Tis well.	Solo. Evening.
Wearied and fainting.	Solo. Beautiful Venice.
Where'er I'm Praying.	Solo. The long weary day.
Where'er we go.	Solo & Cho. Lilly Day.

Price in Cloth Embossed \$1.50. Plain \$1. On receipt of which copies will be sent by mail, post-paid.

PUBLISHED BY OLIVER DITSON AND COMPANY,

277 WASHINGTON STREET, BOSTON.

A New Book for Female Seminaries and advanced Singing Classes in Schools.

CÆCILIA:

A COLLECTION OF VOCAL MUSIC FOR SEMINARIES, INSTITUTES, &c.

Including a Series of Practical Lessons in Vocal Training and Musical Notation.

BY SIGISMOND LASAR,

Instructor of Music at Rutgers Female Institute, Van Norman Institute, Miss Haines' Young Ladies' School, Ferris Institute, N. Y. Institute for the Blind, etc.

CONTENTS.

A light heart and a cheerful mind.
A spring rainbow shattered.
Admonition—Canon, in two parts.
As when summer rains descending
Behold the lilies of the field.
Birdling, sleep.
CANON—Admonition.
Flight of Time.
Inward Wisdom.
Warning.
Cantata—The Distribution of Prizes.
Childhood.
Chorus of Mermaids.
Contentment.
Coronach.
Dancing Song.
Engelliese! gentle maiden.
Evening, and Morning, and Noon.
Flight of Time—Canon, in two parts.
Heaven's Government.
Hunting Song.
Inward Wisdom—Canon, in two parts.
It is well we should be gay.
Let us say Farewell.
Longing for Sympathy.
May song.
Morning Song.
My Mother's Grave.
Now o'er us bends a summer sky.
O God! who art providing.

Oh! that men would confess the Lord.
Patriotic Song.
Practical Lessons.
Prayer.
Prayer of Joseph.
Rejoice, O Child of Heaven!
Roses bright of summer.
Scattered on the hillside.
Song from Ruy Blas.
Song of the Dawn.
Song to the Morning.
Spring, beautiful Spring!
The Boat.
The Butterfly Chase.
The Chapel Bells.
The Distribution of Prizes—Cantata.
The Forest Home.
The Lily.
The May Queen.
The Mendicant's Song.
The New Light.
The Nightingales.
The Return.
The Saviour's Advent.
The Storm.
The Warbler of the Forest.
Warning—Canon, in three parts.
We have met again.
When the shadows falling.

The above is a collection of somewhat advanced School Music, most of which has never before been published, by one of the most successful teachers of class music in New-York, and is the result of his many years' experience of the wants of his pupils. A series of entirely new, lucid, and progressive Elementary Lessons has been prefixed by Dr. LOWELL MASON, which will be found quite novel and interesting. Besides the usual introductory lessons in Notation, and the practice of the different Intervals of the Scale, there are given Practical Lessons in Vocal Training, written in two parts, and in each of the usual major and minor keys, consisting of

- I. THE SCALES, with free figural counterpoint accompaniment for the accompanying part.
- II. CHORD-TONE EXERCISES, in which the same tones which, heard simultaneously, constitute a common chord, are taken in a melodic or successive order, by one division, while the other Sings the fundamental or root-tone of the chord.
- III. CANONS, mostly in the unison or octave, and in strict style, a short coda, or close, being usually added.

Each Lesson is constructed with reference to the convenient alternation of the parts, and it is believed that while they are well adapted to the advancement of the pupils with respect, first, to an independent and sure reading of music, and second, which is of much greater importance, to the development of a just musical taste in melody and in harmony.

The CÆCILIA has 208 pages, in music octavo, similar in style to the popular series, of which we have hitherto published: THE MUSICAL ALBUM and ACADEMY VOCALIST, by George F. Root; and the MUSICAL CASKET, by John C. Woodman.

Price, in boards, 62½ cents; cloth, extra, \$1. A copy of either style will be mailed, for examination, on receipt of the advertised price.

MASON BROTHERS, Publishers,

Nos. 5 and 7, Mercer St., New-York.

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner

William Hall & Son.

New-York, April 1, 1859.

THE

Common School Song Book;

A Collection of Favorite and Easy Songs for the use of

Schools and Children at Home.

To which is added a large number of

Devotional Songs for Sabbath Schools.

Price 25 cents.

Published by Oliver Ditson & Co., Boston.

CANTATAS,

SUITABLE FOR THE PERFORMANCES OF CHOIRS AND MUSICAL ASSOCIATIONS.

Miriam's Song of Triumph. By Schubert.	50 cts.	\$4 pr. doz.
Morning. (The) By Elze.	30 "	2.40 "
Praise of Friendship. By Mozart.	30 "	2.40 "
Hear my Prayer. By Mendelssohn.	30 "	2.40 "
Hymn of Praise. " "	30 "	2.40 "
The Storm King. By E. F. Baker.	25 "	2.25 "
The Burning Ship. " "	50 "	5.00 "

The attention of Choirs, Musical Societies and others is called to the above as particularly adapted to their want of popular and meritorious works for short performances.

Published by Oliver Ditson & Co. Boston.

CANTATE DOMINO:

A COLLECTION OF

CHANTS, HYMNS and TUNES

ADAPTED TO

CHURCH SERVICE,

BY L. H. STEINER and H. SCHWING.

OLIVER DITSON & CO., Publishers.

J. ROBERTS,

THOROUGH AND PRACTICAL ORGAN BUILDER,

Main Street, opposite Harrison Street, CAMBRIDGEPORT, MASS.

Church and Parlor Organs, large or small, built in the most thorough manner, and on the latest and most approved style of the art. The Pneumatic lever (which makes a large organ as easily governed as a small one) applied to Manual, Pedal, and Composition movements, when required. Tuning and Repairing faithfully executed.

References—A. U. HAYTER, Organist Trinity Church.

308 GEO. J. WEBB, Professor of Music, Boston.

PIANO STOOLS.

ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY WILLIAM WILLING, ERIE, PA.

FARMER'S MASS IN B FLAT. With Latin and English Words. For four voices (Solo and Chorus) and Organ. Price \$1.00. Published by OLIVER DITSON & CO., 27 Washington St., Boston.

Dwight's Journal of Music.

WHOLE No. 411. BOSTON, SATURDAY, FEBRUARY 18, 1860. VOL. XVI. No. 21.

(From the Independent.)

A Cloister-Mood.

BY JAMES RUSSELL LOWELL.

How mingles with the tempest's swells
That warning of tumultuous bells!
The fire is loose, and frantic knells
Throb fast and faster,
As tower to tower confusedly tell
News of disaster!

But on my far-off solitude
No harsh alarms can intrude:
The terror comes to me, subdued
And charmed by distance,
To deepen the habitual mood
Of my existence.

Are these, I muse, the Christmas chimes?
And listen, weaving careless rhymes.
While the loud city's griefs and crimes
Pay gentle allegiance
To the rapt spirit that sublimed
My dreamy regions.

And when the storm whirls down the shore
I watch entranced, as, o'er and o'er,
The light revolves amid the roar
So still and saintly,
Now large and near, now more and more
Withdrawing faintly.

This, too, despairing sailors see
Flash but the breakers' death their lee
In sudden snow, then lingeringly
Wane toward eclipse,
While through the dark the shuddering sea
Gropes for the ships.

And is it right this mood of mind
That thus can sit, with peace enshrined,
And in the world mere topics find
For idle stricture,
Seeing the life of humankind
Only as picture?

The events in line of battle go;
In vain for me their trumpets blow
As unto him that lieth low
In death's dark arches,
And through the sad hours, throbbing slow,
The muffled marches.

My Dante frowns with lip-locked mien,
As who would say, "They only, I ween,
Whom life-long armor-chafe makes lean,
Achieve the vision,"—
For what? to feed the unfriend's spleen,
The friend's misprision!

What needs he more, that here can sit
And muse through Burton's long-drawn wit
Or subterranean Donne's gem-lit
Aladdin's caverns,
Or crunch with Burns the fresh-strawn grit
On floors of taverns?

What more than Spenser's golden age,
Than Plato's grove, and Shakespeare's stage,
Than Taylor's pulpit, Flaccus' page
He drained a flask on?
Who ever answered thy *Que sais-je?*
Thou flooring Gascon!

And yet what boots it thus to stare
The brain's mew with their musty lore,
Or wander listless on the shore
To watch the wallow
Of life's blind waves that yield no more
Than scallops hollow?

Scallops to show our feet have prest
Those holy places where the Best
Was and is not—a beggar's quest,
Old tomb-doors haunting,
As if God's trefoll in our West
Lacked alien planting!

Oh, Duty, am I dead to thee
In this my cloistered ecstasy,

In this lone shallop on the sea
Adrift toward silence?
And are those visioned shores I see
But sirens' islands?

Best question not the idle air;
Leave what to do and what to spare
To the inspiring moment's care,
Nor look for payment
Of fame or gold, but just to wear
Unspotted raiment.
Cambridge, Jan. 23, 1860.

For Dwight's Journal of Music.

Rue Chabannais, No. 6.

From ELISE FOLKE'S "Musikalische Märchen, Phantasien und Skizzen"; translated by FANNY MALONE RAYMOND.

In the small and narrow Rue Chabannais, one of the most unseemly streets in the handsome city of Paris, stands a lofty, but rather gloomy house, marked No. 6. Ugly, lanky, old-maidish looking buildings stand watchfully on both sides, and have even posted themselves on the opposite side, squinting with hollow, unwashed window eyes at the grey house with the broad door-way; the inhabitants of the little street regard it with a certain pride, mingled with friendliness, and rejoice childishly over every shining carriage, that stops in its rapid career before No. 6, as well as over every common hackney-coach, that sets down its light contents there. At every hour of the day, graceful female forms trip over the threshold of the large, gloomy house, and the modistes of the Rue Chabannais, who so seducingly display bonnets, caps, and ribbons in their show windows, may make toilette studies of consequence, by inspecting the different figures that pass so regardlessly by their tempting wares. There may be seen heavy silk dresses and simple black woollen gowns, handsome satin mantillas, and small light shawls, negligent and careful attire, open faces of slender German ladies, French features under coquettish hats, and English gipsy bonnets.

One might fancy that a wise gardener lived there, to whom all the flowers found their way, in order to be advised by him as to their tender lives, from the strong hot-house plant, down to the almost invisible field flower, that only asks for a drop of dew. Old and young men, whose figures and cheeks would scarcely remind one of spring, or flowers, enter hastily the mysterious No. 6; but how varied the aspect of those who come out again! Sometimes one sees a happy smile, and sparkling eyes; but most of the visitors seem overcome with anxiety, their foreheads wrinkled in thoughtfulness that only disappears as they pass from the Place Louvois into the shining, lively Rue Richelieu. "Perhaps a second Lenormand has established herself in the large house, revealing wonderful secrets to the curious, and pronouncing mysterious oracular decrees!" Ah, no; people only visit such an enchantress under the veil of twilight or the shade of night; never in broad day.

Now, shall I resolve the riddle of the grey house for you? Will you follow me up the broad stone steps? On this step has many a

light foot anxiously hesitated before advancing further; many a little hand has touched this balustrade tremblingly; and these white walls have echoed many a sigh. At last we have ascended these steps; let us take breath! before this closed door has many a young heart beaten audibly, believe me! for we stand before the dwelling of MANUEL GARCIA, the greatest singing master of our time. One of the charming fairies, (of whom, I will tell you confidentially, there are yet many, but who hide in flower cups from the tumult of the world), has lent me her airy veil for an hour; we will throw it over us, and thus, boldly and invisibly, penetrate into the apartments of the artist. Stepping across a little ante-room, we carefully open a folding door on the right, and enter a shaded room, comfortably and tastefully furnished. Two fine female busts attract our eyes; one bears the inscription Eugenia Garcia, the other the immortal name, Maria Malibran. Two well known portraits decorate the room; the pleasing, friendly face of Jenny Lind, and the grave features of Pauline Viardot.

Full, strong, and silvery sounds reach us from the adjoining cabinet; they allure us irresistibly; we must follow, softly open the folding doors, and stand within the true atelier of the artist. The long, floating, red silk curtains are half drawn, a rosy light envelopes every object; in the midst of the room stands a fine piano; arm chairs by the fire; a swelling divan at the side, strewn with notes; the handsome marble table loaded with books, note-books, portfolios, and paper of all kinds; music-desks in several places, and on the most elegant, beside the singer, is laid an open book of exercises: "the School of Garcia, the Art of Singing." A breath of poetry is waited through the room.

Garcia sits at the piano; his pupil stands at a little distance from him. The Maestro is very tall, remarkably slender, and full of feverish vivacity. His face is thin and deathly pale; black, slightly curled hair falls round his high forehead. His eyes are dark, restless, sparkling and intelligent. Now he listens with anxious observation to the steady, swelling tone that streams from the lips of the singer; the next moment, he impatiently throws his head back; a brief word of warning or blame greets the scholar; at times, however, a smile, a witty remark, a graceful jest; but all intermingled with sudden up-springing from his chair, angry stamps of the foot, ugly frowns. How seldom a word of praise! But a warm commendation from the lips of such a master, is a sunbeam that opens the firmly closed buds of zeal and ambition at once. How carefully Garcia handles the precious treasure confided to him, the human voice! How softly he treats it, how anxiously he watches it, how tireless in his efforts to preserve that golden, shimmering enamel of youth, which is the greatest enchantment a voice can possess! It is not possible to lose this under Garcia's instruction; whatever may be, and has been said against him, such a reproach cannot touch a master, whose

method is so essentially natural. And how much he insists on rest during the lesson hours! Hear what he says to the scholar, who at this moment looks toward him so expectantly: "Freshness and spontaneousness are the most precious qualities of the voice, but also the most fragile. The voice that loses these, never finds them again; the *timbre* is cracked beyond remedy. During the first days of study, pupils must exercise for five consecutive minutes only; studies thus measured may be renewed four or five times a day, but separated by long intervals. Afterwards, the time devoted to study may be increased five minutes each time, until it amounts to half an hour. At the end of five or six months, the number of half hours of exercise may be increased to four, but must never go beyond that; and it should always be well understood that they must be separated by long rests."

The singer recommences. Her reflection stands before her, in the large mirror that hangs behind the master's back; no movement of her own face can escape her; every elevation of the eyebrows, every light frown, every ugly movement of the mouth is visible to her. And no grimace passes unrebuked; for with constant observation, the penetrating eye of Garcia watches the features of the singer. But he does not recommend a stiff position of mouth and chin; he does not perplex the mind of his scholar with wordy, incomprehensible descriptions of the way head and lips should be held; he simply reiterates the teachings of the world-renowned old Italian singing masters, Tosi and Mancini: "Every singer should hold the mouth in the way he is habituated to do, when he smiles naturally; that is to say, in such a way, that the upper teeth are slightly and perpendicularly separated from the lower ones." Without criticizing the position of the body like a drill sergeant, Garcia says: "Take a firm position, stand quietly and exactly on both feet, removed from any support."

The lesson seems to be ended. The Maestro politely accompanies his scholar to the door, repeats, in a few short sentences, the instruction just received, gives advice as to home study, and with kind and encouraging words dissipates the timidity of the disheartened pupil. But behold! the scarcely closed door re-opens; a pale young man, accompanied by a wise looking old gentleman, steps in, bows in an awkward manner, and hands to Garcia, with a self-satisfied smile, several letters of recommendation, among which such names as those of Meyerbeer, Auber, Spontini, figure. He is a singer from the provinces; intoxicated by the praises of his boon companions, he has determined to devote himself to the theatre. His rich papa and still richer uncle accompany him to Paris; cousin Meyerbeer recommends him to Garcia, after sending him to Pontius-Auber or Pilate-Spontini. How carelessly Garcia throws the important letters aside, but how carefully he commences the trial of the young man's voice! The would-be artist has brought his favorite aria with him, his parade-piece; Verdi is the god he swears by as a composer!

The recitative commences; Garcia accompanies. The voice is weak yet sharp, already half broken; the attack unnatural, forced; a fearful effort is made use of to produce every tone; besides false intonation and unclear pronunciation. The Maestro grows impatient, his feet begin to

beat the time, which gradually accelerates, his slender hands move over the keys with feverish haste, his face alters with every tone; his eyes sparkle restlessly, he bites his lips; suddenly he springs up with a half-suppressed cry: "Enough, sir, enough, I beg of you!" He falls exhausted on a seat; a painful silence ensues. At last the master unfolds to the singer the grounds that occasion him to decline accepting him as a scholar, in spite of the recommendations of Spontini and Meyerbeer. His sincerity, and quick decision towards his offended visitor are striking; finally he advises him, if he does not credit his opinion, to seek another master, and dismisses the astonished and deluded worshipper of Verdi with the greatest politeness.

How many ladies he dismisses, who, full of pretension, crowd to him with half-ruined voices to beg from his hand a few flowers that may conceal their decay! How impatient he is of musical prejudice, want of talent, or laziness! His severity towards such qualities has earned a bad reputation for him; his impatience has drawn tears from many eyes; but his sense of justice is always the same. He never affects an interest, that is not felt, towards every scholar; and his sympathy is never awakened, save by remarkable gifts; he is pitiless in openly displaying the little interest he takes in scholars not possessed of talent. With one hand he negligently touches the accompanying chords, in the other he holds a book, out of which he diligently reads; without looking up, a monotonous "encore" at the end of a *solfege* is the only proof that the master's ear is yet awake. The more inflexible and unpolished a voice is, the more gratefully he undertakes its instruction. How joyfully he then gives himself up to his tiresome task; how tireless he proves himself, how carefully and understandingly he watches over the treasure confided to him! On the contrary, he is very unwilling to undertake any of the so-called "repairs" or "last finish"-es, yet freely grants them after the fashion of artists; but the singers, who with such views, enter the sacred work-shop of the Maestro, rarely experience much pleasure during an hour of instruction with Garcia.

I wish some other masters of singing, of whose infallibility their scholars are ready to take an oath, would pass a short time in the school of this fiery, yet discreet and enthusiastic, Art-inspired Spaniard! There they should try without prejudice Garcia's "Method" a method that is simply a clearer echo of the mode of teaching pursued by those renowned Italian masters, a method left as his richest legacy by old Garcia to his genial son, and which this son has so admirably laid down in his celebrated work, "the Art of Singing." Certainly some of these foreign birds would return home so altered as to be almost unrecognizable, twittering merrily, flapping their wings boldly, and would relate how in the little Rue Chabannais, No. 6, an ell-long, close-clinging pigtail may be lost quite painlessly.

But silence, silence! Already my charming protectress, softly warning me, moves the magic veil that covers us. Then let us listen to the soft command! let us not anger the kind fairy; let us leave this graceful chamber, though we sigh in doing so. "Dear Maestro Garcia, farewell! from our hearts we rejoice, that we listened to you! believe us, we shall often fly back to you, in spirit, without the aid of fairies, to look

on thankfully and wonderingly during your lessons. And the gold and silver sounds that your word of command allures from fresh young lips, will stream over our spirits and cradle us, the dew-drops of pearly roudades will refresh us, sweet dreams will entrance us, and render inaudible to our ears the imperfect, unresolved dissonances of every day life!"

Translated for this Journal.

Mozart's Magic Flute.

BY A. OULIBICHEFF.

(Continued from page 361.)

Let us see if there be not some way of discovering another meaning in this work; another cause, which may have created this miraculous score; in a word, a thought, which we can admit, without risk of slandering Schikaneder.

Mozart, when he undertook to compose the *Zauberflöte*, had but a few months to live. His strength was so enfeebled, that he had frequent fits of fainting while he wrote. And yet he works away incessantly upon this opera, which seems to have interested him very greatly, in spite of all there was about it that would have repelled another. During this time that fateful messenger, the man who ordered the *Requiem*, presents himself. For whom is this mysterious order? And the dread voice, which spoke so often to the predestined man, replied: for thyself! From that time forward the thought of poison, which he believed that he had taken, gained more and more possession of him, hastening his end.

Already very weak, with one foot in the grave, Mozart could no longer, as in former times, yield himself up to the storm of sensual inclination. He was no longer the Mozart of the *Don Giovanni*. On the other hand it is nothing strange, in youthful invalids, for the emotions of love to grow more intense while they grow purer; reaching a higher pitch of spirituality and poesy, with the increase of physical exhaustion. When this decline has gone so far, that the poor sufferer has little hope, then the love, which lacks the power of earthly gratification, fondly takes refuge in the realm of memory; it takes on the colors of that magical prism, through which we contemplate the past; it runs through one by one all the elegiac chords of the minor-tones of the soul; and when the unalterable order of the psychological modulation has finally brought back a major harmony, the love streams back to its source. It awakens mysterious images; it announces itself in inextinguishable presentiments; it becomes religion and religious poesy; the worship and the aspiration for the unknown Beautiful.

I think there is no one among my musical readers who will not feel, to what a degree the character of the finest scenes in the *Zauberflöte* harmonizes with the moral phenomena, whose origin and consequences I have recalled. But such analogies could not have made themselves apparent in a piece of theatrical music, had not the libretto afforded an occasion, or at least here and there a pretext, for it. Whether it did or not we will now proceed to examine.

In this medley of unconnected scenes, which the poet had invented just to occupy the eyes, there had crept in almost providentially some commonplaces of feeling, some of those lyrical thoughts, which in their abstraction or their uni-

versality suffice to lend to vocal music the coloring and expression that are most favorable for it. With these commonplaces a man of genius can always produce beautiful, true, expressive and even sublime songs; but for the great effects, on the contrary, which belong exclusively to dramatic music, such mere lyrical moments do not suffice, unless they are introduced and motivated by the progress of the drama, and are pushed to a certain degree of energy by means of the characters and situations.

Let us see, then, what kind of lyrical commonplaces we find scattered here and there in both acts of this opera. If we examine closely, we may assure ourselves that they are nearly all based on religious and elegiac feelings. Lament and reverie, a regret of the past and a mystical longing are expressed in them. A pure accident in this work of folly! we admit. But let us collect these scattered thoughts, and we shall see them, to our great surprise, all gather round a sort of symbolical focus, which will reflect back to us, trait for trait, the image of the man, who had to recognize himself therein. Even the text, flat as it is, seems to be almost always an allusion to the moral state of the composer:

*Dies Bildniss ist bezaubernd schön.
This portrait is enchanting fair.
(Tenor Aria.)*

One of the sweetest spots of refuge for a sick imagination is the remembrance of the days of youth, to which the text carried back our hero, those days when the yet virgin heart pursued an image, the type whereof the eyes have never seen, and of which the fancy alone in some of those inspired moments of clairvoyance had dreamed.

*Zur Ziele führt Dich diese Bahn.
This path conducts thee to the goal.
(Finale of the first act.)*

Mozart stood at the end of his career; he saw the goal before him; the grave, within a few steps, present; in the future an immortal glory.

*Ja ich fühl's, es ist verschwunden.
Yea, I feel that it hath vanished!
(Aria of Pamina.)*

Yea, I feel that it is all over with me! Is not this the mournful theme, out of which all the musician's thoughts at that time flowed, and into which they all ran back?

In other passages religious thoughts and feelings found for their outpouring texts of a truly Christian savor, such as one is justly astonished at in a libretto of this sort.

Sarastro invokes the protection of the gods for those who hover on the brink of death; then he continues:

*Doch sollten sie zu Grube gehen,
So lohnt der Tugend kühnen Lauf;
Nehmt sie in euren Wohnsitz auf!
[But must they go down to the grave,
Reward their virtuous brave career,
And take them to your purer sphere!]
(Invocation to Isis and Osiris.)*

As Tamino is led before the mysterious gates, which open only once for the initiated, we hear:

*Wenn er des Todes Schrecken überwinden kann,
Schwingt er sich aus der Erde himmelan.
[If he victorious o'er Death's terrors rise,
So shall he soar from earth up to the skies.]
(Finale of second act.)*

The power of harmony, which the Magic Flute represents, conducts the aspirants through the ways of darkness into which they have ventured:

*Wir wandeln, durch des Tones Macht,
Froh durch des Todes düst're Nacht.
[We walk by Tone's controlling might*

*Rejoicingly through Death's dark night.]
(Finale of second act.)*

At the beginning of this same finale the Three Boys announce the dawn of a new day and the bliss of the initiated:

*Dann ist die Erd' ein Himmelreich
Und Sterbliche den Göttern gleich.
[Then is the earth a heaven of love,
And mortals like the gods above.]*

Here Mozart, doubly inspired by texts so purely musical in themselves, and bearing such a wonderfully affinity to the state of his own soul, has shown himself entirely like himself. This is what speaks to us most eloquently at the present day, and, with a few other pieces favored by analogous texts, shines with immortal lustre in the score. The comic and the tragic features of the subject, that is to say the action, the drama itself, sunk more or less into the background, and we see in them to-day the weak parts of the work. One might say with truth, then, that this is the least dramatic of the operas of Mozart, since its most salient scenes are nearly all attached to moral situations, which may properly enough present themselves as episodes in a drama, but should not make up the whole work essentially. The drama requires action and acting passion. But what is the style of the greatest scenes of the *Zauberflöte*? It is that of the Oratorio, and sometimes even the high church style, in all the grandeur and severity of its old forms.

Here at length we find the thought which fructifies the poem, and has extorted such a wonderful harvest from the most unfruitful and apparently uncultivable soil. This thought, concealed essentially from everybody but Mozart, was evidently the initiation, not indeed into the mysteries of Isis or of free-masonry, but into the mysteries which every dying Christian beholds behind the half-opened gates of the grave; Sarastro and his priests are true priests in the score; and the magic instrument, the flute, is it not the very symbol of music's unspoken and intuitive revelation of objects beyond the grave, of revelations, whose weight Mozart surely must have felt better than any other?

Let us now endeavor, in the way of musical criticism, to establish what we have laid down in this sort of preface.

Don Juan and the *Zauberflöte* are the only operas of Mozart, which have an actual introduction. That of the last opera is a masterpiece of grace and elegance. As the curtain rolls up we hear an *allegro agitato* in the minor. Tamino appears pursued by the serpent. The anxiety lasts but a moment, and the musician has given us a proof of his taste in shortening a ludicrous spectacle, which makes claim to dignity. The three ladies come, to slay the monster, to sing *victoria*! and to dispute with one another which of them shall have the pleasure of awakening the fainting young man.

Wretched material, truly! an insipid text, about which Mozart did not trouble himself much, and out of which he has made a dainty yet a learned tattle, classical as to its forms of style, romantic and lightly fantastic in its color. It is a dispute about a plaything between little girls, kept up in an obstinately coquettish, roguish manner. This tattle, which these ladies utter half disputing with each other, and half aside, demanded the involved style, with imitations and answers of the subject, and the composer was not the man to let it lack these qualities. But

what particularly lends an ideal coloring full of magic to the terzets of the three ladies and to the Queen of Night is, the part which the contralto plays in them. Commonly this voice is the one least heard in the accord in pieces for several voices; but, since it is here the lowest, he has given it the characteristic movement of a fundamental part, sometimes in fact suppressing the bass in the orchestra, as well as other instruments of the male register, which usually strengthen it. The effect of this feminine bass, conducted with a learned and masculine boldness, is altogether magical. If the contralto has a fine sonorous quality, it gives you a peculiar feeling of the fairy-like character of the subject.

No. 4 is one of the loveliest and most wonderful tenor arias in existence. In the beginning, nothing decided, no figures and almost no accompaniment; an indeterminate rhythm. Scarcely has the orchestra given the key, E flat major, when the voice utters a long exclamation. *Dies Bildniss ist bezaubernd schön!* (This image is enchantingly beautiful!) One of those *Ahs!* which contains a whole history in itself, to speak in the jargon of our modern romanticists. Some speedily resolved doubts, about the nature of his feeling, cross the growing emotion of Tamino; melodic phrases alternate with declaimed ones, besides some instrumental answers: the key seems to waver, as if only waiting, until the matter be decided, to assume a more decided course. But when at length, through question after question about his own state of mind, the young man arrives at what for him and Mozart is the weightiest thing: *Were the original of this image here, what would I do!* then the conscious human *Me* is unfolded to its most secret depths; you see it in the elaboration of the answer (33d to 42d bar). Was ever the presentiment of first love, with all its fainting ecstasy, all the thrill and trembling of a virgin organization, reproduced with such psychological truth, such divine charm? Do you not feel the pulsation of the heart's minutest fibres in the accompaniment, and is there anything more happy than the general pause, which fills out the 43d measure? Tamino is at length clear in his own mind; the eyes of the image, growing more and more expressive, have solved for him the riddle, but his breath forsakes him when he finds it out. What if she were there? —O, where she now to come, Tamino knows what he would have to do. He would press her to his heart, and she should be forever his. *Bravissimo!* This brings love to its goal, and the musical progression is at an end, wonderfully concluding the lyrical moment and letting the composer rest. After the pause no doubt prevails, there are no more declamatory and inquiring phrases. It is all clear in the singer's soul; an unbounded yearning for possession seizes it; the melody flows on in steady stream. There is nothing like this aria, even in the repertoire of Mozart.

Following the order of the numbers which constitute the enjoyment of the connoisseur, we come to the quintet, which was begun and ended at the billiard table in Prague. Here again the poetical material is very small. They put a padlock upon Papageno's mouth; the three ladies hand to Tamino a flute, and to the bird-catcher a portable chime of bells; they point out to them the route they are to take to reach Sarastro's residence, and wish them in conclusion a prosperous journey. This text was not much more incon-

venient than the *impensata novità* of the sextet in *Don Giovanni*; it left playroom enough to the musician to set his own peculiar seal upon it. The quintet *Hm, hm, hm*—is very original, and of that graceful, romantically fanciful originality, which is peculiar to nearly all the scenes of this kind in our opera. Its easy, pleasing, almost popular melodies flow so naturally into one another, that one instantly recognizes in them the thoughts of the first intention; the figures of the accompaniment are full of grace, and the modulation, although kept unalterably within the limits of the conventional taste, is striking. Some syllabic sentences of the Allegro, the most agreeable in my opinion, have the movement and the piquant unrestraint of an instrumental Scherzo: *Sil-ber-glück-chen-Zau-ber-flöten*, &c. Everything is magical and marvellous in the Andante which concludes this exquisite quintet. A breath from invisible regions reaches us through the tones of the clarinets and fagottos in mysterious trichords, which succeed each other in a small harmonic distance, yet none the less in an unusual and striking manner, as respects the mingling of the chord of the sixth with the perfect chords, and of the major with the minor. This *ritornel*, a prelude of the vocal song and identical with it, shows us beforehand the airy guides, who are to conduct Tamino and Papageno into the land of mysteries. *Drei Knäbchen* (Three Boys) &c.

(To be Continued.)

For Dwight's Journal of Music.

The Diarist Abroad.

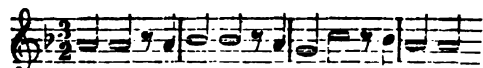
VIENNA, OCT. 23. — Liszt's Mass for men's voices in the church of the Augustines. With every new work of that man, which I hear, my wonder increases that there can be a "Liszt party" in the musical world. Yes, when such combinations and successions of tones become the favorite music of the world, no doubt the five giants (Handel to Beethoven) will be forgotten!

OCT. 30. — Concert of the "Euterpe" in the *Theater an der Wien* in aid of the funds for the Schiller Festival. Overture, *Semiramis*, Catell. Very well done — not merely for amateurs.

Concerto for four violins, by Louis Maurer — exceedingly interesting — just such a piece as would create an enthusiasm in Boston or New York — if you can get the performers.

A chorus for female voices by Rossini, by the members and pupils of the very excellent "Institute for the Study of Singing." It is a beautiful piece, from Rossini's *Chœurs religieux*, and with the true Rossini-religious (?) feeling in it, and was sung to perfection. How it would have taken in Boston! A repetition was demanded here.

Then Rosa Suck, of Pesth, a pretty, dark-eyed girl of some 17 years, played that heart-touching air of Handel:



with orchestra, upon the violoncello. She has not the force of a man, of course, but her execution is fine and she sang the lovely music exquisitely.

Symphony in C with the Fugue, Mozart. How glorious!

A piece of virtuosoism, "*Souvenir de Spaa*," by Servais, played by Rosa Suck, with orchestra, and the *Hallelujah* from the *Messiah* — which had no effect — closed the concert.

Nov. 4. To the Carl Theater — three pieces — one of which was the "Betrothed by the Lanterns" — music by Offenbach — the same which I heard in Breslau, and which so much pleased me — music so natural and healthy — no attempts at grand effects

—simple, sweet, and very beautiful. Thank God! here is somebody once more who will write music, and not try to interpret Kant's philosophy by orchestral combinations, with voices hardly *obligati*.

Nov. 8. A really grand concert in the "Redouten Saal," the great hall for balls in a wing of the immense imperial palace. Two of the works given are to me among the very highest which exist in the art, the Festival overture, op. 124, composed by Beethoven for the opening of the Josephstadt Theater in Vienna, and the Ninth Symphony. The performers were the entire body of instrumentists and singers of the Opera.

The overture is a work which "tries men's" powers as players, but elevates and carries into higher spheres "men's souls" as hearers. It is music to be played not at the opening of a small theatre, but of some vast temple of Art. It is not a painting of character or of a dramatic action in tones, but the expression of the whole, lofty, festival gladness of a multitude of cultivated and enlightened men. So at least I felt it. It gave me the clearest perception of the meaning of the sacred metaphor, "borne as upon the wings of angels." It captivated, entranced me, stirred up the deepest fountains of feeling. So I thought until the symphony came, and then I found there was a lower depth!

It is surprising how popular — I mean here popular in the ordinary sense of the term — this mighty work is becoming in Germany. Nothing but the great difficulty of obtaining the needful singers, and an orchestra adequate to it prevents its frequent performance. People go to it, as in Boston to Handel's "Messiah," because they love it, as I found to my cost a few days later, when I applied on Monday for a ticket in any part of the opera house to hear it again on Tuesday, and none could be obtained, from pit to highest gallery. So in Berlin people offered six, seven, eight times the original cost for tickets in vain, and in diverse instances, forged ones put money in rascals' purses.

But such a performance as that in the Redouten Saal! The solo singers of the opera not engaged in the solo parts sang in the chorus; and such heartiness, amounting to enthusiasm, I have seldom witnessed. If the overture had impressed me so at the opening of the concert — what can I say of the feelings excited by the symphony!

At dinner met — Leopold von Meyer! the same Leopold de Meyer, whom our caricaturists gave the broad bands with multitudinous fingers, in other days — not a bit changed, save a little older in look. He chatted pleasantly over his American tour, but said nothing of his certificates as to the excellence of American pianofortes!

Nov. 13. Concert of the Sing Akademie, mostly of ancient music, such as I have so often in old volumes of the Journal of Music spoken of as forming the staple of the Dom Chor Concerts in Berlin. I noticed that the mixed choir of mens' and womens' voices gave a very different effect to the music. Whether a better? Whether the old Italian or German music should not be sung by choirs with boys to produce the effects in the authors' minds? Whether this music does not lose by being sung with women for sopranos and altos, as Handel's choruses would with boys instead of women?

No matter; it was good and enjoyable.

Nov. 21. Rosa Suck's concert, a trio for 'cello, violin and pianoforte, all female performers. And in the last piece, a phisharmonica or, as called in America, harmonium, was added, played by a fourth. A pretty sight, and not bad music. Fraulein Rosa seems rather to have studied execution on her violoncello, than largeness of tone. The critics all speak highly of her. I am no judge of virtuosoism, at all events, not willing to commit myself. Still, many a poorer player has been at home "rapturously applauded" — what would the applauders say to see

this pretty, dark-eyed girl of seventeen, handling the 'cello like a mistress?

Nov. 25. Met the pianist Dreyschock at a friend's this evening. He gave us a small specimen of his astonishing execution. He has given me no opportunity to hear him in his public performances.

Dec. 16. *Fidelio*. House crowded. Csillag sang. Nothing fills the house like it; thank God! But, you know, Beethoven could not write for the voice; and the Vienna and Berlin people must be all wrong in making so much of the work! Benighted souls!

A. W. T.

The Opera Of Der Freischuetz.

BY CHARLES G. LELAND.

Freischutze, fri'-shut'-sai, m (n); pl—n) free archer; one who uses charmed bullets. — *Oelschlager's Pronouncing Dictionary*, p. 180.

Air—THE POPE HE LEADS A HAPPY LIFE.

Wie geht's, my frents—if you'll allow
I sings you right afay shoot now
Some dretful adories vitch dey calls
DER FREISCHUTZ; or, de Magic Balls.

Wohl in Bohemian land it coomes,
Where folks drinks prandy mate of plooms;
Dere lifted ein Yager—Caspar Schmit,
Who shot mit goons und nefer hit.

Und dere vos one old Yager who
Says, "Caspar, dis will never do;
If you should miss on trial day,
Dere'll be de tyfel den to pay.

"If you do miss, you stupid goose,
Dere'll be de donnerwetter loose;
For you shan't have my tangher's hand,
Nor pe de Herzog's yagersmann."

It roomed pefore the day vas set,
Dat all de chaps togeder met,
Und Caspar fired his bix and missed,
Und all de gals cot round and hissed.

Dey laughed pefore, and hissed behind,
Put one chap (Max) says, "Never mind!
I dells you what—you stuns 'em alls,
If youet you shoot mit magic palls."

"De magic palls—oh, vot is dat?"
"I got dem in mine hooting hat;
De're plack as kehl, and shoot so true—
Oh, dem's de sort of palls for you.

"You see dat eagle flym' high,
Ein boondred miles up in de sky?
Shoot at dat eagle mit your bix,
You kills him dead as doonderblix."

"I ton't pelleve de dings you say."
"You fool," says Max; "den plaze afay!"
He plazed afay, ven snre as blood,
Down coom the eagle in the mad.

"Oh, was ist das?" said Caspar Schmit.
"Ey—dat's the eagle fat you hit;
You kills um when you plaze afay;
Bot dat's a ding you nix verstay."

"Und you moost go to make dem balls
To de Wolf's Glen, ven mitnighf falls;
Dow know't de spot?—alone and late—"
"Oh, yaw—I knows him ganz foot rate."

"But, den, I does not likes to go
Among dem dings." Says Max, "ach she!
I'll help you fix dem tyfel chaps
Like a goot fellow—take some schnapps!"

("Hilf Samiel! hilf!) here trink some more!"
Den Max vent stomping roundt de floor,
Und comed his boomboogs ofer Schmit,
Till Casp said "Nun—ich gehe mit!"

All in de finster mitter nocht,
When oder folks in shleep vas locked,
Down in de Wofschluckt Max did try
His tyfel-strikes and hexerei.

Mit skools und pones he made a ring;
De howls and spooks begin to sing;
Und all de tyfels under ground
Coom breaking loose, and rushing round.

Den Caspar coomes along—says he :
 "Mein Got! what dings is dis I see?
 I dinks de fery tyfel und all
 Moost help to make dem magic pali:

"I vish dat I had nix cumraus,
 Und staid mineself in ped zu house."
 "Hilf Zamiel!" cried Max, "you whelp!
 You red Dootch tyfel—coom und help!"

Den up dere coomed a tredfull shtorm—
 De todtegrrips aroundt did schwarm;
 De howl jumped oop und flap his vings,
 Und toorned his het like avery dings.

Oop troo de groundt dere coomed a pot,
 Mit leadt und dings to make de shot;
 Und hoelish fire in crimson plaze,
 Und awful schmells like Schweizer kaese.

Across de scene a pine-shtick flew,
 Mit severl jail-pirds fastent to;
 Six treadful jail-pirds, mit deir vings
 Tied to the shticks mit magic shtings.

All troo de air—all in a row
 Die wilde Jagd was seen to go;
 De hounls und deer all made a pone,
 Und hoonted by a skilleton.

Dere coomed a dretful shpectre pig,
 Who sphtiten fire afay did dig;
 Und fiery drocks und tyfel-snake
 A scootin' troo die air tid preak.

But Max he tidn't mind dem alls,
 Bot casted out de pullet palls;
 Six was to go as dey wouldt like,
 De sevent for de tyfel moost strike.

At last oopon de trial day
 De gals coomes round so nice and gay;
 Und den dey goos und makes a dantz,
 Und singed apout de Jungfernkranzt.

Und den der Hertzog—dat's de Duke—
 Coomes down, und dinks he'll take a look;
 "Young mans," to Caspar, den says he,
 "Joost shoot dem dove upon dat tree!"

Den Caspar pointed mit de bix;
 "Potzblitz!" says he, "dat dove I'll fix!"
 He fired his rifle at de taub,
 When Max rolled over in de staub.

De pride she falled too in de dust;
 De gals dey cried—de men dey cussed.
 De Hertzog says, "It's fery clear
 Dat dere has been some tyfels here,

"Und Max has shot mit tyfels' blei,
 Pfui!—die verfluchte Hexerei!
 Oh, Maximilian. Oh, du
 Gest nit mit rechten Dingen zu."

But den a hermits coomed in lete;
 Says he, "I'll fix dese dings foost rate;"
 Und telld de Hertzog dat young men
 Will raise de tyfel now und denn.

De Duke forgifed de Caspar dann,
 Und made of him ein Yagersmann,
 What shoots mit bixen gun und pfeil,
 Und talks apout de Waidmannsheil.

Und den de pride she coomed to life,
 Und cot to pe de Caspar's wife;
 Den all de peoples cried Hoorah!
 Das ist recht brav! und hopsasa!

NOTES.

Tyfel—Teufel—An evil spirit.
 Donnerwetter—Thunder-weather, and a grand smash, generally speaking.

Herzog—Duke
 Yagersmann, or Jaeger—A hunter.
 Bix—Bucche—A rifle.
 Kohl—Coal.

"Oh! was ist das?"—What is that?

"Nix verstay"—Unintelligible (both to Germans and Eng-
 lish).

Schnapps—Schnapps. Very appropriate in the Wolf's

Schlucht, or Wolf's ravine.

"Hilf Zamiel!"—Invocation to an evil spirit.

"Ich gehe mit"—I will go with you.

Mitternacht—Mitternacht—Midnight.

Hexerei—Witchcraft.

Spooks—Spuk—Ghosts.

Nix cum raus—Ne ceat—Not come out.—No go.

Todtengriffs—Skeleton.

Schweizer Kaese—Swiss cheese.

Die Wilde Jagd—The wild hunt.

Fiery Drocks—Drachen—Fire dragons. Fire-dragons.

Jungfernkranzt—Bridal wreath.

Taub—Dove.

Staub—Dust.

Blei—Lead.
 Oh, Maximilian. etc. etc.—"Oh, Maximilian, you have em-
 ployed improper means," i. e., sorcery.
 Pfeil—Arrow.
 Waidmannsheil—Salutation of German hunters.
 Das ist recht brav—That is first-rate.

Musical Correspondence.

PHILADELPHIA, FEB. 11.—Since the departure of the *soi-disant* French Opera Comique troupe, which, by the way, humbugged our dilettanti egregiously, a perfect musical dearth has reigned in our borders; in truth, we have been consigned to the "horrid vulgarity" of Ethiopian and Horse Opera, until the advent of the DRAYTONS. These admirable artists have been delighting large audiences, during the past two weeks, with their charming and unique operetta entertainments, which have proved, to our straight-laced non-opera goers, a decided desideratum.

Mr. Drayton is the happy possessor of a noble voice, good style, a splendid figure, (not at all unimportant) and talents, both vocal and dramatic, of such a superior order, as must place him, with proper study, in the front rank of *buffo* singers on the Italian stage. But inasmuch as artistic excellence is generally measured by a pecuniary standard, his success may be regarded as certain. As an actress, Mrs. Drayton is sprightly and versatile; her voice, however, lacks power, and perhaps in quality is not altogether agreeable, yet her execution and method evince careful and judicious training.

Our sacred Musical Societies are in full blast. The "Harmonia" gave the first half of Haydn's *Seasons* last month; the balance is to be performed early in March. The Handel and Haydn Society is now engaged in rehearsing Handel's oratorio, *Judas Macabæus*, which will be produced in a short time. Mr. CARL HOHNSTOCK gave his third classical soirée, of the series, on Thursday evening, the 9th inst., in the Foyer of the Academy of Music. He was assisted by Messrs. WOLFSOHN, ALLEN, HASSLER, MUELLER, and SCHMITZ, all resident musicians. The subjoined is the programme:

PART I.

Quintuor: String-Instruments, op. 29.....Beethoven.

PART II.

1. Solo: Piano.....Chopin.

a) Berceuse, op. 57 (Cradle Song).

b) Polonaise, op. 53.

2. Solo: Violin.....Ernst.

Élégie

PART III.

Trio: Piano, Violin, Violoncello, op. 66.....Mendelssohn.

The second movement, *Adagio molto espressivo*, was particularly fine and deserves especial mention. A slight lack of unity among the violins was noticeable in the *Finale Presto*.

Mr. Wolfsohn played from note, two piano pieces by Chopin. To interpret this genial tone-poet understandingly, requires the most delicate sentiment, thorough appreciation of the work, and elasticity of touch; in all of which Mr. Wolfsohn may be pronounced wanting. He played the Polonaise, in A flat, op. 53, in a most disjointed and hurried manner, occasionally making an epileptic onslaught on the piano, truly fearful; thus giving his hearers a realizing sense of the relative strength of iron, wood, and muscle. Only in concerted music does he display his talent as a pianist, and his fine performance in the trio of Mendelssohn attests the truth of this assertion. Mr. Hohnstock played the *Élégie* by Ernst, for violin, with his usual unquestioned taste and fine style; he is every inch an artist. It was heartily applauded and deservedly encored. Mendelssohn's Trio, for piano, violin and violoncello, was finely played and warmly received. The audience was extremely large and appreciative, and as such, encourages the hope, that the time is not far distant, when classical music will not be altogether "caviare to the general."

M.

NEW YORK, FEB. 13.—The opera has returned, and we have now Miss PATTI as the acknowledged prima donna of the troupe instead of the charming little experiment she was when she left us. Her success in Boston has had its effect here, and nobody now disputes her high rank in her profession. She opened the season last Monday with *I Puritani*, in which she pleased the public. Then she sang the delicious music of Rosina, the other parts in the "Barber" being taken by the same singers by whom it was so recently produced in Boston. It was a decided success. The opera has never been popular here, but with the present cast will become so. The *Freischütz* was a moderate success, the scenery being excellent and the singing fair. STIGELLI is improving in public favor every time he sings. The operas announced for this work are the *Barber* and *Sonnambula*, with Patti; *Freischütz* with COLSON; and *Saffo* with GAZZANIGA, who appears to have got over her quarrel with the management. It is said that Miss Patti has also learned the music of *Martha*, and will appear in that part before the end of the season, singing the interpolated ballad, "Last Rose of Summer," in English. It is also said that MABETZEK is coming back to New York soon with CORTESI, and the new tenor MUSIANI, and among the operas they will produce will be Donizetti's charming work, *Gemma di Vergy*.

In the city there is not much else to chronicle in the musical way. The Philharmonic concert on Saturday was a fine success. Colson was announced to sing, but being sick, her place was supplied by Stigelli.

Trovator.

NEW YORK, FEB. 14.—The third PHILHARMONIC Concert last Saturday was a great success. Mendelssohn's Fourth Symphony in A, made the beginning, and was played, as were all the orchestral pieces, with a great deal of spirit. The beautiful Andante, that quaint, singable old "Volklied" set upon that splendid base, was deservedly encored. Schumann's Overture to *Manfred*, and a Festival Overture by Lachner, the latter rather insignificant, but with pleasing melodies, made up the remainder of the orchestra's share. Mr. MILLS played, as faultlessly as ever, the G minor Concerto of Moscheles, not a very interesting piece, and a Fantasia of Chopin, which needs to be heard more than once to be appreciated and understood. When encored after the last piece, he played some brilliant Variations on what was said to be a Welsh air. Madame COLSON was the vocalist announced for the evening, but she was pronounced too much indispensed to appear. Any indignation on the part of the public was averted and, indeed, great satisfaction created, by the simultaneous announcement that STIGELLI would take her place. The audience thus had the unexpected pleasure of hearing Beethoven's *Adelaide* most exquisitely sung, as also, in answer to an encore, Schubert's lovely "Faded Flowers." When called back after his second number, "The Tear," by himself, the artist gave an English Song, which was not quite so satisfactory. None but a true artist could have sung this variety of songs as Mr. Stigelli did, the first two were indeed perfection.

—t—

P. S. I continue my abstract of Mr. SCHLOTTER's lectures. He referred to Haydn, who formed the last step between Gluck and Mozart. In a hasty sketch of his life the lecturer mentioned that he was born in 1732, the oldest of twenty children, and in the childlike simplicity of his life much resembled Bach. In his eighteenth year he composed his first Quartet and first Opera, and a few years later his first Symphony. He died in 1809, leaving a multitude of works to perpetuate his name. He composed one hundred and nineteen Symphonies, eighty-three Quartets, twenty-four Trios, ninety-four Operas, five Oratorios, sixteen Masses, one hundred and twenty-

five pieces for Baritone, an instrument much in use at that time, and forty-four Sonatas for the piano. He may be called the inventor of the Symphony, and made immense improvements in instrumentation and musical period.

Haydn, as well as all his predecessors, prepared the way for Mozart. In him all the characteristics of Italy, France, and Germany, each of which had gone its own way, were at last united. His biography is so well known that it is only necessary to mention here that he was born in 1756, at Salzburg, and died 1791. His first work was a Piano Forte Concerto, composed at seven years of age.—The lecture closed with a mere mention of Beethoven, who raised instrumental music to the highest point, Mr. Schlotter reserving a more particular reference to him for a future occasion. The musical examples, produced at this lecture, were Luther's Choral, "Ein feste Burg," the Andante from a Quintet of Mozart, arranged for Piano and Violin, and Bach's first Prelude. The latter, however, was not given correctly, as Mr. Schlotter performed Gounod's Meditation upon it, in which a melody for the violin is set upon the Prelude as an accompaniment. If Mr. Schlotter thought that this would suit the ears of his audience better than the mere Prelude, he ought at least to have mentioned the innovation. The Violin was ably sustained by Mr. Matzka. — t —

Dwight's Journal of Music.

BOSTON, FEB. 18, 1860.

Dehn's Counterpoint.

The name BERNHARD KLEIN is probably wholly unknown to most if not all the readers of the "Journal of Music"; and yet of all the masters of this century, excepting Beethoven, in original powers of mind, grandeur of conception, dramatic truth, profundity of contrapuntal learning and evidences of fancy, he very probably stood first. He was born at Cologne in 1794—was therefore a few years younger than Meyerbeer, and some fifteen years older than Mendelssohn—and died at Berlin, Sept. 9, 1832, still a comparatively young man. At the age of twenty-five, having then been for some time at the head of the music in the Cologne Cathedral, his repeated proofs of his great talents caused him to be called by the Ministry to Berlin at the expense of the Government, that he might there have further opportunity of musical culture, and particularly that he might, as music teacher, make himself familiar with the system of Zelter, then in the height of his fame and reputation. He came well studied in the old Italian school—having passed some time at Heidelberg, where the great musical library of the renowned professor of law, Thibaut, had been fully at his disposal—and thoroughly conversant with the best music of the Catholic church.

Reilstab, who knew him well, says: "Zelter, feeling his own reputation, and used to seeing himself surrounded only by mere beginners, had looked upon Bernhard Klein only as a talented pupil, who would look up to him with awe, and whom he might lead and instruct at will. Under the influence of these feelings he had seen fit to favor the young man and take him as a pupil. As it very soon however appeared that Klein was fully conscious of his powers and the extent of his knowledge, and as upon closer acquaintance the young man from the province ceased to be awed by the wisdom and creative powers of the famous and experienced man of the capital—which had at first the natural effect upon the scholar—and as it finally became evident that

Klein did not view Zelter's instructions as facts to be taken without question, but as principles to be examined and proved by him—then Zelter's feelings changed at once; for he was one who could not bear a rival, much less a conqueror. We have heard him not seldom speak very slightly of a man, who as was soon proved, not only far surpassed him in genius but in knowledge."

Klein however was independent and talented enough to make his way in spite of the old man; and the Ministry formed so high an opinion of his abilities as to appoint him Music-director and teacher in the University. In the organ-school founded about that time he was also made instructor in Thorough Bass and Counterpoint. This must have been before he was thirty years old.

But this is not the place to speak of his works, nor of his *Kreisler* nature, which like an active volcano burns itself out and is at rest—not to awaken again, unhappily, like a Vesuvius or *Ætna*—but once extinguished, extinguished forever! So Klein at the age of thirty-eight sank into the grave, leaving works which exhibit his mighty powers, but which are not of the fashion of the day, and hardly known out of a small circle in Berlin.

As a contrapuntist he was unrivalled in his generation. His knowledge of the greatest masters increased by a visit to Italy for the purpose of studying in the libraries there, was most profound.

All the results of study, observation, reading, and his own efforts as a composer were brought to bear, in his course of harmonic and contrapuntal instruction. He was one of the few men of whom the late Prof. DEHN used to speak with real enthusiasm, as does the great organist and contrapuntist, HAUPT, of Berlin, still. They were both pupils of Klein, and in them his system has been and is still kept alive. Klein seems to have been of a procrastinating habit, and hence never completed a work upon the science of music, which he contemplated, and for which he had made studies. The failure of his health, and, as it appears, straightened circumstances hindered the completion of this as of other works. His ideas have not been lost happily, the work known as Dehn's *Harmonie Lehren* being, as is fully explained in its preface, prepared from manuscripts of Klein himself, or from those of his pupils. It is not a large work, but the most interesting, the clearest and most practical, within our knowledge.

As with Klein's Harmony, so has it proved with Dehn's Counterpoint. Dehn was too much occupied with his labors as librarian, and in earning the means of support for his family by teaching, to have found time to complete a labor which had for many years occupied his thoughts, and which he was only waiting for leisure to bring to perfection. But Death came suddenly and called him away. Bernhard Scholz, of Mayence, now assistant kapellmeister (if our memory serves) at Hanover, was in 1854-5-6 a pupil of Dehn—and in fact a distinguished one, both as a young composer of genius and as a deeply studied musician. The manuscripts of the late professor, so far as they belong to his projected work upon Counterpoint, were placed in Scholz's hands, and have now appeared from the press of Schneider in Berlin, forming an 8vo. volume of one hundred and eighty-two pages, with seventy-eight pages of music.

(To be Continued.)

Concerts.

THIRD PHILHARMONIC.—The magical attraction of Beethoven and Mozart, with novelties (not too much of them) to excite curiosity, proved its power last Saturday evening; and Mr. ZERRAHN had the satisfaction of seeing the Music Hall worthily filled, or nearly so, by at least two thousand people, who found this programme irresistible:

1. Symphony) C minor. [No. 5]. Beethoven.
2. Capriccio for the Piano-forte, with Orchestral accompaniment. W. S. Bennett.
Mr. Lang.
3. Overture: "Uriel Acosta." Schindlauer.
[First time in Boston.]
4. Overture: "Le Pardon de Ploërmel." Meyerbeer.
[First time in this country.]
5. Choral Fantasia, for Piano-forte, Chorus and Orchestra.
Mr. Lang. Beethoven.
6. Finale [1st Act] from "Don Giovanni" Mozart.

Verily the old C minor Symphony, heard as it has been here more times and by more people than any other, is still the work which lives in most minds as the grandest type of the whole power and genius of instrumental music. There are hundreds to whom the word Orchestra means Fifth Symphony. It is a splendid experience in itself to witness its effect upon an audience. It is the prime favorite among Symphonies; positively popular, sure to interval to quicken and to elevate. It cannot fail, if played well; nor can it get laid on the shelf for any great length of time, like a good thing too well known to excite an appetite. The wonder of it is that this work, being in the most elaborate and transcendental style of classical, artistic music, one of the highest works of genius, makes itself nevertheless so clearly understood, so deeply felt and realized, even in mixed audiences. Of course some preparation must be presupposed. This Symphony has been heard many times by most of us, so that, inasmuch as it was worthy, it could not fail to win our love. And this proves, despite all that is said about light and popular programmes, how vital and how certain the relation of all inspired products of high Art to the inmost sympathies and consciousness of all men. We do believe that the Fifth Symphony of Beethoven exerts more influence, more charm here in Boston than any other work of music or of any other form of Art. (Of course the reason resides greatly in the psychological and moral meaning of the work, which has been again and again sufficiently pointed out,—different interpretations wonderfully agreeing in the main tendency, and converging to one key-note.) The same experience, we do not doubt, would follow with regard to the Ninth Symphony, could it be heard as many times and played as well. We are induced to think this even greater than the Fifth; while we admire the Seventh quite as much. Let Mr. Zerrahn only give us all the chances he can to compare them; we care not how long the question of priority remains unsettled.

We have only to add that this time the Symphony was remarkably successful in the performance. Mr. Zerrahn's orchestra of forty are not, to be sure, capable of all the breadth and grandeur of a New York Philharmonic orchestra of eighty; but they were all effective, true, and animated with the right spirit, and they made Beethoven felt; not for nothing did he seem to stand there in heroic bronze right over them!

Bennett is the best of English composers, and unconsciously reflects Mendelssohn. There is a certain lack of all-aliveness in his music; an elegant, artistic indolence of nature. He can do nothing that is not tasteful and refined; he is learned and musician-like to an eminent degree; but very positive and quickening vitality is wanting. We do not call him an imitator. The Capriccio, which Mr. Lang played, and played so well, is of this character; graceful, fluent, florid, pervaded by a shadowy beauty; much finer as heard now with orchestra, than last year with quartet accompaniment, but still not greatly impressive; a delicate leaf from the album of an artistic quietist.

Schindelmesser was a new name to us. Uriel Acosta, the hero of Gutzkow's tragedy, was a Portuguese Jewish philosopher and dissenter, who underwent persecutions and anathema. Of the overture a synopsis in the programme informed us:

At the very beginning of the overture, in the *allegro* movement, the repeatedly interwoven call of the rams' horns, which are always sounded at high and solemn Hebrew rites, indicate the ceremony of pronouncing the anathema, and also the subsequent recantation before the tribunal of the Rabbi. This *allegro* is followed by an *andante maestoso* for wind instruments, pronouncing a sort of religious *chorale*, which is repeated by the stringed instruments *con sordina*. An *allegro vivace* which follows seems descriptive of the struggle in Uriel's heart, when against his solemn conviction, he is forced to recant and recall what he has written. The close is similar to the beginning; the sound of the horns seem to indicate that fanaticism and persecution have triumphed, and that the lives of two noble beings have been sacrificed at the altar of bigotry.

The "rams' horns" sounded rather uncouth, but the overture is interesting, and worked up with a good deal of power in the last part. The *Andante* for wind instruments is quite imposing. The whole work really seems kindled from a central heat and takes hold of the feelings; but it is absurd to name it in the same breath, as some have done, with the *Freischütz*; we felt no such presence of the romantic imaginative element.

The other novelty was the *Pardon de Ploërmel* overture. We have already given descriptions of the entire opera. It seems as if Meyerbeer, still goaded by the nightmare feeling of the necessity of inventing new effects to take the place of genius, had this time hit upon the not very economical one of giving you almost an opera before the rising of the curtain. His overture pauses repeatedly to let snatches of an unseen chorus, a Catholic peasant chant, be heard. These were beautiful and touching in themselves, and sung with good effect by members of the Handel and Haydn Society. The orchestral parts are full of ingeniously novel and sometimes pleasing effects; there are the bird choirs in the woods at day-break (scene in Brittany), a grand storm, and so forth, with choros to the Virgin in the lulls as aforesaid, and all worked up as this master knows how. Once the orchestra seemed to enter on an unrelated key, after one of those vocal parentheses; but in the main it was well played, and excited much applause.

The "Choral Fantasia," (Beethoven's eightieth work, composed and played by him in Vienna, Dec. 22, 1808, when he was thirty-eight years old, and sixteen years before the Choral Symphony), made a most delightful impression; and the choral portion, finely given by the Handel and Haydn, had to be repeated. There is all-aliveness enough in this work; it tingles throughout with most rare and delicate vitality. The piano preludes as if at random in a happy and creative mood; the orchestra expands the thought, and all grows on towards distinct human utterance, hinting by fragments the tune that will be sung; strange expectation is excited by the quick underbreath monologue of the basses, and then the song (in praise of Harmony), as beautiful as it is exceedingly simple, and very like that in the Choral Symphony, flows in soft delicious harmonies, and swells to great Beethoven climaxes, still proclaiming Joy as the great word of life. Mr. LANG acquitted himself of his difficult and delicate task at the piano most successfully; he had remarkable ease and skill of execution already; he has gained greatly in artistic feeling and fine appreciation of his composer.

The intoxicating *Don Giovanni* music,—that wonderful succession of little scenes, including the minuet, the trio, and ending with the ball scene—brought to a fine close this decidedly best concert of the season.

MENDELSSOHN QUINTETTE CLUB. A very large audience were drawn together Tuesday evening by the double attraction of a splendid programme and of the new Hall in Bumstead Place. All seemed charmed with the aspect of the place, which lent a cheerful, social feeling to the company. We believe the Hall quite realized to every one the description of it which we copied in our last. To the eye, at least, all harmonized with the true music-hearing mood. The pieces performed were these:

1. Quintette, No. 2, in C, op. 29. Beethoven. Moderate—*Adagio*—*Scherzo*—*Finale*, Presto.
2. Air from the opera of Nina: "Il mio ben quando torra." Paisiello. Mrs. J. H. Long.
3. Piano Trio, in E flat, op. 70, No. 2. Beethoven. Introduction and *Allegro non troppo*—*Allegretto*—*Allegretto non troppo*—*Finale*, *Allegro non troppo*. Messrs. Leonhard, Meisel and Fries.

4. Aria from Orpheus: "Che farò senza Euridice." Gluck. Mrs. J. H. Long.
5. Fantasia and Variations for Piano, op. 1. Saran. Hugo Leonhard. (Pupil of R. Franz.)
6. *Adagio* and *Finale* from the 2d Quintette in B flat, op. 87. Mendelssohn.

We have never listened to the Beethoven Quintet with such full appreciation. Was it that they played so much better, inspired by the place and audience, or was it that the room was peculiarly fitted for the full, close, distinct sound of the strings? Not a tone was lost, nothing confused or blurred. The same was felt with even more force in the accompaniment to Mrs. Lowe's first piece, including flute and clarinet, and in the effect of the voice itself. We have never heard this lady's voice, when it has seemed so round and mellow, and never, to our mind, has she sang so well, as in this recitative and air from Paisiello. It is a fine concert piece, in the best, the natural and unforced older Italian style; the chief fault being that it is a little too long by repetition of ideas. Strange to say, the singer was not nearly so successful in the air from *Orpheus*.

Mr. LEONHARD played the Beethoven Trio with much skill and expression, more especially in the light and subtle passages; but whether it were that he *pounded* somewhat, or that the instrument was not in the right mood, or that its position in the hall was not quite right, or that the hall itself was at fault, the strong chord passages had a dull, cut-off, unvibrating sound. There was considerable waywardness and exaggeration, we thought, in his rendering of the variations by a pupil of Franz. The work itself is certainly a very remarkable one for the op. 1 of a young man; the theme one of rare, original beauty, and set forth with choice selection of chords; some of the variations, alike natural and learned in style, some marvellously beautiful, as that cantabile where the bass keeps on one note in triplets; others bold, grotesque and strange:—on the whole too much of it for general enjoyment, and too oddly contrasted to please unless very perfectly played.

In the Quintet of Mendelssohn, all sounded rich and clear again. The only doubt we had about the acoustic qualities of the new hall, is what remains to be removed by a more satisfactory hearing of the piano-forte. The strings, the voice, were as clear and resonant as one could wish. A certain crudeness, to be sure, attaches to sounds in all rooms that are wholly new; places, like instruments, must get tempered; at any rate, the art of managing a new hall is not learnt always on first trial. The general satisfaction with the room and with the concert, judging from the expressions we have read and heard, was great.

Sculpture—Palmer's "White Captive."

This exquisite work is now on exhibition at the Athenæum. We can truly say that we have seen no modern ideal statue, which has seemed to us so purely beautiful. While it is boldly true to nature, the head in fact a portrait, it is none the less ideal, reaching by an original and wholly independent method from that of the Greek School (of to-day) the same end with the Greeks, with all true genius, the expression of a beautiful, sublimed humanity. This captive maiden, as she stands there exposed, with just a slight unconscious movement as if to get free, suppressing the anxious fear and shame with a divine self-possession, so modest and so unconcealed, clad in purity, and though she tells an actual and specific story, stands for all beauty, moral and ideal, in the divine perfections of the human form. Never have we seen marble so alive. The flesh seems as it would yield to pressure; there is not a speck of blank uncharacteristic surface; every point is vitalized. The exquisite finish with which the hands and feet are modelled surpasses anything we ever saw. And yet such fineness of detail would be uninteresting, weak and artificial, if there were not such power and beauty in the figure as a whole.

We are perhaps enthusiastic. We cannot criticize, but we wish all would go and see it; and meanwhile we find what we would say better expressed, and with more authority, in the following from the *Transcript*, although we are scarcely prepared to admit all the writer's exceptions.

We do not in this day want an eternal repetition of the Greek type or the Greek ideal. The great principles of Grecian art belong to all time, and are as indestructible as the human soul; and the Greek method is of precious value; but there are such things as Western ideas, and types of beauty and of passion, which it is the true mission and vocation both of the sculptor and the painter in America to study and embody; and of course in the highest form of art which their genius and skill can command. Miss Hooper has yet to release herself from the Greek bondage, and, profiting by the lessons of her captivity, to identify herself with modern life and character, and thus with the American art that is to be. Shall we now say that the most genuine and masterly attempt in this direction has come to us from the hands of one who not long ago was a mere journeyman carpenter, without

education, culture, or manipulative skill? Such is indeed the fact, and Palmer is the man, and his "White Captive" the work, which accredits his talent and claims to this high distinction. We are not prepared to admit that this man, who has so suddenly proved himself an artist, bursting upon us "forty thousand strong," as Waller said, "when nobody thought of such a thing"—we are not prepared to admit that this artist is correct in his theory of sculpture, or that individualities should take the place of generic forms; nor can we admit that personal blemishes have any right to be represented in a professed work of art. Whatever the speciality of the sculpture may be—we mean as to the idea which it personifies—the perfection of outline and proportion should undoubtedly be preserved; for deformity is clean out of the sphere of Art, and could not be made attractive to human sympathy, however like the delineation.

Deformity is by no means, however, the fault of the "White Captive," although it is far from being faultless, and is too individual to be classed among ideal specimens; that is to say, it is too much the result of a study from life, too real in all its reflexes, and not sufficiently fused, perfected and glorified by the imagination, to belong to ideal representation. We have heard that the author plagues himself upon his peculiarity, and that the sculpture has been produced from canons of art laid down by himself, which canons he intends to follow in all his future elaborations. It is a bold and an original thing to do, and he has a right to be heard, because he has proved that he has genius, and the power of executing his fancies.

Much, however, as we admire the "White Captive," and profoundly as we reverence the marvellous beauty of some parts of it, especially the glorious sweep of the back of the neck down to the extremity of the body, which excels every thing we have yet beheld either in ancient or modern art, and insists upon its own reality as flesh and blood, which we should think it no kind of profanity to worship for its unspeakable human beauty—much, we say, as we admire all this, we venture to suggest that imagination is after all the great wizard who alone can raise reality into art, and the highest regions of art—and that the "White Captive" would have been an immeasurably higher production, touched by him and the power of his sorcery, than it now shows itself as a merely conscientious work of reality.

For in any performance of this nature the artist cannot subdue the moral features, and make them harmonize with the idea which he designs to set forth in the expression of the face, and in the dramatic position of the subject; and without this subjection and general harmony there may be an individual picture cut to arbitrary rule, but scarcely a work of art. The face of the "White Captive," for example, is nobly tragic, in its proud distress and unconquerable moral feeling—but the entire form (consciously studied from unique life) is voluptuously sensuous, in parts absolutely sensual, and our sympathy with the manacled condition of the sufferer is lost in the magnetisms of her animal beauty.

For the rest, we are bound to say that it is the most real piece of sculpture we have ever beheld; and it is the first time that marble has ever been moulded into flesh—vital and tangible flesh—and the warm color of flesh and blood. The head is superb; but we think too large and grand for the beautiful body which supports it. The hair, too, is matchless in its imitation, and flows musically over the head, as any live maiden's might do. The anatomy of the figure is very finely rendered, and the articulations of the joints, especially those of the knees, back and front, are perfect, and have no rivals in the art. The back of the figure we think finer by far than the front, and more chaste and exquisitely beautiful. The hands also might well tempt the lips of an enthusiast, they are so delicately and sweetly formed.

Music Abroad.

Berlin.

A correspondent of the London *Musical World*, Jan. 21, writes:

In my last I omitted a musical event of very considerable importance, to wit, a very clever organ performance by a young English—I beg pardon—American gentleman of remarkable musical abilities. The novelty of seeing an English name "in print" out here, and particularly where musical execution is concerned, induces me to send you the programme.

1. Prelude and Fugue (in G minor). J. K. Paine.
2. Choral varied: "An Wasserflüssen Babylon." S. Bach.
3. Trio Sonata in C (For two keyboards and pedals) S. Bach.
4. Toccata in F. " "
5. Trio Sonata in E flat. " "
6. Chromatic Fantasia (in A minor). Thiele.

The first piece proves Mr. Paine to be not only a player, but a thorough comprehender of the king of fugues. The subjects are well chosen, and treated with all the skill of an experienced contrapuntist. Thanks to Mr. Best, it is not requisite to say a single word of the four numbers by Sebastian Bach, but I cannot resist just saying that the varied chorale is most surpassingly beautiful. Of the Fantasia by Thiele, much might be said if space were granted me. This not being the case, however, I must content myself by saying that it is a work of as great beauty as talent and invention. Thiele is a name quite unknown in England, if I mistake not. This is not much to be wondered at, for, were we to ask a hundred persons in Berlin who he was, the probability is that no single individual would know. Like many talented men, he died young, very young, but not before he had raised himself to the highest point of his profession. As a practical and theoretical musician he had few rivals. His compositions bear the stamp of immortal genius, such as the gods vouchsafe but seldom to man. His profundity was only exceeded by his inventive talents; the fact that the great Bernhard Klein was his instructor guaran-

teas the solidity of his acquirements. Had he not had so excellent a preceptor his vivid and unbounded imagination might have led him into extravagances, such as, in later days, have tried hard to create a sensation in the neighborhood of Weimar. Even Bach himself does not surpass him in effects powerfully sublime.

One chromatic passage in contrary movement, with full chords and pedals, had an unspeakably powerful effect. It was, indeed, sufficient to melt the soul in ecstasies! Mr. Paine's playing was perfection: the resonance, however, marred the effect greatly. If I am rightly informed this young gentleman will pass through England on his way home.

Were it possible to send you a daily letter, it might be possible to give you an idea of all the musical events which transpire in this most (musically) favored city. This very evening there are three very attractive concerts, and *Don Juan* at the opera, besides an Italian version (!) of the *Barbiere* at the newly-opened Victoria Theatre, and unnumbered musical attractions elsewhere of a less select character. Of recent events, the chief are as follows:—The performance of Bach's Christmas oratorio by the Sing-akademie. As I promised, at the rehearsal the effect produced was not near so great as that by the mighty G mass, or the Passion music of the same master. It cannot be denied that there are many great beauties in the work; that some of the choruses are not a whit less majestic than the grandest of the masters; yet it is equally incontrovertible that a character far too secular pervades many, if not most, of the pieces. The lovely pastoral symphony is certainly the gem of the whole work, and bears remarkable similarity to Handel's pastoral: had the two masters not been contemporaneous and unknown to each other, one of them would most surely have been accused of plagiarism.

The next in importance comes the performance of a cantata of Bach's and "L'Allegro" of Handel, by the Bach society, under Herr Vierling's direction. The cantata, *Wer da glaukt*, is one of those immense works of Bach which he wrote every week for performance on the Sunday then following. It contains one masterly chorus, and a finely scored chorale. Bach's hand is written on every page of the score. No one else could have made so much from such little means. I will dismiss Handel by saying that he is unquestionably much better understood in England than here, at any rate judging from this performance in question. There was first of all a want of right conception of many of the pieces, and, secondly, a want of firmness in the conductor's hand. Such an unsteady performance I should not again like to hear. The solo singers (Madame Tuzek-Herrenburg, and Messrs. Krause and Osten), did all they could to redeem the affair, but signally failed. There was no *fiasco*, properly speaking, but just such an unsatisfactory performance as might be expected when there is no decisive wielder of the baton. Herr Vierling is one of the best composers living, and as thorough a musician as Germany possesses at this moment; but he is not fit to conduct, nor will he be till he rids himself of his nervous irritability.

At a concert of Madame Burchard's a new oratorio was performed (Solomon's Song), by the respected veteran, Dr. Löwe, who came expressly from Stettin to conduct it. I could not attend the performance, and can only record the fact that while the critics here give the learned Doctor credit for the most consummate skill in writing ballads, they do not seem struck by his latest oratorio. His earlier works (purely vocal oratorios) seem to be almost entirely forgotten. His ballads are the most popular in Germany, and decidedly so. How many of our ballad fabricators have studied him to advantage, I hardly dare venture to think of.

The last symphony concert of the royal band was also not without its novelty. This was a symphony from the prolific pen of Niels Gade, entitled "In the Highlands." It is characterized by more peculiarity than beauty, and more noise than either: there is, however, much beautiful music in it, and it would reward the labor of sifting and dipping. Of virtuosi, there has been no lack. Of violinists alone there have been four: David (from Leipzig), Vieuxtemps, Ruppoldi (Vienna), and a young Moldavian named Candell—no, Candella! Vieuxtemps carried away the palm. Nothing could surpass his faultless execution and his decided good taste. He never failed to create a furor. As I hear, he is now taking his last farewell of the public. He starts for St. Petersburg in a few days. There has been a wondrous succession of novelties at the Opera: *Iphigenia*, *Idomeneo*, *Lohengrin*, *Jeannette*, *La Favorita*, *Tannhäuser*, and, last, but not least, Gluck's incomparable *Orfeo*. Johanna-Dachman Wagner played superbly, but, alas! that once magnificent voice, where is it? Alas, echo answers where? As coming events cast their

shadows before, I may safely predict the temporary retirement of this lady from the stage.—*Cor. London Musical World*, Jan. 21.

Paris.

Giuglini bade his farewell to the Parisian public in the *Trovatore*. He was warmly received, and many tokens of regrets for his departure mingled with the plaudits. Roger, who has been performing at Havre in the *Dame Blanche* and *Lucia di Lammermoor*, has concluded definitely his engagement with the Italian Opera here, and on the 2d of February he will appear in *Lucia di Lammermoor*, and Mademoiselle Bathe will play also the principal part. After his second performance at Havre the artists of the theatre presented Roger with a wreath of oak leaves and gold. The *Huguenots* has just been performed at the Grand-Opéra, and Mlle. Brunet, who has been singing lately at Marseilles, has made her debut here in it. On Saturday next, the opera of MM. Crémieux and Gaspard, *Ma Tante doit*, will be brought out at the Théâtre-Lyrique. A great deal is expected of this work. The parts are confided to the following artists: Mad. Ugalde, Mlle. Durant (a *débütante*), and Mlle. Vadé, MM. Meillet and Legrand. Meanwhile Mad. Carvalho has been performing with all her original success the part of *La Reine Topaze*. A young artist, Mlle. Marimon, has been playing her part of Cherubino, in the *Noce de Figaro*.

We are to have some very good concerts soon, amongst others, Richard Wagner is going to give one on the 25th at the Italian Opéra. He will have several fragments of his own works performed, amongst others the *Tannhäuser* and the *Lohengrin*. M. Alard and M. Franchomme have commenced their concerts; they are held in the *salons* of Pleyel, Wolff, &c., and will be given every fortnight. Your old favorite, Jullien, also intends giving a series of grand concerts. They will commence in March; he intends giving parts of the oratorios of *Eli*, *The Messiah*, *The Creation*, *Paulus*, &c. And under such an able hand, they will doubtless meet with great success. Emile Prudent has left for the provinces, where he is going to give some concerts. M. Fiorentino has just received the order of the *Maison Ernestine* from the Grand Duke of Saxe-Coburg-Gotha; and the King of Bavaria has just given a hint it would be well for you to follow. He has charged people of competent authority with the mission of selecting from amongst young musicians (of the country) those who appear possessed of the most ability and merit, to be placed under the especial patronage of the government.

The *Pardon de Plémerel* is being performed with ever-increasing success in the provinces and in various foreign towns, Brussels, Metz, Stuttgart, Mannheim, &c. The programme of the Société de Concerts ran thus on the first performance:—1. Symphony in A minor of Mendelssohn. 2. Motet of S. Bach (double chorus). 3. Concerto of Haydn, performed by Norblin. 4. *Près du fleuve étranger*, by Gounod, translated from the psalm, *Super flumina*. 5. *Lauda Sion*; duet by Cherubini, sang by Mlle. Ribault and Mlle. Rey. 6. Symphony in C major of Beethoven. The piece by M. Gounod, which has already been performed in the concerts of the Orphéon, produced a great sensation on the audience.

In the budget of 1860, the chapter under the head of which is mentioned the subventions to the Imperial theatres, and to the Conservatoire de Musique, the figure is stated at 1,705,000 francs; the sum given as indemnity or help afforded to artists, dramatic authors, composers and their widows, at 137,700 francs; that for encouragement and subscriptions exceeds 200,000 francs.

MANCHESTER, ENG.—Mr. Charles Hallé's Manchester concerts are becoming the vogue with all classes, from the rich merchant and manufacturer to the middle-class tradesman and *bourgeois*, and from the middle-class tradesman and *bourgeois* to the respectable and thrifty, albeit humbler, artisan. His last essay, the *Iphigenia in Tauris* of Gluck, appears to have been a positive triumph. The fact of such a work producing so great an effect in a concert-room should put to shame the managers of our lyric theatres, Italian and English, who have so obstinately presented a "cold shoulder" to the patriarch of dramatic music—to Christopher Gluck, immediate predecessor of Mozart (though not of the same family), legitimate father of Spontini, and no less legitimate grandfather of Giacomo Meyerbeer.

The principal characters of the *dramatis personæ* were thus sustained at Manchester:—

Iphigenia (High Priestess in Tauris). Mad. Catherine Hayes.
The Goddess Diana. Mlle. Merel.
Priestess of the Temple. Mlle. E. Thorley.
Oristes (brother of Iphigenia). Mr. Santley.
Eylades (his friend). Mr. Sims Reeves.
Thoas (King of the Scythians). Mr. Thomas.
Minister of the Sanctuary. Mr. Arnold.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

It was thou who didst sully. (E tu che macchiavi.) "Ballo in maschera." 25

But if to lose thee. (Ma se me forza perdetti.) "Ballo in maschera." 35

The first is the famous Cavatina for Baritone, of whose excellency already many rumors have spread. It bids fair to throw "Il balen" into the shade. The other is a fine song for soprano.

Love's dream is o'er. Ballad. From the opera of "Victorine." 25

A beautiful song from Alfred Mellon's new opera, now performing at the Pyne and Harrison English opera in London and meeting with extraordinary success. Other songs are in press and will follow soon.

What though a cloud. (E se le nubi anco.) "Der Freischütz." 25

Cavatina of Agathe, opening the last act, a song of everlasting beauty. This copy has also the German words, "Und ob die Wolke."

Robinson Crusoe. Comic Song. Sam Cowell. 25

While the scenic spectacle of the "Cataract of the Ganges" was having such a run at the Boston Theatre last year, Mr. Setchell introduced this song of "Robinson Crusoe" in his part and created unbounded merriment with it. It is a capital song in its way. Singers, stud of the humorous, should not fail to get a copy.

Song of the Octoroon. G. C. Howard. 25

A sad, melancholy strain of much beauty and power, which one must think just suited to the heroine of Bourdoant's new play.

Instrumental Music.

Picciola, or the Chant of the Captive. Romance. Brinley Richards. 35

One of this author's exquisite tone-poems, which enjoys an immense popularity in England. It would be strange if the attention of amateurs in this country should not be drawn to this composer, whose drawing-room compositions for the Piano-forte are unsurpassed in grace and elegance.

Eruani involami.—Ghost Melody in "Corsican Brothers." Rimbault. 15

Il mio tesoro.—Rule Britannia. " 15

Quando le sere. " 15

Arrangements for the very youngest pupils. May be given as first pieces. They are numbers of a set of 24 similar compositions, under the name of the "Garland."

Mendelssohn. Five brilliant waltzes for two Violins (or Flute and Violin) and Piano. F. Rhein. 75

A new edition of those melodious waltzes. Whenever a "social Orchestra" of the above instruments can be formed, this piece should be the first one to be taken up; the players will derive a large amount of enjoyment from it.

Books.

ONE HUNDRED OPERATIC MELODIES FOR THE FLUTE. 50

This new collection of Flute Music will commend itself to the favor of Flutists both from the great variety of its contents and from their intrinsic merits. Fifty cents is certainly a very moderate price for so valuable a repertoire of choice music. Amateurs will find in it all that can be desired in a work of the kind.

"THE SANCTUS,"

BY EDWARD HAMILTON.
THE BEST AND MOST COMPLETE
VOLUME OF CHURCH MUSIC,
ADAPTED TO THE WORSHIP

OF

ALL Protestant Denominations.
THE TUNES THROUGHOUT THIS BOOK ARE
EASY TO LEARN AND EASY TO SING.

BEING, FOR THE MOST PART, WRITTEN

Within the compass of Ordinary Voices.

Distinguished by a natural flow of Melody, sustained upon
chords which are simple, without weakness, are rich without
redundance.

Particular care has been taken to make the Tenor an inter-
esting part to sing, and a number of tunes will be found hav-
ing the leading melody in that voice. There are many instances
of Trios for the three upper or three under parts. These are
real Trios, having motion in each part, and not mere Duets
with accompanying Bass. A few familiar tunes, such as Peter-
boro', St. Thomas, and others, have been arranged in three
parts, with the view of having the Tenor and Treble voices sing
the air together, in octaves. The Anthems, Sentences, and the
like, are very numerous, and nearly all of them may be easily
mastered by average choirs.

Price of "THE SANCTUS," 75 cts. Per dozen, \$7.50.

Published by Oliver Ditson & Co., Boston.

JUST IMPORTED

D'Albert's Album for 1860.

Bound in handsome embossed gilt cover, and beautifully illus-
trated in colors by Hanhart. Price \$7.

This Volume contains the following entirely new Dance Music
by D'Albert.

The Sultan's Valse.
St. James' Galop.
Florimelle Valse.
Erie go brugh Quadrilles. (on Moore's Melodies)
Milanese Polka.
Hero and Leander Valse.
Great Eastern Polka.
Attika Quadrille.
La Perle Nove Valse.
Madrid Quadrilles. (on Spanish airs)
Kathleen Mavourneen Valse.
Italian campaign Quadrilles. (on French airs)
Il Comaro Quadrilles. (Verdi)
Bivouac Polka.
Queen of hearts Valse,
Les Soupirs Polka Marmite.

All D'Alberts newest compositions (beautifully illustrated
English editions) constantly on hand. All D'Alberts Dance
music arranged as septets for small Orchestras.

WHEE & ALLEN,

1 Clinton Hall,

Astor Place, New York.

THE CHURCH CHOIR;

COLLECTION OF SACRED MUSIC,

COMPRISING A GREAT VARIETY OF
PSALM AND HYMN TUNES, ANTHEMS,
AND CHANTS,

Arranged for the Organ or Piano-forte.

And adapted particularly to the worship of the
Protestant Episcopal Church in the U. States.

BY JOSEPH MUENSCHER.

Price \$1.25.

PUBLISHED BY OLIVER DITSON & CO.

SHILLING SONG BOOK;

A Collection of 175 of the most favorite
BALLADS OF THE DAY.

This New and Attractive Volume—an indispensable hand-book
for the lovers of popular ballads—contains the words
of the following favorite songs:

A dollar or two A life on the ocean wave America Annie Laurie And lang syne Beautiful star Beautiful Venice Beautiful world Be kind to the loved ones Bell Brandon Ben Bolt Blue ball of Scotland Bobbin' around Bonnie Dundee Bonny Eloise Bonny Jean Bowdler boy Brightest eyes Bury me not in the deep sea Call me pet names Campbells are coming Charity Cheer, boys, cheer Child's wish Columbia, gem of the ocean Come, landlord, fill Come, sit thee down Comin' thro' the rye Cottage by the sea Darling Nelly Gray Dearest Mae Dearest spot on earth is home Don't be angry, mother Do they miss me at home? Driving Californian Eden above Erie is my home Ever be happy Ever of thee Farewell is a lonely sound Female Auctioneer Few days Fine old Irish gentleman Flow gently, sweet Afton Gentle Annie Gentle Nettie Moore Good-bye Good news from home Grandmother's lesson Grave of Bonaparte Greenwillow Hail, Columbia! Happy are we to-night Hard times Harp that once thro' Tara's Haunted spring Hazel dell Here's a health to thee, Tom He doth all things well Highland Mary Home again Home, sweet home! Homeward bound Home without a mother How so fair, "Martha" I cannot call her mother I'd offer thee this hand I have no mother now I'll be no submissive wife I'm a pilgrim and a stranger I'm leaving thee in sorrow I'm o'er young to marry yet I'm sitting by the stile, Mary Indian's prayer Ingle side In the eye lies the heart Irish emigrant's lament I see her still in my dreams It is any body's business It is better to laugh than to I've something sweet to tell Ivy green I wandered by the brook side I wandered on the sea-beat Jamie's on the stormy sea Jeans with light brown hair Jock o' Hallowden John Anderson, my Jo, John Johnny Sands Jordan is a hard road Joys that we've tasted Juney at the gate Kathleen Mavourneen	Katy Darling Kind words can never die Kiss me quick and go Kitty Clyde Kitty Tyrrel Last greeting Let me kiss him for his mother Lilly Dale Listen to the mocking bird Little Gipsy Jane Little more elder Little white cottage Lone starry hours Long weary day Love's young dream Low-back car Maggie by my side Marcellus Hymn Mary of the wild moor Mama's in the cold ground Meek and lowly Minnie Clyde Missionary chant Monkey's wedding My boat is on the shore My country, 'tis of thee My Mary Ann Nelly Bly Nelly was a lady Not for gold or precious stones Not married yet Ocean burial O, come with me in my little Oft, in the still night O, I long to be, dear mother Old arm chair Old cabin home Old dog Tray Old folks at home Old hundred Oscar's Serenade O summer night! Our flag is there Over the river Over the summer sea O, whisper what thou feelest O, whistle and I'll come Pastal, or the die is cast Pirate's chorus. "Erebantrum" Poor June Pop goes the wassail Rat-catcher's daughter Red, White, and Blue. Rocked in the cradle of the Roll on, silver moon Root, hog, or die Rory O'More Scenes that are brightest Shells of ocean Should auld acquaintance Silver moon Sleeping, I dreamed, love Somebody's coming Some one to love Sparkling Sunday night Squire Jones's daughter Star of the evening Star-spangled Banner Take me home to die The Burman lover The last rose of summer The lay of Pastal Then you'll remember me There's a sign in the heart Thou hast learned to love Tis midnight hour Twinkling stars Vikings and his Dinah Vive la Compagnie Wait for the wagon We met by chance What are the wild waves What is home without a When other lips When the swallows Where are the friends of my Why don't the men propose Widow Macree Willie's on the dark blue sea Willie we have missed you Within a mile of Edinboro' Yankee Doodle
--	---

Price only 12 cts. on receipt of which it will be sent by mail.
Published by Oliver Ditson & Co., Boston.

A COLLECTION OF

PSALM AND HYMN TUNES, CHANTS,
ANTHEMS AND SENTENCES,

ORIGINAL AND SELECTED,

FROM THE BEST STANDARD COMPOSERS

ADAPTED

For the use of the Protestant Episcopal Church
in America. And for Congregations of other
Denominations, as well as for Societies
and Schools.

BY H. W. GREATORREX.

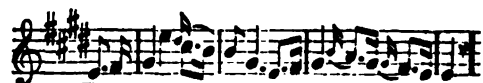
Price \$1.00.

Published by Oliver Ditson & Co.,

CHEAPEST, BEST

Most Complete Edition

MOORE'S IRISH MELODIES.



WITH

Symphonies and Accompaniments.

BY SIR JOHN STEVENSON.

"* This copy is an exact re-print of the original as published
under the personal supervision of Thomas Moore. Efforts
having been made to force other copies into use, by under-
rating the value of the Symphonies and Accompaniments of
Stevenson, the following letter from Moore, in reference to the
excellent success of that gentleman's efforts, is offered in proof
that all imitations or attempted improvements are unequalled
for.

"To the Marchioness Dowager of Donegal.

"Through many of Mr. Stevenson's compositions we
trace a vein of Irish sentiment, which points him out as pecu-
liarly suited to catch the spirit of his country's music. In these
airs which he has arranged for voices, his skill has particularly
distinguished itself; and though it cannot be denied that a
single melody most naturally expresses the language of feeling
and passion, yet, often when a favorite strain has been dis-
missed, as having lost its charm of novelty for the ear, it
returns in a harmonized shape, with new claims on our interest
and attention; and to those who study the delicate artifices
of composition, the construction of the inner parts of these
pieces must afford, I think, considerable satisfaction. Every
voice has an air to itself, a flowing succession of notes, which
might be heard with pleasure, independently of the rest, as
artfully has the harmonist, (if I may so express it) parcelled
the melody, distributing an equal portion of its sweetness to
every part.

T. MOORE."

EDITORIAL SUMMARY

OF THE EXCELLENCIES OF THIS EDITION.

Handsomely got out, and afforded at a marvellously cheap
rate.—Boston Courier.

Printed on the best of paper, and in a beautiful type, hand-
somer and firmer bound, emblematically embossed and gilt
edges, it forms a rare and attractive volume.—Provid. Times.

A complete and elegant book for the parlor and place.—
Musical Review.

The best edition ever published, and certainly the cheapest.
—Journal of Music.

The entire appearance and execution of the work, both in
typography and general design, reflects great credit on the en-
terprising publishers.—N. Y. Pathfinder.

The Boston edition is well got up, evincing the care usually
bestowed by Mr. Ditson on his publications.—Athenaeum.

The paper is white and firm, the type new, the printing clear
and distinct, and the binding in the style of our most costly
books.—N. Y. Day Book.

This edition far surpasses all others in its most important
particulars. It contains MORE FINISH THAN THE DUBLIN EDI-
TION, and of some of the songs there are

TWO ARRANGEMENTS.

One being that of Sir John Stevenson, (the same as of the Dub-
lin copy,) the other that which is most popular in this country
—in fact, the only copy that

IS USED BY THE PEOPLE GENERALLY.

The type is new, and distinct; and the work, substantially
bound, is furnished at

One-Half the Price of all other Copies!

ASK FOR DITSON & CO'S EDITION.

Embellished with a Portrait of the Poet, and prefaced with a
Sketch of his life, and of the History of the Work.

Bound in "cards, neat and substantial. Price, \$1.25

" Cloth, emblematically embossed. " 2.00

" " embossed and full gilt. " 2.50

Copies will be sent by mail, post-paid, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

TUNEFUL HOURS:

MEDLEY GLEE BOOK

CONTAINING

Quartets, Glee and Choruses,

FOR THE USE OF

MUSICAL CONVENTIONS, ASSOCIA-
TIONS, CHOIRS and HOME CIRCLES.

Price One Dollar.

Just Published by OLIVER DITSON & CO.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 412.

BOSTON, SATURDAY, FEBRUARY 25, 1860.

VOL. XVI No. 22.

DWIGHT'S JOURNAL OF MUSIC,
Published every Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.
JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.
Advertisements will be inserted at the following rates.
Three Columns, (1 page,) 1 insertion, \$30; One Quarter, \$200.
One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.
One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125.
One-fourth Column, 1 " \$4 50; 1 Quarter, \$25; 1 Year, \$75.
One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.
Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.
Business Cards, Six lines, Nonpareil, per annum, \$30.
Teachers' Cards, Two lines, Nonpareil, per annum, \$8.
Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

JOHN S. SPOONER, PRINTER, 251 WASHINGTON ST.

Advertisements.

BOSTON MUSIC HALL.
CARL ZERRAHN

Will give his Fourth and Last

Grand Philharmonic Concert,
On Saturday Evening, March 3,

ASSISTED BY

MISS MARY FAY,

Who will make her first appearance at this Concert, and by
Mr. C. R. ADAMS.

PROGRAMME.

- PART I.**
1. Symphony in A Major, (No. 7.) Beethoven
 2. Winter Scene. Haydn
- Mr. Adams.**
3. Concerto in G Minor, for the Piano with orchestral accompaniment. Mendelssohn
- Miss Mary Fay.**

- PART II.**
4. Fest Klänge. F. List
- (First time in America.)
5. Romances and Rondo, from the Concerto in C Minor for Piano. Chopin
- Miss Mary Fay.**
6. Overture. "Die Weihe des Hauses." Beethoven
- (First time in Boston.)

Packages containing Four Tickets, which may be used at pleasure, \$8; Single Tickets \$1 each; for sale at the principal Music stores and at the door on the evening of performance.
Doors open at 6 1-2. Concert to commence at 7 1-2 o'clock.

New Hall... Bumstead Place.

THE MENDELSSOHN QUINTETTE CLUB will give their
SIXTH CONCERT, of the Series of Eight, on **TUESDAY**
Evening, February 28, at the above Hall, assisted by Mr. B. J.
Lang, Pianist.

Quintette by Beethoven, Piano Trio in D by Mendelssohn.
Ballad by Chopin, Violin Solo by Mr. Schultz, Quintette in C
by Mozart, etc., will be given.

Half-package of 4 tickets \$2.00. Single tickets 75 cents each.
May be had at the principal music stores and at the door.
Doors open at 6 1-2. Concert at 7 1-2 precisely.

OSCAR COON,

50 East Fifteenth Street, New York,
Composer of Music for Brass and Stringed Bands; Instruments,
Strings, Paper, Music, Books, or any article of Musical
Merchandise selected, and forwarded with care.
412-3m.

ONE HUNDRED
Voluntaries, Preludes & Interludes,

FOR THE

Organ, Harmonium or Melodeon,

BY C. H. RINK.

PRICE SEVENTY-FIVE CENTS.

PUBLISHED THIS DAY

BY OLIVER DITSON & CO.

277 Washington Street.

Piano-fortes, Melodeons and Music Stools,
Manufactured by **WILLIAM WILLING**, Pro-
fessor of Music, Erie, Pa.

The "Willing" Pianos have been awarded TWO FIRST
PREMIUMS and ONE DIPLOMA in 1859, the year of their
introduction and have all really valuable improvements, are of
exquisite finish, rich, mellow, even tone, and at low prices,
wholesale and retail. 412

FRANCIS G. HILL,

TEACHER OF THE PIANO-FORTE,

21 LAGRANGE PLACE.

AFTERNOON CONCERTS.

THE ORCHESTRAL UNION respectfully announce that
their Sixth Series of CONCERTS will commence on **WED-**
NESDAY AFTERNOON, October 12th, at the **TREMONT TEM-**
PLE, and continue every Wednesday until further notice.

CARL ZERRAHN, CONDUCTOR.

Packages of Six tickets \$1. To be had at the Music Stores and
at the door. Single tickets 25 cents, to be had at the door only.
Doors open at 2. Concerts to commence at 3 o'clock. 392

"AMERICAN SCHOOL INSTITUTE."

246 Broadway, New-York. 609 Chestnut St., Philadelphia.
Schools supplied with competent Teachers and Professors for
any department. Especial attention paid to the selection of
Music Teachers. Teachers of ability can obtain position by
early application. References: Dr. Lowell Mason, Prof. G. F.
Root, Faculty of Rutgers and Amherst Colleges, et al.

SMITH, WOODMAN & CO.

Wanted immediately 2 competent Lady Teachers of Vocal
and Instrumental Music and Ornamentals, to go South. 410

INSTRUCTION IN VOCAL MUSIC.—Sig. **LUIGI STEFFA-**
NONI has established himself in Boston, and will give
Instruction in Singing both to private pupils and classes.
Address at 47 Hancock street. 397

C. KINKEL,

Dealer in Musical Merchandise,
SHELBYVILLE, KY.

THE SHILLING SONG BOOK.

A Collection of 175 of the most favorite National, Patriotic,
Sentimental, and Comic Ballads of the day. Published
by **OLIVER DITSON & CO.**, 277 Washington Street, Boston.

MOORE'S ENCYCLOPEDIA OF MUSIC, Elementary, Tech-
nical, Historical, Biographical, Vocal and Instrumental,
containing the Biographies of more than 4,000 Musicians, a
complete Dictionary of Terms, and History of Music; a full de-
scription of all known Musical Instruments; Treatises on Har-
mony, Thorough Bass, &c., 1 vol. octavo, 1,004 pages, is indis-
pensable to every Musician and Select Library. Price, \$4.00.
OLIVER DITSON & CO., 277 Washington St., Boston.

C. BREUSING'S, 701 Broadway, N. Y.

Monthly Bulletin of Foreign Music,

The First Number of this Publication, for January, 22 pages,
containing a list of all the latest European Music, with prices
attached, has been issued and may be had on application, or
will be sent by mail.

New Class Book of Vocal Music,
For Public & Private Schools.

THE

Grammar School Vocalist:

A New Collection of Favorite

CHORUSES, GLEES, DUETS AND PART-SONGS,
TRANSPosed FOR YOUNG VOICES,

AND

Arranged with Accompaniment for the Piano-
Forte, expressly for Schools.

BY **GEORGE HENRY CURTIS.**

AND

FRANCIS HENRY NASH.

Professors of Music in N. York & Brooklyn Grammar Schools.

* This new work presents outlines of Vocal Music, Musical
Elocution and Metre, prepared as a recapitulation of ground
which has been partially, if not entirely, gone over by the
intelligent teacher and pupil, and may be used therefore more
as a book of reference to established principles than as a course
of study to be rigidly and invariably pursued. It is only
claimed that they embody ideas upon the subjects treated,
which, either with the terms here used or with others similar
in meaning, are indispensable to students of vocal music. As
such the Grammar School Vocalist is commended to the favor-
able notice of teachers and pupils, with the hope that it may
prove an acceptable companion to other musical works already
known and appreciated in schools.

In addition to the very complete "OUTLINES OF VOCAL MUSIC
MUSICAL ELOCUTION AND METRE," this work offers the following
selection of choice music.

SECU-LAR.

Ah! How Sophia. Three-voiced Round. Dr. Callcott.
At the Church Gate. Four-voiced song. G. H. C.
Bruce's Address. Four-voiced song. F. Masini.
Calm at sea. Barcarolle. Marchner.
Come, let us sing a merry round. 4 voiced glee. Foley Hall.
Ever of thee. Song. G. H. C.
Endymion. Four-voiced song. F. Masini.
Gaudamus. Four-voiced song. W. V. Wallace.
God save the sailor-boy. Barcarolle. F. Masini.
Good night and pleasant dreams. Song. W. V. Wallace.
Go to Jane Glover. Four-voiced Round.
Gently fall the Dews of Eve. Trio for equal voices. Mercadante.
Hark! Apollo strikes the lyre. Four-voiced glee. Bishop.
Hark! 'tis the bells. Four-voiced Glee.
Integer Vitis. Ode by Horace. Three-voiced. Flemming.
If it were done when 'tis done. Two-voiced catch. G. H. C.
I would I were a favorite flower. Song. G. F. Bristow.
If a body meet a body. Four-voiced song. Samuel Lover.
I'm not myself at all. Song. Fred. Buckley.
I'd choose to be a daisy. Song.
June, lovely June. Four-voiced round. S. Glover.
Listen! 'tis the Woodbird's song. Duet. Wm. Bird.
Non nobis Domine. Canon for three voices. Bishop.
Now tramp o'er moss and fell. Solo and chorus. W. V. Wallace.
Not a ripple. Duet and four-voiced song. G. H. C.
Never give up. Three-voiced song. Verdi.
Over the summer sea. Four-voiced song. G. H. C.
Rhymes and Reasons. Three-voiced song. G. H. C.
The Red Cross Knight. Three-voiced glee. Dr. Callcott.
The Mariners. Three-voiced glee. John Danby.
To Cynthia. Four-voiced song. G. H. C.
The American Flag. Song and Chorus. G. H. C.
The gentle summer rain. Three-voiced song. G. H. C.
Tell me where the violets hide. Four-voiced song. Reichardt.
The angler. Four-voiced song. R. R. Raymond.
The mountain shepherds. Three-voiced song. Fr. Knichen.
The chosen one. Volks Melodie. Four-voiced. G. H. C.
Tell me, dearest. Song. G. H. C.
The butterfly. Duet. G. H. C.
Under the Greenwood tree. Three voiced song. H. Millard.
Viva l'America. Song and Chorus. G. H. C.
Winter song. Four-voiced. Franz Abt.
With thee. Song. J. Whitaker.
Winds gently whisper. Three-voiced glee. Brinkley Richards.
Where the warbling waters flow. Duet. S. Lover.
Widow Macree. Four-voiced song. G. H. C.
Willow, sighing willow. Four-voiced song. Franz Abt.
Were I the morning. Song.

SACRED.

A little while. Chant. G. H. C.
Christmas Eve. Carol. Giardini.
Centennial Ode. Four-voiced. G. H. C.
For the New Year. Four-voiced. " "
Far, far o'er hill and dell. Solo and Chorus. Spanish Hyman.
Love Divine. Hymn. Four-voiced. H. Kingsbury.
Maranatha. Hymn. Four-voiced. " "
Polar Star. Hymn. Four-voiced. J. Huntington.
The Lord's Prayer. Chant. T. Tallis.
The Ten Commandments. Chant. " "
O give thanks unto the Lord. Chant. G. H. C.
O Holy Ghost! Thou Fife Divine. " "

Price 75 cents.

Published by Oliver Ditson & Co., Boston.

THE STANDARD METHOD
OF
INSTRUCTION IN VOCAL MUSIC.
Bassini's Art of Singing!
AN
ANALYTICAL, PHYSIOLOGICAL AND
PRACTICAL SYSTEM FOR THE
CULTIVATION OF THE VOICE.
BY CARLO BASSINI.

EDITED BY R. STORRS WILLIS.

This work is one of the greatest excellence as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the subjoined, few of many, expressions of opinions are submitted to their consideration.

In the first nineteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects that we do not hesitate to recommend it to teachers and vocalists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while newer laborers will discover the very information which they most need, and about which the vast mass of singers are most in doubt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practice effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the clear and *sombre* timbres will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as singers.

Congregationalist, Boston.

* The Special Attention of Teachers and of all persons interested in Vocal Instruction, is respectfully solicited to this exceedingly valuable production.

Prices of Bassini's Method.

Complete, \$4.00
Abridged, \$2.50

Copies will be sent by mail, post-paid, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

TUNEFUL HOURS:

MEDLEY GLEE BOOK

CONTAINING

Quartets, Glee and Choruses,

FOR THE USE OF

MUSICAL CONVENTIONS, ASSOCIATIONS, CHOIRS and HOME CIRCLES.

Price One Dollar.

Just Published by OLIVER DITSON & CO.

SHILLING SONG BOOK;
A Collection of 175 of the most favorite
BALLADS OF THE DAY.

This New and Attractive Volume—an indispensable hand-book for the lovers of popular ballads—contains the words of the following favorite songs:

A dollar or two
A life on the ocean wave
America
Annie Laurie
Auld lang syne
Beautiful star
Beautiful Venice
Beautiful world
Be kind to the loved ones
Bell Brandon
Ben Bolt
Blue bell of Scotland
Bobbie's around
Bonnie Dundee
Bonny Eloise
Bonny Jean
Bowdler boy
Brightest eyes
Bury me not in the deep sea
Call me pet names
Campbells are coming
Charity
Cheer, boys, cheer
Child's wish
Columbia, gem of the ocean
Come, landlord, fill
Come, sit thee down
Comin' thro' the rye
Cottages by the sea
Darling Nelly Gray
Dearest Mae
Dearest spot on earth is home
Don't be angry, mother
Do they miss me at home?
Dying Californian
Eden above
Erin is my home
Ever be happy
Ever of thee
Farewell is a lonely sound
Female Auctioneer
Few days
Fine old Irish gentleman
Flow gently, sweet Afton
Gentle Annie
Gentle Nettle Moore
Good-bye
Good news from home
Grandmother's lesson
Grave of Bonaparte
Greenville
Hall, Columbia!
Happy are we to-night
Hard times
Harp that once thro' Tara's
Haunted spring
Hazel dell
Here's a health to thee, Tom
He doth all things well
Highland Mary
Home again
Home, sweet home!
Homeward bound
Home without a mother
How so fair. "Martha"
I cannot call her mother
I'd offer thee this hand
I have no mother now
I'll be no submissive wife
I'm a pilgrim and a stranger
I'm leaving thee in sorrow
I'm o'er young to marry yet
I'm sitting by the stile, Mary
Indian's prayer
Ingle side
In the eye lies the heart
Irish emigrant's lament
I see her still in my dreams
Is it any body's business
It is better to laugh than to
I've something sweet to tell
Ivy green
I wandered by the brook side
I wandered on the sea-beat
Jamie's on the stormy sea
Jeanie with light brown hair
Jock o' Hameidan
John Anderson, my Jo, John
Johnny Sands
Jordan is a hard road
Joys that we've tasted
Judy at the gate
Kathleen Mavourneen
Price only 12 cts. on receipt of which it will be sent by mail.
Published by Oliver Ditson & Co., Boston.

A COLLECTION OF

PSALM AND HYMN TUNES, CHANTS,
ANTHEMS AND SENTENCES,

ORIGINAL AND SELECTED,

FROM THE BEST STANDARD COMPOSERS

ADAPTED

For the use of the Protestant Episcopal Church in America. And for Congregations of other Denominations, as well as for Societies and Schools.

BY H. W. GREATORREX.

Price \$1.00.

Published by Oliver Ditson & Co.,

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner

William Hall & Son.

New-York, April 1, 1859.

J. ROBERTS,

THOROUGH AND PRACTICAL ORGAN
BUILDER,

Main Street, opposite Harrison Street,
CAMBRIDGEPORT, MASS.

Church and Parlor Organs, large or small, built in the most thorough manner, and on the latest and most approved style of the art. The Pneumatic lever (which makes a large organ as easily governed as a small one) applied to Manual, Pedal, and Composition movements, when required.

Tuning and Repairing faithfully executed.

References—A. U. HATTIS, Organist Trinity Church.
Geo. J. WARR, Professor of Music, Boston.

JUST IMPORTED

D'Albert's Album for 1860.

Bound in handsome embossed gilt cover, and beautifully illustrated in colors by Hanhart. Price \$1.

This Volume contains the following entirely new Dance Music by D'Albert.

The Sultana Valse.
St. James' Galop.
Florimelle Valse.
Erin go bragh Quadrilles. (on Moore's Melodies)
Milanese Polka.
Hero and Leander Valse.
Great Eastern Polka.
Attila Quadrille.
La Perle Neve Valse.
Madrid Quadrilles. (on Spanish airs)
Kathleen Mavourneen Valse.
Italian campaign Quadrilles. (on French airs)
Il Comare Quadrilles. (Verdi)
Bivouac Polka.
Queen of hearts Valse,
Les Soupirs Polka Mazurka.

All D'Albert's newest compositions (beautifully illustrated English editions) constantly on hand. All D'Albert's Dance music arranged as septette for small Orchestras.

WEBB & ALLEN,

1 Clinton Hall,

Astor Place, New York.

Dwight's Journal of Music.

WHOLE No. 412. BOSTON, SATURDAY, FEBRUARY 25, 1860. VOL. XVI. No. 22.

For Dwight's Journal of Music. Two Brothers.

From ELISE POLKO'S "Musikalische Märchen, Phantasien und Skizzen"; translated by FANNY MALONE RAYMOND.

To one she appears the lofty, the heavenly muse, to the other
A capable cow, that his need with butter provides."

—SCHILLER.

In one of the narrow streets of a large commercial town, lived about thirty years ago, a poor Jewess, who gained her livelihood by dealing in old clothes. She had once seen better days, and lived a happy married life; but her husband died of nervous fever, scarcely three months after she had borne him a healthy pair of twins, fine boys, of whom both parents were not a little proud. Isaac had just commenced business for himself; his undertakings had been crowned with success, and he looked, full of hope, into his children's future; then came death, putting an eternal end to his endeavors and cares; and the industrious hands, that had worked so tirelessly, lay cold and stiff on the breast of the departed. Sarah, with a bleeding heart, took both his children, went with them to the Rabbi, and begged his advice as to what she should do in her extreme necessity and abandonment. The Rabbi spoke with the elders of the congregation, and they met together, and assisted and advised so far as they could; and after many days of weeping, and nights of sleeplessness, the poor woman had it in her power, through incessant industry, to provide for her own and her children's necessities.

The brothers grew up amid wants and privations, and had reached their sixth year, when a peculiarity revealed itself in both, that drew upon them a high degree of observation, from all those with whom the children came in contact. They displayed a remarkable capacity for music, a striking attention to every tone that approached them. Jacob ran after every trumpeter, hung about all the garden concerts, and often wandered with the barrel-organ players from house to house for hours, found out very soon how to count their receipts, and sometimes collected pence for the musicians. His appearance was not prepossessing; his figure was dumpy, his carriage stooping, his walk hasty and awkward, his gestures square. His face betokened his race; in his small black eyes lay a world of energy and intelligence, and in their expression a striking coldness and cunning.

David was altogether the opposite of his brother, large for his age, tall, of a soft and timid disposition, and possessing that melancholy beauty of his people, that oriental distinction of feature, which attracts and fetters admiration so irresistibly, when it appears in a pure and perfect type. The sorrowful fire of his glance was touching, his face of a brownish hue, without color in the cheeks, his teeth extraordinarily fine, and his black hair slightly curled. People often stopped him in the street, and, looking with admiration on the poor Jewish boy, would give him some little trifle—money, flowers, or dainties, which he

always took home to his mother. Even as a child, he remarked the singing of the beetle, the chirp of the cricket, or the twitter of swallows; and later, would sit for hours beside a little waterfall that ornamented the city promenade, listening to the murmur of the falling drops. To listen to the organ tones, standing at church doors, was his highest delight, and he cared not for frost or snow, but patiently waited on the stones, while the wondrous sounds seemed to breathe towards him a holy warmth. Once, in the depths of winter, the old cathedral organist found him cowering, half frozen, beside one of the side doors; and as the child, closely pressed to answer, told the friendly musician what had attracted him to this threshold, the organist kept for him, at every service, a little concealed post near the instrument. He even invited him to his house, and when the child, trembling for joy, once found courage to go there, he played some of Bach's figures, and old chorals for him. Unfortunately this pleasure did not last long; the old man died, and his successor was less kindly inclined towards the poor Jew boy.

In summer, David accompanied his brother to those public gardens, in which bands of music played, and where people went in large numbers. Naturally enough, the children could only enjoy the music outside; but, all at once, David thought of a little plan by which he could earn something. Soon he stepped forward, the shoe-brush in his hand, towards all comers, and carefully brushed the dusty boots of old and young gentlemen; then he offered tooth-picks, (cut by himself) for sale; then neatly turned matches: sometimes simple nosegays of wood or meadow flowers, to which he succeeded in giving a certain air of elegant arrangement. He always earned a few groschens, which he took home, and, tying them up in an old handkerchief, hid them under his pillow. In all this, David was of no use. He sat quietly behind the hedge, as far as possible from the orchestra, so that the tones penetrated to him, vague and soft, and his fancy mingled the chords and melodies as his soul dreamed they should be. When he returned home, he would sing for hours to himself, brushing the old clothes that his mother had to carry out, with a sparkling face. Jacob often scolded him for being dull and awkward; David, with tearful eyes, would own that his brother was right, and then would take his place, outside the garden, with some flowers; but he would begin to tremble when the first tone reached him, he would let his fall his flowers, or shake them in the lap of the first child he saw, and creep into his corner.

"Mother, if you could only be there once, and hear what I hear!" he often said, before going to sleep, to the poor Sarah, who used to sit up, mending her children's scanty wardrobe; "you would forget all your troubles and your sad life, and be as rich and as merry as I. Come and hear it once!" "It would be a bad thing for us, if mother wanted to stand there and hear the music!" cried out Jacob unkindly. "Who would

then prepare our victuals? You, perhaps?" And David turned sadly away; but Sarah caressingly smoothed the soft hair of her darling, and said: "If your father had lived, you should have learned an instrument, and who knows, but David might have made his parents rich?"

The boys were about eleven years old, when a remarkable chance influenced their whole future destiny. A celebrated pianist, on his journey to Vienna, passed through the native city of the brothers, and proposed to give a concert there. As his fame was universal, tickets were very much sought for, although they were sold at a high price. Jacob and David stood, long before the commencement of the concert, at the entrance to the hall; the first placed himself close by the treasury, and watched and counted with astonishment the receipts of the ticket vender. "Who would think it would be brought so far?" he said half aloud to his brother. "We will ask, and perhaps they will allow us to listen behind the door," answered the other, misunderstanding Jacob's exclamation. The boys asked the porter, but the door-keeper would not allow, or even hear of such a thing. "What do you Jew boys know about music," said he roughly: "What has put it into your heads to freeze behind the door?" "Oh, I would do more than that for music!" cried David. "No—it is true; behind the door is no use," interrupted Jacob; "there I could not see him play: and I must find it out from him, I must get as rich as he is!" "Here are two tickets for the children," said an elegant, pale gentleman, who had, unobserved, heard the last part of the conversation; "and after the concert, wait for me; I wish to talk with you." The castellan bowed low. "That was himself," said he, delightedly, after a pause, to the surprised boys. "He looks just like other men," murmured Jacob. "This art cannot be magic?" David kissed the cards, and pressed them in his hands, anxiously looking round, lest any one should endeavor to tear his treasure from him. The concert commenced with Mozart's overture to Don Juan. Jacob had courageously taken a place close to the orchestra; above all, he wished to see the artist play; more he did not desire.

David had been separated from him, and sat behind a pillow at the end of the hall. As the sublime music rolled towards him, and shook the pillars like a Samson, the veil was torn from David's eyes: "that is true music," he felt and acknowledged. His trembling hands sought each other; his fragile body leaned against the pillar; so received he the greeting of Mozart's lofty genius. There are privileged souls, that can comprehend, in a moment of rapture, things, over which others brood for half a life. Such a one was David. He understood the glory of Mozart, whose name he read with difficulty on the programme, thanks to his Jewish school. "To create such wonders as he!" thought the boy, and heard not how the stranger virtuoso ran up and down the piano, flew, stormed, murmured; he heard not the applause of the multitude;

he first came to himself amid the warm waves of the flower bedecked stream that flows through Beethoven's Pastoral Symphony.

As in a dream, his brother led him away, at the close of the concert; as in a dream, he heard the question of the stranger artist: "What do you wish to become, you poor little rascals?" Then a bright enthusiasm overpowered him, he raised his wonderfully beautiful eyes to the questioner, and answered, "I will become a Mozart!" "And I will learn to play and make money like you!" cried Jacob. The rich and celebrated virtuoso laughed, and offered to bring both boys to Berlin, and to have them instructed there in music by an excellent master, at his expense, for two years. Let not any one be astonished; it was not any one that excited the artist to this; neither was it any deep interest in music; it was only a fancy. The great man wished to create interest in himself by the most piquant means, and this opportunity seemed thrown in his way. His aim was reached, and he satisfied; the romantic story went the round of the papers, accompanied by pompous additions and remarks, that secured for his magnanimity its full value. "In two years, I shall come back to Berlin," he said to the boys, "then I shall see what you have learnt, and shall take further care of the industrious one." About poor Sarah, there was no question, naturally enough. "The Jewess will be glad enough to get rid of her children; those folks will sell anything!" So it was said. Certainly the true mother did not oppose the generous artist's plan, when it was laid before her. God alone saw her tears, saw how she wrung her hands, now that she was alone; heard the cry of pain that was forced from her maternal heart. After this, she went about as usual, buying and selling old clothes; she only grew old fast, stooped more, and had always red eyes. No one asked her why, however. "In two years I shall have become a Mozart, and then I will come back for you," said David at parting; and Sarah thought of his words over and over again. Two years past away; then the letter-carrier brought a letter to the poor Jewess in her narrow, gloomy room. She tremblingly lit a lamp on account of this wonderful event, opened, and found by the uncertain, and hardly to be deciphered signature, that her darling David had written the letter. For a long time her tears prevented her reading it; at length the letters became disentangled. Sarah passed half the night in reading, and when she had finished the last line, she fell, without consciousness, with her tired hand on the hard table. Here is the letter.

"They have told me, dear mother, that I am soon to travel far away; but of my return I know nothing. Only I must comfort you about the new separation, and tell you that I have not become a Mozart, lest you fret too much about your child. If you should not hear any thing of David for a long time, do not grieve; they will soon tell you where I am gone. How many days have passed since I kissed you for the last time! How gladly would I press my cheek to your dear good face! Did you cry much about us? I have wept for you, and been very unhappy, but now all is over, and I am more happy than I can tell you. Mother, they wanted to make me learn all sorts of strange things, "if I would become a Mozart," they said I must learn the notes, study thorough bass, and go through a course; and

then they screwed my hands fast to the key board, and at first they only let me play five tones, and then eight, and so on. I was not allowed to hear music, as that only distracts the attention, my master said. He would not let me go out either; and afterwards, only now and then, for a few minutes. But don't cry about it, dear mother; a tree stood before the window of my little room, and so near, that I could take hold of its dear leaves, so I had enough of the sweet green. If I had learned better, they would have given me more freedom; but I deserved the punishment, I was so unteachable, so stupid, I could understand and remember nothing! Ah, music that is learned in this way, must be quite different from that I have always dreamed about; there must be a very different music from the learned one, or else Mozart would never have been. Is it not so, mother? Within me, it is forever singing and sounding; but so different from that outside! who can understand all these learned words! those thick and thin, small and large notes, how they troubled me! They danced up and down before like spectres, they nodded at me, they clambered up and down the lines, and threw all sorts of summersets. Sometimes I almost lost my senses with anxiety, when the grave eyes of my master watched me, and asked what all the signs and names were, and I did not know. He could not tell how mad the black things were, that he asked me about! "To punish your idleness, you shall not have any supper," so it was often said. And then, another, hunger pained me almost as much as the thought that I never, never could become a Mozart! Late in the evening was the pleasantest time for me; then I sat down to the little piano, because I know that no one would hear how I played. Whether I played, or whether a higher power moved my stiff, awkward fingers, I do not know, but the organ sounded like that in the Christian church where I used to listen; and then I felt neither pain, sorrow, hunger, or longing. But one evening, my master came home earlier than usual, and hearing me play, came up stairs, and scolded me for a foolish dreamer and jingler. The next day, he had the piano taken into his room, where only, I was allowed to play now, and not at all in the evening. I was separated from my brother at the first; he is much farther advanced than I, and learns a great deal, they say. The long weary days, the dark lonely evenings made me ill at last, good mother, and in my sickness I saw you plainly at my bedside, and you dried my forehead, and smoothed the pillow with your dear hands. And then you heard the Mozart music, that I always hear, with me! Mother, I know what harmony is, although I could not comprehend thorough bass very well; I know what real music is, and my soul will long for it, so long as I can feel. But my soul will not stay with me any more! I am going far away, to the golden source of tones. I was myself a lost tone, to which no fitting accord could be found on earth. Now you know what journey I meant, dear mother. You must permit it to me. They are all so kind to me; our protector, Mr. G., is here; I live with him, and see a garden from my windows, and not far off there is a church, from which the tones of the organ float, and talk to me like brothers. I am so happy; I feel that I shall dissolve away like a tone in the soft night air. Good night, mother; your Sabbath will come too."

DAVID.

On the edge of the letter, Jacob had written these words in a firm hand: "My brother is dead! it was the best thing for him; he was not fit for work and fatigue. When I can come to you, I do not know; but poor, I will never come. Mr. G. has obtained a place for me in the great musical academy." Ten years had passed since the arrival of the above letter in the mean room of poor Sarah, when it was reported that a distinguished young pianist, pupil of the celebrated G. was coming to F., and would probably give a concert there. Musical and other papers had already borne the name of Giacomo S. through all Germany; all were agreed as to his extraordinary mechanical dexterity, and lately, interest in the young artist had been excited to the highest degree. It was said, that at a concert, which he had given in Cracow, he had won the heart of a very rich Russian lady, and that he was now married to her. Tickets were obtained in good time, as the concert promised to be an overflowing success. One evening, an elegant travelling carriage stopped before the B. hotel, the most fashionable hotel in the town; a little gentleman stepped from it, and carefully handed out a slender lady, wrapped up in handsome furs. The rooms had been already bespoken, and also warmed and lighted for the anxiously expected Mr. Giacomo S. and his wife. Scarcely had Giacomo entered the room, when he looked at his watch, and said restlessly to the lady, "I have a visit to make in regard to the concert, my dear Trina, so you must prepare yourself to pass an hour or two alone. I will first unpack some books for you." He did so. The blonde lady stood before a large looking-glass, arranging her hair, smoothing her laces and the folds of her heavy satin dress. With an ill-humored expression, she turned her refined, cold face to her husband, and said, "But, my dear, I thought we were going to the opera; and is it not already six o'clock?" "No, you must give up the idea; I have something of more consequence to do. To-morrow we shall be surrounded by company; pray reconcile yourself to the short loneliness of this evening." Madame pouted, Monsieur wrapped himself in his cloak, (for it was winter,) and left the hotel on foot. He went through several narrow streets, with a hurried step, and came at length to the poorest street of all; it was almost dark, but he found the house he sought without any difficulty, ascended an old staircase, and knocked at a low door. A weak voice told him to enter, and Jacob stood before his mother Sarah. The poor lamp that burned in the street, threw a dim light into the room; the old Jewess sat with her back resting against the wall, motionless as a statue. "Who is there?" she asked, without stirring, or opening her eyes; the old woman had become blind through much weeping. "It is Jacob, mother!" answered the son, and kissed her thin hands with all the piety that characterizes the Jews in their personal relations with their parents. "Come here, and let me bless you," she said softly, but without joy, or even emotion. As he approached, she rose up, felt his face and his clothes, and kissed him on the forehead; but all with an utter absence of haste or feeling—as though she had caressed her son but an hour before. "You are still poor, good mother," said Jacob after a pause, during which he surveyed the chamber, and found all as he had left it, twelve years ago; the boys bed, the old clothes

that they had worn, the little bench by the stove, their seats, and the large old table. "I am now rich," he proceeded, "and you shall be rich with me!" His once hard, sharp voice sounded mild, and over his plain face glided an expression of gentle kindness, as he spoke to her. Sarah smiled a weary smile and leaned back. "What does my Jacob call rich?" she murmured, "I know only one riches, and you cannot give it to me again; you know what buried treasure I mean." "I know it, poor mother, David is dead, he could not bear anything, but I could, else I should not have become rich. You know that this fearful iron will is the inheritance of our down-trodden people; we have a will that overcomes and attains everything; he had it not, therefore he died. I wished to learn music, not because I loved it, no! but because in those days it enriches one sooner than any other art, therefore I learned it. They have trodden me under foot, tossed me about, beaten me like a dog: I would have suffered hunger and a thousand mortifications; all, all, because I *willed*. Now all is over, honor and riches are mine, and you shall be glad again, mother!" "Leave me my child, I have no desires, for me there is neither sorrow or joy again; I wait my Sabbath. But the working day has lasted longer than I hoped; I am so tired!" "Mother, come with me, I will serve and honor you, you shall live in sunshine, my wife also —" "Jehovah bless her, if she values me with the warmth of the children of our race!" "I have become a Christian, mother! thus alone could I win the respect I desired; no one can throw 'Jew-fellow' at me again!" "Be rich and honored; but leave me to die poor and despaired!" "But my wife, who gave me her hand and heart, won by my talent; she will love you, my mother." "Your mother, perhaps; the poor Jewess, never!" Jacob was silent, he thought of his aristocratic Trina with her cold eyes and proud manners; of her haughty relations; and he sighed and gnashed his teeth. "Go, my son," said the old woman, after a long silence, "let me sleep in peace! my longed for Sabbath will soon break over my weary head, and bring me joy and rest; I wait patiently!" "In three days I give my concert, the morning after I will come back to you, then you must follow me." Sarah shook her head softly, laid both hands on her son's head, murmured a blessing, and Jacob left the little room. He went to the Rabbi, told him who he was, and gave him money for his mother. He must get her handsome rooms, a soft bed, servants like those of a distinguished lady, and all by the next day. The Rabbi promised to attend to everything. With a heavy heart Jacob returned to his hotel. His young wife was gracefully stretched out in a chaise longue, turning the leaves of Heine's "Book of Songs." "Have you amused yourself, Trina?" asked her husband absently. "With this little Jew? Fi done!" answered she, throwing the book on the table with a gesture of contempt. The last place was filled, at Mr. Giacomo S.'s concert, as people anticipated; the virtuoso was received with a storm of applause, and the almost princely toilette of his young wife attracted every one's remark. He played a brilliant fantasia on themes from Meyerbeer's "Prophet." Every one held his breath, while the artist, in a magical piano, played the begging song of poor Fides. As this touching song died away, and the entranced listeners cried

"encore!" a poor hearse passed through the city, on its way to the Jewish burying ground. This also was a beggar, who was then carried to her rest; the Sabbath of the patient Sarah had dawned at last; she entered into eternal glory.

For Dwight's Journal of Music.

Remembered Music.

When by sweet chance we find a violet,
Shielded from hot June fires in some dim grot,
Cloistered and cool, with dripping rock-dews wet,—
How the fresh flower makes April of the spot,
And wafts the lovely spring time back again,
With her pale suns, her tender forest hue,
Her opal skies, her stir of silvery rain,
On the faintest breath of perfumed petals blue!

Thus, he who hears in age some gentle strain,
Though long unheard, beloved, remembered well,
Feels youthful life and love his heart and brain
Renew, and through his weary pulses swell,—
And, half forgot time's sadder, riper love,
He roams in song through Springs that are no more.

FANNY MALONE RAYMOND.

Translated for this Journal.

Mozart's Magic Flute.

BY A. OULIBICHEFF.

(Continued from page 370.)

In the first act, including the finale, we see Mozart and Schikaneder reign and abdicate by turns, as did the two kings of Sparta. After the Quintet No. 6, came the Terzet No. 7, and the Duet No. 8, to which the head of the enterprise had an exclusive and indisputable right. The Terzet begins with a share of seriousness, and ends with the meeting of Papageno and Monostatos, each of whom takes the other for the devil, with exclamations of terror. It has the merit of being very short, and therein Mozart commonly had the advantage of his colleague. As for the duet, it is written with Schikaneder's best ink, and with a pen sharpened on purpose to teach the century and after ages: "*That men, who are capable of feeling love, must always have a good heart; that it is the first duty of women to share these sweet impulses; that man and woman, woman and man border upon divinity:*"

Mann und Weib
Und Weib und Mann
Grenzen an die Gottheit an.

It will readily be seen that a text, in which such an exalted moral shines in the splendor of such exalted poetry, a duet, at once erotic and didactic, between the heroine and the buffoon of the piece, could not be left to the discretion of the musician. One must needs come to the aid of the poor ignoramus; one had, so Herr von Nissen says, to make him change his work five times, and almost to work for him. There is a pretty general tradition that Schikaneder himself furnished the motive for the duet, as well as that for the bird-catcher's song. If that was the fact, we may believe that a blind swine may sometimes find an acorn, for the duet is exactly what it should be. Pamina, one of the noble rôles in the score, and Papageno, a low comic part, mingle their voices in the praise of love. Love is the great principle of equality; it elevates the man of the people, and it causes the great to descend from the heights of their social position. These extremes approach each other morally, and therefore the music has to find a *juste milieu*, in which a maiden of high birth and high musical dignity, and the plebeian buffoon may unite; the one without

comprising her part, the other without claiming the nobility of a first lyric singer, which his Papageno nature could in no case be supposed to reach. From this point of view, supposing it properly carried out, there must have sprung a composition pleasant sounding and appreciable to every one, which should be extremely popular, but not low and common like the duet between Papageno and Papagena, who are two homogeneous natures. This problem is solved in the duet: *Bei Männern, welche Liebe fühlen*. Never did a simpler melody ravish all hearers. It still never fails to please, notwithstanding that it is so often heard in public and in private; for there is no mother of a family or grandmother in all Germany, who will not remember having sung, at first with her husband, during the honeymoon, and afterwards with the friends of the house, who happened to be endorsed with tolerable tenor voices: *Bei Männern, &c.*

I trust my readers share the interest with which I have dwelt upon this piece. But is there anything more remarkable, than to see a musician of talent, of ingrained knowledge and fiery soul, obliged to begin a work five times over, to submit like a simple scholar to corrections, which the smallest dabbler in notes would have taken as an insult; accepting the musical thoughts of Schikaneder, instead of throwing the score at his head: and why? In order not to disoblige this shameless good-for-nothing, who put his patience to such incredible proofs!

The Finale No. 9, begins with the apparition of the three boys. I say apparition, for it is one in the music; but one as serene and peaceful, as that in *Don Giovanni* was terrible. A mild solemnity, and at the same time, I might call it a smile of everlasting blessedness, pervade these transparent chords, which seem to stream forth from the mysterious temple. Involuntarily the imagination takes its flight to these magic realms, those distant unknown lands, in which nothing perishes and nothing changes; in which the stars know no rising nor setting; in which the body is nourished upon gleaming nectar, and the soul quenches its thirst from an ever flowing spring of poesy. *Zum Ziele führt Dich diese Bahn*. (This path leads thee to the goal) The wonderful coloring in this transparent harmony springs partly from the use of a means, which Mozart had already tried so successfully in the fantastic scenes in *Don Juan*, and which consists in the continuous prolongation of one note. Take away from this tone-mass the C which is held out by the flutes, clarinets and high trombones, and you will hardly recognize the piece, although both melody and harmony remain the same. Let us try to account to ourselves for this analogous process, thus employed by Mozart upon opposite occasions.

Be the character of a vision what it may, lovely or terrible, heavenly or hellish, always the imagination is inclined to conceive of the inhabitants of the other world as somehow immovable, which proves that they do not lead our organic life; or if the imagination ascribes any sort of gesture to them, this mysterious gesture always seems to express a decree of fate. Generally we believe, that their motives do not like ours depend on any act of will, but on some mood of the element, to which the spirit has lent corporeal substance, so that it may represent itself to the organ of sight. The apparition will float in

a cloud or in a bluish flame, which serves it for a moveable frame, while the features of the spirit constantly preserve an unchangeable expression and that fixed look, in which no beating of the heart betrays itself, that long look which dazzles, enchains, disorganizes the living creature and would annihilate him, either through rapture or through terror, were he to cling to it too long. This is the meaning of the note which is held out so long. But since on the other hand music has the advantage of being able to present things objectively and subjectively at the same time, that is to say, to point at the same time the object and the impressions which it makes upon the one who contemplates it, the prolonged note must sound through a harmony, which follows the fluctuations of the psychological emotion awakened by the presence of the supernatural being. If the apparition be of a terrible nature, as in *Don Juan* or the *Freischütz* (chorus at the beginning of the Wolf's Glen scene), then this emotion will be feverish, bordering on madness, accompanied by symptoms touching opposite extremes: feverish excitement and cold sweat, motionless paralysis and convulsive tremor. Then the modulation has an analogous movement, full of unrest and digression; and then the sustained note presents itself under very various allusions, most remote and unforeseen. If on the contrary the vision be of a blissful character, then the harmony must reflect that hidden, exquisite tranquility, in which the outward man seems as it were absorbed in a state of inspiration; and in such a case the sustained note must be limited to its most obvious harmonic signification. Accordingly in the *Larghetto*, of which we are speaking, we meet it only as the fifth of the tonic chord and as the ground tone of the dominant chord, with and without the seventh. How simple, and yet what a magical effect!

After the Terzet of the Genii we find still several remarkable particulars in the finale of the first act. There is a beautiful *obligato* Recitative, and beautiful answers of the invisible chorus to Tamino's questions; there is a very fine Canon in two voices, a dialogue constructed with great art and loveliness upon a given instrumental figure: *Nun stolzer Jüngling* (Now, proud youth, &c.); and the last chorus, *Presto*, a sort of hurrah! in honor of Sarastro, so that the curtain may come down lively and brilliantly. Nevertheless we may call this Finale the weakest that has flowed from Mozart's pen. The reason is, that it is nothing like a finale in the libretto. Instead of a dramatic succession of scenes, a lively, compact and progressive action, we have here nothing but little tableaux, each in its own special frame and separated from one another by change of decoration. Moreover these little tableaux are wretched to the last degree, anti-dramatic and anti-lyrical. Tamino blows upon the flute, and the beasts listen; then the bird-catcher and the princess, who have nothing to do but fly, stop to extol in thirds the advantages of a good pair of legs; *Schnelle Füße*, &c.; then the Moors, dancing to the tinkle of the bells; then Sarastro, who returns from the chase and orders that the bastinado be administered to Monostatos, while they are singing of his wisdom, of which he is just here giving such a shining proof. How could one out of all this, I ask, make such a Finale as we find in *Don Juan* and in *Così fan tutte*?

For Dwight's Journal of Music.

Letters on Musical Subjects.

II.

MRS. KEMBLE. — MENDELSSOHN'S SCOTCH SYMPHONY.

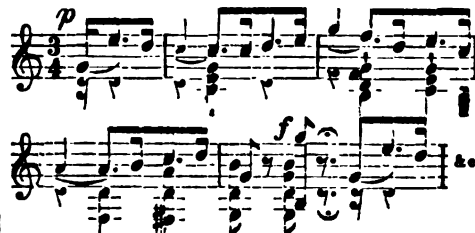
My dear friend, — I wish you had heard Mrs. Kemble read *Twelfth Night*. There is music in her voice, and her reading is a fine study for any lover and student of music. A wonderful compass of voice, tenderness and strength combined in an unusual degree, and a most artistic modulation of this beautiful organ make these readings an absolute enjoyment to any musical person, apart from the meaning of the words pronounced. It reminded me most of the melodrama, such as you remember perhaps in the last part of the *Egmont* music, where the spoken words are accompanied by the sweet and mellow chords of the orchestra. At times Mrs. Kemble's voice would actually be just on the verge between declamation and singing. But most artistic, musically considered, were her cadences. With perfect taste she made the lingering word sway to and fro on the crest of the falling and rising tone-wave, timing each falling tone most feelingly. Now drawing out the tone and rising, then shortening it and musically falling to the closing tone of the cadence, she might teach the musician true taste and that most difficult part of a melody, the cadence of feeling.

It was a musical treat to me, to hear her in the character of Viola. There is a kind of "timbre," as the French call it, in her voice, a most touching vibration, a lovely tinge of musical sweetness, which comes as near a musical expression as the spoken word is capable of doing. I confess to having received a new impression of the musical qualities of the human voice.

It is not within the scope of this letter, to speak of her rendering the comic parts of Maria and Sir Toby. Several passages in Olivia's part were very nearly read in the same touching and musical manner as that of Viola was throughout. It does not belong here to say how natural was her laugh. But after all, there was a good deal of music in that too. Much might be said in admiration of the comic expression in her voice. But this belongs to the dramatic critic and we really feel our inability to do justice to so excellent a subject were this paper and this letter devoted to dramatic art.

I know it happens to you as to all lovers of music, that sometimes snatches of melodies from the works of the great masters, whom you hold so dear, will probably come to your mind at an event or a passage in a poem analogous to the sentiment expressed by the music. I suppose it was from having heard it only last week that the beautiful harmonious close of the piece, so well rounded off by Mrs. Kemble through the omission of the last scene with Malvolio, recalled the comforting, contented intermezzo of the last movement in the Beethoven Quintour we heard last week. I write it down here, to remind you of it, and perhaps incite you to read over that beautiful composition (op. 29 in C, the second of the Quintours). It runs thus:

Andante con moto e scherzoso.



There are certain characteristic elements in the music of nations who lead a solitary life, so strongly marked that you recognize them at once again, wherever you find them. You may have heard a few Russian songs and you never mistake any Russian melody for that of another nation. The same it is

with Hungarian melodies. I forget if we ever played together the Rondo for four hands on Hungarian melodies by Schubert. But if you do not know it, play it with some one, by all means. After you know it once, you will ever again find any Hungarian melody among a thousand. The same it is with Scotch airs. Mendelssohn, who had the finest susceptibility, which frequently helped to make up for the true spark of the Promethean fire, infused into his characteristic Symphonies, the Italian and the Scotch, the character of those countries and nations, unmistakably. Any one that has seen Italy or has heard Scotch national airs and the national bagpipe, feels this at once. And as it is a part of human nature to be impressed by the surroundings of time or scenery, to depend in all one's aspirations, feelings, principles and the way of conducting life on the spirit of the age and the character of the soil on which we live, so we find the expression of these influences in all Art. It would have been impossible to a Murillo to saturate his pictures with that mellow warmth of tints, which the sunny, genial clime of Spain infuses in the complexion of her men and women, no less than in the hill-sides and plains, running over with the same rich shades of color, if he had been living in Germany for instance. Bach or Beethoven could not have written their works as they wrote them, with that fullness of sentiment in a stern, often austere, or at least energetic and strong form, if they had been living in Italy, where all is brightness, and where a laughing sky overspreads the beautiful forms of all things on earth with a resplendent, graceful mildness of bliss. Nor could Homer have written his poems with their clear forms of plastic perfection if his lot had been cast in a more northern country, under a leaden sky, with a gray sea instead of a cerulean one. Nor would Ossian's poems present forms so indistinct and nebulous if the singer or singers had enjoyed a country less overspread by mists and heaths.

Thus Mendelssohn, returning from his journey in Scotland, reproduced his impressions of country and nationality in his Symphony, just as he did in the Italian. But there is a keynote to all great works. And it seems to me interesting to find it and follow its modulations and changes as it passes through the process of idealizing in the hands of the Artist. Now, as I do not remember, if I ever mentioned to you the key note to this Scotch Symphony, I will transcribe here the first part of the air called "Young Charles," and you may find yourself, which part of the Symphony was suggested by it. Nor will you have any difficulty in at once recognizing it.

Young Charles.

Scotch.



As the next Philharmonic concert approaches, it would be a good time to look over the 7th Symphony by Beethoven again, which is to open the concert.

Cambridge, Feb. 20, 1860. G. A. SCHMITT.

P. S. Please read in the middle of the first letter the sentence, beginning: "And therefore the second movement... is... a consolation, as sweet as ever loving woman whispered" &c., instead of "sweeter than ever." S.

For Dwight's Journal of Music.

The Diarist Abroad.

VIENNA, DEC. 1859. — Saw ALFRED JARRE today. Depend upon it life goes not hardly with him. He has been giving concerts down in Trieste, and has various engagements soon in North Germany. He

will give none here, although he is to play for Vieuxtemps. It is like seeing a bit of home to look upon his well-known, kindly face, and hear him speak of old friends "over the water." He showed me some of his latest published works, which now number up to 98. Op. 96 is "*La Complainte*," 95, "*Meditation Paëstique*," full of difficulties I imagine, but worthy of him, no doubt.

Dec. 18. Helmesberger's Quartet concert. The Viennese say that this is the finest of quartets. May be, but they gave a very tedious programme, which was the cause of general dissatisfaction. A piece for four hands, by Schubert, set all the people talking long before its slow length came to an end. A Mozart Quintet restored order and good nature, as it should. I am not aware that Helmesberger pretends to be a great virtuoso, but his Quartet playing is exquisite.

Dec. 19. Vieuxtemps' Quartet Concert. Quartet in B flat: Mozart. Sonata by Schumann, pianoforte (Jaell), violin (Vieuxtemps). Double Quartet, E minor, No. 3, Spohr, in which Helmesberger played first Violin of the first Quartet. C sharp minor Quartet, Beethoven, op. 131. The Spohr piece was voted to be a violin solo, with continuous accompaniment of three stringed instruments, and an occasional ditto, by four others. I noticed what has often struck me, that in this work also, Spohr gave no pleasure save to practical musicians, and some of them confessed that the thing was tedious. What a contrast between the playing of Helmesberger and Vieuxtemps! The former gives us tones clear, sharp and distinct as if cut in crystal; the latter sweet, delicious, and flute like. Jaell with too much modesty made the pianoforte part of the Sonate rather an accompaniment, than an integral part of the whole.

I see by a late number of *Dwight's Journal* that the London *Athenæum* learns that orchestral masses are banished from the Vienna churches. Here is a list of these performed in the Court chapel for some time past. Part of them I have heard, and had no reason to complain of the want of instruments, or of most lightly cultivated boy's voices, capable of the most florid execution.

- Nov. 1. Mass No. 16, E flat: Eybler.
Graduale, No. 2, "
Offertorium, No. 8, E flat: Salleri.
2. Requiem: Alblinger.
6. Mass, No. 1, in D: Nicolai.
Graduale and Offertorium: Michael Haydn.
13. Mass: Weigl.
Graduale and Offertorium: Weigl.
15. Mass, Gradual and Offertorium: Asmayer.
20. The Nelson Mass, Gradual and Offertorium: J. Haydn.
27. Mass: Leo Hasler. (Published at Rome in 1592.)
Gradual and Offertorium: Reutter.
Dec. 4. Mass: Lotti.
Graduale: Orlando Tasso.
Offertorium: Vecchi.
8. Coronation Mass, Grad. and Offertorium: M. Haydn.
11. Mass, &c.: Asmayer.
13. " " Simon Sechter.
25. " " Asmayer.
26. " " Randhartinger.

I have also heard Beethoven's First Mass in the same place, Haydn's Grand Mass in B flat in the Carl church, both with full orchestra, and a mass by Palestrina, sung as written, without accompaniment in the Mariahilf church, where Krenn is the very accomplished music director.

Sundays there is a surplus of good music, so that one hardly knows where to go.

Jan. 10, 1860. — For divers reasons, again in Berlin for the last two weeks. The musical tide has been at a point of rest, say for four or five days — but is again in full flood. The other evening three concerts and opera.

At the new Victoria Theatre, a fairy palace, an Italian troop is giving Rossini's "*Barber*," of course for a time to good houses, but it is an exotic, which never was supported here except at an enormous cost either at the expense of the Government or of the

nobility. Am curious to see how long the excitement will last.

Jan. 12. — Where am I to get the funds to purchase a noble collection of church music, including many of the rarest works of the old Italian and German masters? The owner has refused large offers from the British Museum for a part of it. He desires to have it somewhere as a whole. Is it not possible to carry out the suggestion, that the city of Boston has done so much for a musical department to the Library, the musical public should unite and give some concerts to add to its completeness? Pray, good Messrs. Somebody, act, act, act!

A. W. T.

For Dwight's Journal of Music.

Adelina Patti.

Mr. Dwight: — Your high commendation of the performances of Miss Patti is doubtless well-founded; but, if the great purpose of the opera be the present gratification of lovers of music, they will hardly be content, I think, to sacrifice that pleasure for the purpose of discussing the possible future merits of the child prima donna. Who are the persons that will most readily repeat and repeat again your highly-wrought language? Those, it is safe to say, who have least of the delicate susceptibility and exquisite critical judgment of the Editor of the "*Journal of Music*." The "soul-haunting" qualities of Adelina Patti's voice will become a favorite phrase with those who are ravished with the triumphs of the singer before they appreciate the music of the composer.

You perceive I am in a mood to complain — and yet, my dear Sir, never more in a mood to praise. During the past month I have heard two favorite operas performed, *Sonnambula* and the "*Barber of Seville*." At the former, I must confess that the sweetness, pensiveness, and innocence of girlhood were admirably suited to Miss Patti's age and character; — here the faithfulness to nature was not the result of cultivation, but it failed not to touch the heart. Yet the singing hardly blended with the acting; in fact, in the finest airs, the heroine of the story was by a very sudden transition lost in the performer; the audience were abruptly expected to give their attention to her personal claims to admiration, and break the charm of the music and its subject. How any one who ever witnessed the exuberant joy expressed by Sontag in *AA*, *non giunge* — who was ever entranced with that delicious voice and perfect acting — can speak of Patti's cold and labored performance as worthy of any prima donna in her prime, is among those mysteries that eternity alone can unfold. She forgot her heroine; she lost all sympathy with the music of the composer illustrating a pathetic story; she was Adelina Patti practicing her imperfect embellishments.

With respect to the "*Barber of Seville*," so capably was that opera performed — in every actor, such a happy humor was blended with such a happy power, that one was completely bound by the charm of the delightful music. The only drawback was the Rosina, who seemed to me rather an obstruction than a contribution to the enjoyment of the hour. The acting required of her was not suited to her character, and her attempt to represent the light and intriguing damsel was not pleasing. Her singing was for the most part, addressed to the audience in the character of Adelina Patti, and was an interruption to the spirit of the drama; except, perhaps, in the "Singing lesson," in which the Ebo Song seemed an unhappy selection to those who had heard Jenny Lind's echo, and "Comin' thro' the Rye," a little tiresome.

These blunt remarks, Mr. Editor, are not intended to be ill-natured. May Miss Patti live to be the beauty and charm of the operatic boards; but ere that time I shall be no more, and may therefore be excused for a partiality to the interests of the present hour.

B.B.

Dorchester, February, 1860.

Musical Correspondence.

BERLIN, JAN. 20. — The Royal Opera commenced its winter season with the debut of several newly engaged good singers in Wagner's *Tannhäuser*. The new tenor, WÓWORSKI, has a fresh organ, of delicate noble culture, and better suited for the lyrical rôles of a Max, a Tamino, an Ottavio, than for the powerful exertions of the heroes of Wagner, Haverly, Meyerbeer and Verdi. Traits to be commended in the singer are distinct enunciation, fine intonation, naturalness of conception, and his striving after characteristic, clear delivery. The different registers are well blended, but the voice could not command the strength necessary for the dithyrambic *abandon* in the Minstrel's Contest. Personally, Franklin FARRIS

is splendidly fitted for the part of Venus: but her fresh voice has yet to gain in power and passionate expression. — Herr BERTZ (Wolfram) already manages his powerful voice more artistically and disturbs you less by *tremolo*. — JOHANNA WAGNER, as Elizabeth unfolded all her distinguished personal qualities, her grace of representation, her deep inwardness and *abandon*, in a life-like portrayal of character. In the duet by Tannhäuser, both singers charmed by warmth and depth of feeling.

Beethoven's *Fidelio* was brought out with a different cast. Herr KRUZGER, as Florestan, surprised us by a warmth of expression and a purity of intonation rarely found in him. The part is one of the most difficult; it contains all that heart of man can comprehend of enthusiasm, courage, truth, inwardness and self-forgetfulness; it requires a voice at once equal to the tenderest euphony and the most energetic searching accents, and a spiritual ideal tendency, which it must be confessed does not reside in Herr Krüger. The great aria, especially, demands in the Allegro greater power and compass of voice; excess of sufferings are supposed to have lent a more inspired sound to his voice; the whole vital energy blazes up once more in all-consuming. — Frau KÖSTER's Leonora is one of the most ideal portraits in representative art; she shows a much more tender womanliness than Fr. Wagner in this part; in the expression of deepest pain, as well as of the most jubilant joy, the ideal tone rings throughout.

Weber's *Oberon* always draws together a numerous public, fond of the romantic element of this favorite composer. Its performance demands so many and such powers, that it is a proof of the artistic wealth of a theatre, if it can meet its requirements. I may make distinguished mention of Meses. KÖSTER and HARTING, as well as of Herren WÓWORSKI and KRAUSE.

For the celebration of our hopelessly sick king's birthday, Gluck's *Orpheus* was performed. In Gluck's works, as in the others, the genuine spirit of the antique is embodied in sound and tone; the same simple grandeur of conception and execution, as in the images of the old poetry and sculpture; the noblest plastic moulding of characters; the mightiest energy with measured repose and transparent clearness; in short every where the expression of that classic beauty, whose essence consists in all-sided artistic limitation, in the complete interpenetration and blending of substance and form, idea and representation. Gluck acquired his ideal of beauty by immediate observation during his artistic pilgrimage of many years in Italy, the home of the beautiful, where all the best remains of Greek Art were preserved. In *Orpheus*, the first of his representation operas, he reached back to the same old material, by the shaping of which into music the learned academicians of Florence 150 years before had tried to revive the ancient drama. In Mme. WAGNER's impersonation of Orpheus purity and nobility of conception are blended with distinct individuality of expression. The whole is permeated with the warm blood of feeling, animated with the soul of genuine poetry. Frau WIPPERN was Amor. The extraordinary euphony of her voice was enchanting; yet it was in many respects plain that she was unused to singing Gluck.

Never perhaps has any opera undergone so many changes of the text as Mozart's *Cosi fan tutte*. But in spite of all the piety expended in this way, it has never had a success approaching that of Mozart's other operas. If we did not know that this work was one of his last, we might, on account of its fine, exhilarating traits, ascribe it to the time of the *Est-führung aus den Serail*. The music, to be sure, has suffered exceedingly from the indescribably insipid text; yet in spite of that it is overrich in traces of the greatest dramatic genius. In no opera has Mozart displayed such rich and original invention and execution in the ensembles, and for this reason

one is unwilling to miss this opera in the repertoire. One has only to study those splendid quintets, that sextet, those artistically ingenious finales, those wonderful airs for soprano and for tenor, and especially all those numerous pieces where the musician has transformed the merest caricatures into pieces full of truth and depth of feeling. The warm and lively reception of the opera was the more surprising, since it offers no extraneous attraction and appeals purely to the musical feeling. Frau Köster distinguished herself in her rich *floriture*. Frau BOETROCK sang and acted coldly as usual, and her impure intonation disturbed the ensemble pieces particularly. Of intellectual penetration there is nothing to be said. She presents her figure and makes at the most a couple of outward motions. Frau HERRENBURG gave the chambermaid in a smart and playful manner, with wanton humor caricaturing the costume of the time, while she sang both aries excellent well. Herr Krueger has good means for the part of Fernando; his fine aria was a success; but his acting, as compared with the gentlemanly bearing and certainty of his rival, Herr SALOMO, was awkward. Bost was a walking gentleman, but no Alfonso, — just a serviceable voice to fill up sometimes in the ensembles. The trivial chatty dialogues between the three gentlemen went together, and the choruses also were good.

THEODORE FORMES appeared again as Lohengrin and proved that his organ has in no wise suffered. Both he and Fr. Wipperf and Fr. Wagner were tumultuously applauded, and repeatedly called out for their remarkably artistic performances. The Elsa of Fr. Wipperf, particularly, was suffused with an enchanting airy tenderness.

Herr Woworski acted well as Robert the Devil; yet he was often hard and rough in action as in singing. Single chest tones very agreeable; some of the high tones unequal and not obedient to the singer. As Fernando, in *La Favorita*, his voice sounded dead and colorless; his delivery was very meagre and ineffective in the famous closing cavatina, in which Duprez and Roger have achieved such brilliant success.

For the rest it is a cause for thankful mention that the repertoire, within a few weeks, contained: the *Orpheus*, and *Armida*, of Gluck; the *Idomeneo*, *Entführung*, *Nozze di Figaro*, *Don Juan*, *Così fan tutte*, and *Zauberflöte*, of Mozart; the *Fidelio* of Beethoven; *Lohengrin*, and *Tannhäuser*, of Wagner; and *Robert*, and the *Huguenots*, of Meyerbeer. As for the *Idomeneo*, in this first classical creation of Mozart one remarked the smoothness and singleness of the old Italian manner, the dramatic truth and energy of Gluck, and Mozart's own exuberant melodic grace and inwardness, — qualities so blended into purest unison in his later style — still appearing somewhat separate. The parts of *Idomeneo* and *Idamante* are far behind those of *Electra* and *Ilia* in significance of matter as well as in richness of detail. The reason of this lay in the individuality of the singers for whom the work was written, the heavy old Raaff and the inefficient castrato dal Prato. Frau Köster (*Electra*) had a difficult part of great compass; her technical execution and dramatic shaping power stood out well in the aria of Revenge in the third act. Frau Wagner translated the rôle of *Idamante* into the dramatic. What the somewhat meagre style of the arias and recitatives denied her, she made up most eloquently by looks and gesture. Frau Herrenburg, as *Ilia*, proved again her often admired certainty and comprehension of true expression.

In Spohr's *Jessonda* Herr Betz gave Tristan for the first time. He takes his notes as yet in a too strained and unquiet manner, so that his delivery is hurried and stammering, his *crescendo* becomes a *sforzato*, and all *portamento* is lost; the expression never in extremes and is afflicted with the epidemic of the *tremolo*. Fr. Wipperf developed the sweetest euphony in the higher tones especially. But the essentially undramatic character of the music, with all its warmth

and nobleness of style, is increased by the soft, unenergetic excess of feeling which forms one of the leading traits in Spohr's artistic nature. Even the expression of joy with this composer does not get beyond a half veiled smile; grief on the contrary diffuses itself in mild melancholy instead of concentrating itself into strong passion.

Let me close with a few words about the choice and execution of the compositions for the Schiller festivals. Seeing that the relations of music to poetry are so intimate, it seems strange that musical art has made comparatively such little use of Schiller's works. How lovingly it has always cherished the creations of Goethe! Comparatively with this inexhaustible fullness the compositions to texts from Schiller, are, both in number and in quality, strikingly inferior. This must have been the excuse for turning in most cases to honest old Romberg, who used the solid "bell-metal" for pots and kettles in which to cook his plain, homely musical fare. Zelter's and Klingenberg's much cleverer compositions of the "Bell" found on the other hand, no appreciation whatever. As for the performance of Beethoven's ninth symphony in the opera house, the expectations were too great to admit of a corresponding success. The idea that it could be worthily produced with two rehearsals, was a rashness of Taubert's, especially when a portion of the chorus did not attend even those; so that we cannot wonder that violence was done to the work in many ways. *ff.*

PORT HOPE, C. W., FEB. 1860.—In your valuable paper I have frequently read reports of teachers from all parts of the United States, of their doings and successes; I would like to show those gentlemen that here in Canada, far away from the music-loving and music-making world, there also are musicians who have not forgotten good teachings and influences, and have faithfully endeavored to preserve that ardent spirit which they have brought with them from their old German home; they can feel no sympathy with, or envy that money making musician in the West, who gave such an interesting account of his week's toil in No. 403 of your Journal.

In the course of last winter I had with my pupils, a series of Chamber Concerts, of which the two programmes accompanying this may serve as a criterion. If you think well, give these lines and programmes a place in your paper.

December 17th, 1859.

Symphonie C minor, (Part I.)	..... Mendelssohn
Duet	..... Kuecken
Three Marches	..... Schumann
Duet	..... Kuecken
Two Gondola Songs	..... Mendelssohn
Duet	..... Kuecken
Symphonie, 'Hymn of Praise' (pt. 1)	..... Mendelssohn
Duet	..... Mendelssohn
Quartet (Part I.) arr. a 4 m.	..... Beethoven
Duet	..... Mendelssohn
Three Songs without words	..... Mendelssohn
Adelaide	..... Beethoven

January 31st, 1860.

Overture, Hebrides, a. 4 m.	..... Mendelssohn
Ho I love roams far away, Duett	..... Mendelssohn
Menuett from Symphonie, a. 4 m.	..... Haydn
Autumn Song, Duet	..... Mendelssohn
Adagio from 2d Symphonie, a. 4 m.	..... Beethoven
To the absent one, Song	..... Mendelssohn
She never told her love, Song	..... Haydn
Polonaise, a. 4 m.	..... Kuecken
Dedication Song	..... Rob. Franz
Song without words	..... Mendelssohn
Greeting, Duet	..... Mendelssohn
Andante from Symphonie, a. 4 m.	..... Haydn
Drift my bark, Duet	..... Kuecken
Capriccio	..... Mendelssohn
O God, thy goodness, Song	..... Beethoven

The concerts take place in the house of a very estimable and art-loving lady, who burning with a love such as one finds very rarely here, for everything that is beautiful in music, has freely offered her house and her splendid Chickering grand piano

for my purposes. In conclusion and in explanation of the one-sidedness of the programmes, I would remark, that it is almost impossible and attended with great expense to obtain good music here, so far away from any musical centre.

I am yours, &c., CHARLES FEILER.

Dwight's Journal of Music.

BOSTON, FEB. 25, 1860.

Dehn's Counterpoint.

(Continued from page 374.)

Scholz's preface, we find, worthy of being translated in full. It contains interesting remarks upon the professor's method of instruction, and tells, (what a preface always should tell,) the history of the work.

The purpose of S. W. Dehn to publish his work on Counterpoint was prevented by his sudden death.

My undertaking to arrange the present work out of his manuscripts, with my recollections of his oral instructions, is owing principally to the urgent wishes of many of his admirers, who felt painfully the loss to Art, that he had left no comprehensive essay upon a science, to which so large a part of his labors, had been devoted, I felt a strong sympathy with this feeling, and being one of his last pupils, and retaining his entire methods of instruction fresh in memory, I undertook the work encouraged by the counsel of men, whose opinions are worthy of respect—a work, which, I only hope, will be found by Dehn's pupils, to be a true transcription of his ideas. Dehn's instructions were decidedly positive. He was able to join to every lesson and rule, which he gave, so many examples from the musical classics, as to give his instructions a vivid life, which none of his many pupils can ever forget. Many no doubt will find it a fault that Dehn begins with two part counterpoint, instead of that in one part—that is with a dissertation upon melody. He however used to say with Mattheson: "Melodists are only—*jure divino*," and in fact however interesting it may be, to search out the fundamental laws of melody—still such studies and discussions have no material value in a course of instruction; for, woe to the composer in whose soul this chapter has 'not a place by nature. All our great masters have made a thorough study of Counterpoint; it is very doubtful if any one of them "was ever instructed in melody." Yet on this point Dehn never omitted making pertinent remarks upon Rhythm and Cadence, when an opportunity presented itself. To avoid wearying his pupils he from time to time interrupted the regular course of their lessons, and demanded of them free compositions based upon the principles, which they had already learned, and his sound criticisms always proved a new spur to the learner. He always hit the nail upon the head and could distinctly show, where a fault lay and how it might be corrected. So he divided the chapters upon imitation into two parts—placing the first before double Counterpoint; thus making it possible for the pupil, before gaining a knowledge of the latter form of writing, to work out independent compositions, duets and the like.

"As to the materials for my work, they were separate treatises upon simple Counterpoint, Canon and Fugue, and an extended essay upon Double Counterpoint with my examples, which I have been able to use almost word for word. This is chapter III of this book.

"My endeavor has been to reconstruct his system of instruction with the utmost possible truth, out of these, his manuscripts and my own recollections, so that the reader may in some degree feel that excitement, which we his pupils, experienced under his

oral teachings. I have aimed to make the text short and terse, and have given as an essential point—following Dehn in this—a selection of examples (mostly from Paolucci.) “For,” said Dehn, “rules are not arbitrary statutes, but the necessary laws of pleasing sounds as established by the ear; the sum of the experience, which the great masters have accumulated and handed down to us; in their works we learn the laws of the beautiful, from them are they drawn; therefore we can best study at the sources of the rules—the masterwork themselves.”

“I should be gratified to receive the criticisms of men of understanding; and in particular I pray the pupils of Dehn, who shall in any point discover a departure from the views of our instructor, or who can propose suitable improvements, amplifications or abridgements, to give me the benefit of their judgments, to be used in case of a second edition being called for.”

Passing to the work itself, after a short introduction.

Chap. I. is upon simple Counterpoint, in two, three, and four parts.

Chap. II. On Imitation (first part) containing, Canon for two voices, with analysis of a duet by Clari, a terzet by Palestrina, and one by Marcello, and a four part movement by Perti.

Chap. III. Double, triple, &c., Counterpoint.

Chap. IV. Imitation, (second part) three and four part canon.

Chap. V. Fugue, simple, double, &c.

Chap. VI. Composition in many parts.

The pieces given as examples at the end are fourteen in number, closing with one in eight parts by Palestrina, and a canon in sixteen parts for four choirs by Dehn.

The various topics are treated so clearly and tersely, and the analysis of the compositions in the supplement are so full and complete, that in so far as one can learn the proper treatment of musical themes without a teacher, we think this treatise leaves nothing to be desired. We have long wondered that Dehn's work on harmony has never been translated; we shall still more wonder if this remains in its German dress alone. We know of no better gift for the young students of music in our country than a translation of these two works would be.

A. W. T.

American Musical Fund Society.

The following constitute the Board of Government of the American Musical Fund Society, New York, for the year 1860 and 1861, viz:

President.

U. C. HILL.

1st Vice President.

H. D. BEISENHERZ.

2d Vice President.

J. P. COOKE.

Trustees.

WM. SCHARFENBERG, J. D. WALKER,

H. B. DODWORTH.

Secretary.

D. SCHAAD.

Treasurer.

C. PAZZAGLIA.

Librarian.

THOMAS GOODWIN.

Register.

HENRY TISSINGTON.

Directors who constitute the Board of Relief.

L. ERNST, C. P. GRAFULLA, D. L. DOWNING, F.

X. DILLER, W. C. WERNIG, L. STOLL,

M. A. LOEBENSTEIN.

Musical Chit-Chat.

There is a good prospect for concerts next week. The “Mendelssohn Quintette Club” are out with an excellent programme for next Tuesday evening. They promise one of Beethoven's early Quartets, op. 18, and a Quintet by Mozart. Mr. Lang, who, for the second time this season, lends his valuable assistance to the Club, will play a Sonata by Mendelssohn for Cello and Piano, with Mr. Fries, and throw in a Ballad by Chopin. Mr. Schultze will perform Leonhard's “Souvenir de Haydn,” a piece which belongs to the best class of violinists' show-pieces, being a very ingenious arrangement of that famous Austrian National Hymn: “God save our Emperor Francis.”

... The Orchestral Union announce Mendelssohn's Scotch Symphony and Ray Blas Overture among a number of other pieces of a lighter character. ... The week will conclude with Mr. Zerrahn's fourth and last Philharmonic Concert, which promises such a rich treat that no music-lover, we trust, will be able to stay away. The Orchestra give the Seventh Symphony, an Overture by Beethoven, “Die Weihe des Hauses,” never before performed in America, and another one of those highly interesting Symphonic Poems by Franz Liszt. Miss Fay will play Mendelssohn's G minor Concerto and the two movements from Chopin's E minor Concerto. The support from the public which these Concerts have received so far this season is not at all what might have reasonably been expected. It is somewhat strange that an enterprise of this kind in a music-loving city like ours, should not yield a moderate remuneration for the labor and time invested in it by the manager. Yet so it is. We think Boston should redeem its reputation at this last concert. The Quintette Club likewise complains of the apathy of the public. Verily, these are bad signs! ... The “Haymakers” are again in active rehearsal, under supervision of Gen. Edmands. The cast is to be the same as before; only Mrs. Heywood steps in for Mrs. Long. We wonder that anybody thinks this piece, which was worn threadbare last winter, worth bringing out again. ... The Orpheus Club advertise a concert at Brookline Town Hall, on Tuesday, the sixth of March.

The following is the programme of the Afternoon Concert of the “Orchestral Union” on Wednesday the 15th.

Symphony. No. 8.....	Beethoven.
Waltz. Dream on the Ocean.....	Gung'l.
Overture. Nabucco.....	Verdi.
Polka. L'Inconnue.....	Strauss.
Andante. From Symphony No. 8.....	Momart.
Eulogy of Tears. (By request.).....	Schubert.
March. Star of the North.....	Connadi.

There was no concert on the 22d. The next will be given on the 29th.

Ditson & Co., have many valuable works in press, one of which, the opera of “Martha” with vocal score, will be welcomed by its numerous admirers. It will be issued in the same style as that of the previous volumes of “Ditson & Co.'s Edition of Standard Operas,” an edition which has received merited praise from all quarters. “Martha” will be ready early the coming week.

The South Danvers Musical Association, under the direction of Mr. A. Kreissman, of Boston, recently gave a concert at the Peabody Institute in South Danvers, of which the “Wizard” says: “The Concert was a decided success. Prof. Kreissman deserves great praise for his efforts in bringing this body of singers to the high state of perfection evinced by them in their choruses, &c. We have rarely heard better voices than Messrs. Hanson's and Taggart's on the male part, and the Misses Hanson, Armstrong, Lord and Taylor on the female part. We think it is no little honor to this town that we can boast of such an organization as this. We hope they will meet with that success which they so richly deserve.”—*Salem Reg.*, Feb. 16.

PHILADELPHIA.—The English Opera Season, at the Academy of Music, opened Feb. 16. *La Son-*

nambula was played for the first time in that house, in the old English version, which used to delight the old Chestnut Street Theatre habitués of the days of the Woods. Miss Milner made an excellent *Amina*, and sang the music beautifully. The part of *Lisa*, which is a nullity in the Italian version, was cleverly filled by Miss Kemp. Mr. Bowler as *Elvino*, Mr. Cook as *Count Rodolpho*, and Mr. Boudinot as *Alessio*, were each good. The chorus was fair, and the orchestra, led by Mr. Cooper, although not large, was efficient. Altogether, the performance was a good one.

There are four compositions by Mendelssohn newly published in Germany, which are highly spoken of. They consist of two songs for soprano or tenor, and of two pieces for the piano, *Andante Cantabile* in B-flat major, and *Presto Agitato*, G minor. —*N. Y. Musical Review*.

A publisher in Winterthur, Mr. J. Reider-Biedermann, has published some of Robert Schumann's posthumous works: 1. Overture to Goethe's *Hermann and Dorothea*, op. 136; 2. Hunting-Songs; four-part songs for male voices with *ad libitum* accompaniment of four horns, op. 137; 3. Spanish Love Songs. A cycle of songs from the Spanish for one and more voices, (soprano, alto, tenor, and bass,) with piano accompaniment for four hands, op. 138; 4. *The Page and the King's Daughter*. Four ballads, by Emmanuel Geibel, for solo voices, chorus, and orchestra, op. 140; 5. Four Songs, (the last Schumann wrote,) for one voice, with piano accompaniment, op. 142.—*Ibid.*

Some one, we do not at this moment recall the author's name, writes thus truthfully of laughter and music. The justice of the comparison instituted between the two will be found substantiated by every man's experience:

“Laughter and music are alike in many points; both open the heart, wake up the affections, elevate our natures. Laughter ennobles, for it speaks forgiveness; music does the same, by the purifying influences which it exerts on the better feeling and sentiments of our being. Laughter banishes gloom, music, madness. It was the harp in the hands of the son of Jesse which exorcised the evil spirit from royalty; and the heart that can laugh outright does not harbor treasors, stratagems and spoils. Cultivate music then—put no restraint upon a joyous nature—let it grow and expand by what it feeds upon, and thus stamp the countenance with the sunshine of gladness and the heart with the impress of a diviner nature, by feeding it on that ‘concord of sweet sounds,’ which prevails in the habitations of angels.”

A writer in the “Worcester Palladium” thus deplores the present condition of musical affairs in the heart of the old Bay State, and ventures a hope for better things to come:

“So little have we this season in the shape of ‘amusements,’ that lectures and dances are the sandwiches we eat in lieu of accustomed winter fare. As one sees ‘concerts’ announced with no greater attractions than negro-minstrelsy, second-rate ballad singing, &c., it is difficult to repress a wish for the good old days of “Brinley Hall” where appeared nearly every artist of distinction that fortune led to our shores. In those days concerts were something to be enjoyed, and Worcester had no small reputation as a musical city. But innumerable lesser lights have dimmed the brilliancy of real stars, and as long as we can laugh at ‘Jim Crow,’ or melt into sentimentality over Linley's ballads, so long, it seems, we forget to wish for one healthful, inspiring gush of melody from Handel, Haydn, Mozart, or one strain of the wondrous harmonies of Beethoven. To look at the outward surface of things, one might indeed lose heart, seeing how easily mediocrity gets popularity, how rarely real excellence finds appreciation. But occasional glimpses we have of what a few faithful disciples of music are doing under shelter of ‘private rehearsals,’ held for no other purpose than study for personal benefit and enjoyment of the richest stores of musical art, encourages us to hope for better things to come.”

According to the Philadelphia *Evening Journal*, the English Opera troupe are enjoying a very successful season in that city. The *Journal* says:—

The Academy was fairly filled last night, and we do not know that we can bestow higher praise upon the performance than to say that one of most eminent professors and most critical *connoisseurs*, a German, and therefore slightly unreasonable on the subject of Carl Maria von Weber and his *Der Freischütz*, was satisfied with the performance. Shall not the rest of us, then, who do not know exactly how the opera ought to be sung, and have not a knowledge of the ideal constantly conflicting with the ideal—shall not we be thankful for what is given to us, instead of pouting because it is not more?

Mr. George W. Wilkins, connected with Ullman & Strakosch in operatic management, died on Thursday last, after a few days' illness, of congestion of the brain. Mr. Wilkins was a native of Boston, 36 years of age, and leaves a wife and four children. He was formerly in business in this city, and was afterwards attached to the New York Herald. He was well known socially throughout the Union, and his sudden decease will be deeply regretted by his large acquaintance.

WORCESTER, MASS. The Worcester Mozart Society made an excursion to Lowell, on Tuesday last, accompanied by a large number of their friends. . . . The hours flew swiftly, and the evening brought all together again at Huntington Hall, which was well filled with an appreciative and enthusiastic audience. The opening chorus sung by the Society, "Hail To Thee! let every nation," by Biery, was given with energy and spirit, in a manner highly creditable to the Society, and their leader, William Sumner, Esq., as were also the other choruses, from "Elijah," "Moses in Egypt," "Judas Maccabeus," and Handel's "Sampson." One chorus in particular, we must not omit to mention. The grand old chorus "Let every heart and voice," stirred the "musical fire" within the soul of all lovers of music. The accompaniments by Mr. Allen on the piano, with the aid of the orchestra, were finely given.—*Palladium*, Feb. 8th.

Music Abroad.

London.

SACRED HARMONIC SOCIETY.—The first performance this season of Handel's *Samson*, by the members of the Sacred Harmonic Society, was, on the whole, the most satisfactory that has taken place since Mr. Costa was appointed conductor, and, indeed, since the society was instituted. Of the oratorio itself—now happily becoming more and more familiar to the musical public, and gradually vindicating the high opinion entertained by its composer, who (perpetually, it would seem, overlooking the still more magnificent *Israel*) hesitated whether to accord his preference to *Samson* or the *Messiah*—we need say very little. That *Samson* is the most essentially dramatic of those compositions, the subjects of which Handel was enabled to gather from Sacred Writ, will be generally admitted; nor can the fact of two such vast and elaborate works as this oratorio and its immediate precursor, the great musical epic of Christianity, having been commenced and terminated within the incredibly short interval of ten weeks (from August 22, when the *Messiah* was begun, to October 12, when *Samson* was finished) be too often dwelt upon, with wonder and admiration at the genius that conceived and the art that accomplished such a herculean labor.

The additional accompaniments supplied by Mr. Costa, the claims of which to favorable consideration have been more than once discussed, would appear now to be indispensable at every performance of *Samson* by the Sacred Harmonic Society; and certainly the splendid band of instrumentalists under that gentleman's vigorous control take pains that no effect contemplated by their much respected chief shall be lost or slurred over; so that while strict Handelian may indulge in a notion that, here and there, a little too much had been added by the ready and skilful hand of a modern Italian musician to the original granite structure of an old Teutonic giant, few could have been otherwise than pleased at the perfect manner in which the interpolations, such as they are, were allowed to assert their intrinsic value on the occasion under notice. The choruses were worthy all praise, and the immense benefit derived from the private meetings of the London contingent of the Handel Commemoration Choir for practice and rehearsal again received unanimous acknowledgment.

The part of *Samson* is one of the grandest ever imagined by Handel, and at the same time one of the most arduous to the singer, whose physical force and intellectual capacity are alike severely tasked. The elder Braham could at once understand what Handel intended, and render the great composer's meaning plain to every intelligent hearer; but, since Braham, one singer alone has been found with the requisite gifts of voice, intelligence, and executive skill to give the music of *Samson* with proportionate effect. That one, it is scarcely necessary to add, is Mr. Sims Reeves, who alike in the sombre and desolate pathos of "Total eclipse," the religious and at the same time passionate fervor of "Why does the God of Israel sleep?" and the fierce impetuosity of "Go, baffled coward, go!" rises to the height of the situation, depicts every shade of sentiment and emotion, and thus thoroughly realizes the design of the composer.—*London Musical World*, Jan. 28.

Paris.

A perfect shower of *débütants* and *débütantes* seems to have fallen on the theatrical world of Paris, for every week one has to signalise the rise of some new star, or at least of nebulous appearances who hope to become stars. The week before last a Mademoiselle Battu obtained a complete success at the Italian Opera, (a success that has gone on increasing) and will shortly fill the part of *Lucia di Lammermoor*, Roger taking that of *Edgar*. The performance is fixed for February 2d, and will be preceded by the revival of *Il Matrimonio Segreto*, of Cimarosa, which has not been performed in Paris since the seasons of 1846-47. Then, on Monday week, another *débütante*, of the name of Mademoiselle Marie Brunet, made her appearance at the Grand-Opéra as Valentine, in the *Huguenots*. She is fresh from Marseilles, where she has been playing. Mademoiselle Brunet was a pupil of Madame Damoreau's, and then took lessons of Duprez. She is agreeable and modest looking, but her voice, though possessing many of the qualities necessary to a singer, is not equal to the exigencies of a part like that of Valentine. Monsieur Gueymard sang charmingly: the rest of the performance was not quite so satisfactory. A very sad event occurred in the course of the evening, and one that has been the subject of universal regret. M. Narcisse Girard (the successor of Habeneck at the Opéra, and also at the Société de Concerts) was at his post as usual, at the Opéra, conducting the orchestra, up to the third act of the *Huguenots*, when, at the end of the septuor of the Poignards, he felt himself giving way, and was obliged to resign his *bâton* to M. Millot. In the lobby he became extremely ill, and was obliged to be conveyed home. Three hours later he was dead. His affection was aneurism of the heart. The death of M. Girard is considered an irreparable loss in the musical world, and the élite of the profession were assembled at his funeral, to testify the respect they had held him in while living. The *chef-du-cabinet* of the Emperor, M. Mocquard, was also there. M. Alphonse Royer, M. Leboucq, M. Deldey, and M. Trianon pronounced funeral orations.

The Opéra-Comique goes on steadily and successfully with the *Pardon de Plœrmel*; meanwhile the rehearsals of the new work by Ambroise Thomas are being actively pursued. At the Théâtre-Lyrique, we may soon expect the *Baucis and Philemon* of M. Charles Gounod. A little work of MM. Crémieux and Caspers, *Ma Tante Dort*, has just been brought out. Mad. Ugalde sings in it. Madame Carvalho is able to take a little rest from her arduous labors for a short time, as Mlle. Marimon is performing her part of Cherubino in the *Noces de Figaro* very successfully. Two little operettas have also been brought out at the Bouffes-Parisiens, one of the *Nouveau Porcéugnac*, written by MM. Scribe and Poisson, and set to music by M. A. Hignard, has completely succeeded, as well as *Croquignolle trente sixième du nom*, written by MM. Gastineau and Deforges, and set to music by a young beginner, M. Ernest Lépine.

I hear that Giuglini is engaged at the Scala of Milan for twelve performances; he is to be paid 2,000 francs a night. He will make his first appearance in the *Favorita*. Ritter has just returned from his excursion to Marseilles, where he made a very successful stay. Jullien is still trying for a tenement large enough to contain the 500 musicians who are *en dit* to compose his orchestra, and the audience his name will draw.

The receipts of the various operas, theatres, concerts, balls, &c., arose during the month of December to the amount of 1,359,619fr. 85c.

The *Pardon de Plœrmel* meets with as great success in the other continental towns as it does here, especially at Hamburg and Dresden. Meyerbeer was staying in the latter town when it was brought out, and was present in the theatre, the public calling for him after every act. The King of Saxony sent for him to his box, and expressed the warmest admiration of his work. Madlle. Burde-Ney was the Dinorah.

The Italian papers tell us that the Duke of Satriano, ex-manager of the San Carlos, has been replaced by a very estimable and intelligent man. The accounts from Venice are not so smiling. The theatres have been shut up for the moment by orders, on account of some disturbances that arose in the San Benedetto. The Venetians, who seize every allusion that they can apply to the Austrians, began shouting out in that part of the *Barbiere* where these lines occur:—

"Maledetti, andate via
Ah! Canaglia, via di qua!"

"Fuori, i Tedeschi! fuori, fuori!" Immediately the audience were made to evacuate the theatre, which has remained closed since.—*Ibid.*

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Come from this temple forth. (Teco dall' are pronube.) From Pacini's "Saffo." 25

This is Saffo's last great lyric outburst, just before she takes the fatal leap, a composition glowing with fire and passion, with a noble melody, which rises to the highest point of dramatic excellence.

A gentleman found a rich treasure one day.

"Victorine." 25

Memory. " 25

Voice of midnight. " 25

Three more Songs from Alfred Mellon's new English opera, with which the Pyne and Harrison Opera troupe is now drawing crowded houses in London. The above are Ballads for medium voices, resembling, in style, Balfe's best known operatic essays, viz: "Then you'll remember me," "We may be happy yet," &c.

The bonny light horseman. Song and Chorus.

F. Nava. 25

Light and cheerful.

Sweet Mary Lee. Song and Chorus. Bishop. 25

Light and melodious. Highly recommended to minstrel troupes, large and small.

The Fishermen. (I pescatori.) Duet for Tenor and Bass.

Gabussi. 50

There is such a dearth of duets composed expressly for male voices, that this fine Italian duet, to which a very smooth and singable English version has been added by Mr. T. P. Barker, will prove highly acceptable to a number of amateur singers.

Love in a cottage. Song. C. Clinton. 25

Pretty and taking, with a slight touch of the humorous.

We've not a care. Opening Chorus with Solos.

T. B. Bishop. 25

Providers of Ethiopian amusements have always had great difficulty in obtaining suitable opening pieces for their concerts. The one here offered is exactly suited to the purpose, brilliant and stirring. It must wake an audience up.

Instrumental Music.

My lodging is on the cold ground. Flute and Piano.

Dresler. 25

The Ploughboy. Flute and Piano. " 25

Zitti, zitti. " " " 25

Arrangements of favorite airs for the enjoyment of amateur players. These three pieces complete two excellent series of twelve pieces by Dresler, called respectively "Recreations" and "Favorite Pieces." For the mere amateur Flute player nothing more agreeable has been written.

Como Quadrille. Four Hands. D'Albert. 50

A good, practical quadrille, strongly marked in rhythm and composed of striking melodies. Better Dance Music could not be desired.

Books.

ONE HUNDRED VOLUNTARIES, PRELUDES AND INTERLUDES. For the Organ, Harmonium, or Melodeon. By C. H. Rink. 75

The long experience of the author of this work and the valuable series of instructions given by him to the public, insure for it a hearty welcome. All organists and persons attracted to this class of music will not fail to obtain a copy.

LOUIS COENEN,
Instructor of the Violin, Piano & Harmony.
Address, 16 Hudson Street. 392-3m

J. C. D. PARKER,

Instructor of the Pianoforte, Organ and
Harmony.

3 HAYWARD PLACE.

SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.

Residence, Tremont House.
Address, until October, at Messrs. Chickering & Sons'; afterwards at other place. tf

W. S. MACKIE,
MUSIC DEALER,
ROCHESTER, N. Y.

Bermann Damm,

Residence, No. 47 Hancock Street.

ADOLPH KIELBLOCK,

Residence, 236 Tremont Street.

GEO. L. BABCOCK,

TEACHER OF THE PIANO-FORTE,
14-17 Temple Place.

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.

O. C. CLAPP & CO.

DEALERS IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas Hotel Building, 98 Spring Street, near the corner of Broadway, New York. 357

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819)
King Street, Charleston, S. C.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
619 Broadway, Albany, N. Y.

DAVID PAINE,
Teacher of Piano, Organ and Harmony,
Room, basement of First Church, Chauncy St. 3m

JOHN W. TUFTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY.
Address at residence, 19 Temple Pl., or at Ditson & Co's store

WILLIAM MCCARRELL,
MUSIC PUBLISHER AND DEALER IN
PIANOS, MELODEONS, BOUND & SHEET MUSIC,
Musical Instruments and Musical Merchandise generally.
474 JEFFERSON STREET, LOUISVILLE KY.

M. ZERDAHELYI,
THE PIANIST, respectfully announces that he is forming a
Class for Ladies, and will give instruction in the Theory of
Music, including the study of Harmony, of Forms, and the
Art of Composition. Scholars preparing for Teaching and
Playing in public, will also be received. Address at Messrs.
Chickering & Sons', or at Oliver Ditson & Co's. 394

PIANO STOOLS.
ELEGANTLY FINISHED, MANUFACTURED AND SOLD BY
WILLIAM WILLING, ERIE, PA.

FARMER'S MASS IN B FLAT. With Latin
and English Words. For four voices (Solo and Chorus)
and Organ. Price, \$1.00. Published by OLIVER DITSON &
CO., 277 Washington St., Boston.

CARL MEISEL
Begg leave to inform his friends and pupils that he is now
ready to resume his Instructions on the VIOLIN and PIANO.
Apply at his residence, 8 Hayward Place, or at any of the
music stores. 3m-393

W. D. ZOGBAUM,
Importer of Musical Instruments and Strings of all descrip-
tions. Also, keeps constantly on hand a large stock of PIANO-
FORTES of the best American manufacture; and a complete
assortment of SHEET MUSIC, both American and Foreign.
393 SAVANNAH, GA.

MRS. ROSA DE RIBAS is now prepared to resume her
Instructions on the Pianoforte and in Singing. Resi-
dence, No. 2 Dearborn Street, Roxbury. Communications
received through Messrs. Russell and Tolman, 291 Washington
Street. 392-3m



THE
BEST
PIANOS,
ARE MANUFACTURED
BY
CHICKERING & SONS,
WHO HAVE RECEIVED
88 MEDALS,
THE FIRST PREMIUMS,
Over all Competitors in the United States.
WASHINGTON STREET,
BOSTON.

JOHN CHURCH, Jr.
Music Publisher and Dealer,
Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,
And every variety of Musical Instruments and
Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders
from SEWING-MACHINE, DEALERS and TRADESMEN. A new and Com-
plete Catalogue furnished on application. The publications of
all Music Houses in the United States furnished at the lowest
prices. 374

HARPS!
J. F. BROWNE,
Manufacturer, begs to inform his friends and the profession
that he has REMOVED his

HARP WAREHOUSES
TO 709 BROADWAY, N. YORK.
Between 4th St. and Washington Place, near the N. Y. Hotel.
and solicits a continuation of the liberal patronage he has re-
ceived during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.
Strings of the best quality, and every requisite for the Harp-
J. F. Browne would call attention to his large and choice
collection of HARP MUSIC, both foreign and own publi-
cations. Just Published, "48 Studies" in four Numbers,
forming, with the "FIRST SIX WEEKS," a complete general
course of Instruction for the Harp. 371

C. BRUNO,
No. 2 Maiden Lane, New York:
IMPORTER AND MANUFACTURER OF
MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED
GUITARS, American, French, and German PIANO-FORTES.
[C] Brass Instruments, Clarinets, Flutes, &c for Bands,
made to order, and warranted. BISSON'S CELEBRATED
FLUTINAS and ACCORDEONS constantly on hand. IN-
STRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Sax-
horn, Cornet, Accordion, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis.
Orders by Mail, with the money inclosed, will be punctually
attended to. 316

"OLD FOLKS' MUSIC."
CONTINENTAL HARMONY. A collection of Ancient Mu-
sic suitable for "Old Folks' Concerts," and Social Circles, in-
cluding many pieces not in any other work, with an Appendix,
comprising several Patriotic and Home Songs. Price, 75 cents,
\$1.50 per dozen.

ANCIENT HARMONY REVIVED. A Selection of music as
originally written by Billings, Belcher, Edson, Holden, Holyoke,
Maxim, Ingalls, Goff, Kimball, Reed, Swan, Wood, West,
and others; and from several European Authors, particularly
from W. Tansur's original works. Price, 75 cts, \$6.00 per
dozen. Published by OLIVER DITSON & CO., Boston.

NEW METHOD

FOR THE

MELODEON, HARMONIUM,

AND OTHER INSTRUMENTS OF THE

ORGAN CLASS,

SELECTED MAINLY FROM

"BUNDEL'S MELODEON INSTRUCTOR."

THIS DAY PUBLISHED,

Presents the following Attractive Contents:

Description of Instruments.	Dictionary of Musical Terms.
Illustrations of Positions.	Progressive and Instructive
View of the Key-board.	Exercises.
Elements of Music.	Favorite Airs, Waltzes, Marches.

INSTRUMENTAL MUSIC.

Am I not fondly thine own.	Le Réve.
Antioch.	Life let us cherish.
Auld Lang Syne.	Love Not.
Away with Melancholy.	March from 'Il Partani.'
Bonnie Doon.	Minuet from 'Don Giovanni.'
Bonnie Boat.	Mount Vernon.
Choral.	Pensée Fugitive.
Chorus from 'Der Frieschutz.'	Romanza from 'Zampa.'
Chorus fr. 'La Dame Blanche.'	Rose of Allendale.
Exercise Melodique.	Selection fr. 'L. di Chamouni.'
Farewell Song.	Selection from 'Stradella.'
Farewell Song to Minka.	Swiss Boy.
Hours there were.	Switzer's Song of Home.
In my cottage.	Theme from 'Henri Herz.'
Katy Darling.	The Rose.
Last Rose of Summer.	What Fairy-like Music.
Le Désir.	Zerlina's Air from 'Giovanni.'

VOCAL MUSIC—SECULAR.

Bird of Beauty.	Kitty Tirrell.	Gloves.
Child's Wish.	Munson. Long weary day.	Wetmore.
Darling Nelly Gray.	Hanby. My heart is sad.	"
Dearest spot on.	Wrighton. Not for gold or precious stones.	"
Do they miss me.	Grannis. Over the summer sea.	"
Ever of thee.	Hall. Prison Song.	'Il Trovatore.'
Gentle Nettle Moore.	Putnam. Trusting in Thee.	Wrighton.
Home, peaceful.	'Trovatore.' Valley of Chamouni.	Glover.
I'm leaving thee in sorrow.	When the swallows homeward	"
In whippers soft.	'Traviata.' fly.	Abt.

VOCAL MUSIC—SACRED.

America.	"My country, 'tis of thee."	
Antioch.	"Joy to the world."	
Beautiful World.		
Calvin.	"Arise, arise, with joy survey."	Zeuher.
Eden above.	"We're bound for the land."	
Greenville.	"Gently Lord, O gently lead us."	Rossau.
Hartland.	"The Lord my Shepherd is."	
Heaven is my Home.	"I'm but a traveller."	
Homeward Bound.	"Out on an ocean."	
Joyfully, joyfully.		
Lebanon.	"I was a wandering sheep."	Zundel.
Luther's Chant.	"Great God, we sing thy mighty hand."	
Missionary Chant.	"Ye Christian heroes."	Zeuher.
Missionary Hymn.	"From Greenland's Icy Mountains."	
Old Hundred.	"Be thou, O God."	Luther.
O that beautiful world.		
Peterboro'.	"Once more my soul."	
Pleyel's Hymn.	"To thy pastures fair and large."	Pleyel.
Portuguese Hymn.	"The Lord is our Shepherd."	
Shirland.	"Behold the morning sun."	Stanley.
Will you go.	"We're travelling home."	
Ydolem.	"Let heathens to their idols."	Zeuher.

*. This work contains 88 Large Quarto
pages, elegant illustrations of the Proper Posi-
tions of Body and Hands, illustrations and
descriptions of Instruments, a copious Dictio-
nary of Musical Terms, and other matters per-
taining to the study and practice of Melodeon
Music of great value. Price ONE DOLLAR,
on receipt of which copies will be sent by mail
post-paid.

Published by Oliver Ditson & Co., Boston.

PIANOS & MELODEONS TO LET
AT VERY LOW PRICES.

\$3 TO \$12 PER QUARTER,

with no charge for rent, if purchased within one year.

Oliver Ditson & Co. 277 Washington St. Boston.

PUBLISHED THIS DAY.

FARMER'S
MASS IN B FLAT.

WITH LATIN AND ENGLISH WORDS.

— BY —
HENRY FARMER.

For Four Voices (Solo and Chorus) and Organ. Price \$1.00.

Published by Oliver Ditson & Co. . . Boston.

FOR

SCHOOLS, ACADEMIES & SEMINARIES

The Cæcilia.

A collection of Vocal Music for Seminaries, Institutes, etc. By SIGMUND LASAR, Teacher of Music at Rutgers Institute, Van Norman Institute, Ferris Institute, Institution for the Blind, Miss Haines' School, etc. With an Introduction of Progressive Lessons and Vocal Exercises, prepared expressly for the work, by Dr. LOWELL MASON. Including, also, a short Cantata for Exhibition, etc., entitled "The Distribution of Prizes,".....62 1-2 cts

The Musical Casket;

Containing gems of Vocal Music for soprano and alto voices, compiled from the works of the masters, with new arrangement and adaptation; together with a selection of Hymns, Chants, and Solfegios, and vocalizing exercises. By JONATHAN C. WOODMAN, Teacher of Music in the Parker Collegiate Institute, the Public Schools of New-York city, etc.,.....62 1-2 cts.

The Musical Album;

A Vocal Class-book for Female Seminaries, Academies, and High Schools. By GEORGE F. ROOR. The demand for new music in Female Seminaries, Academies, etc., and especially from those who have used the "Academy Vocalist," has led to the preparation a publication of this work. 62 1-2 cts

The Academy Vocalist.

A collection of Vocal Music, arranged for the use of Seminaries, High Schools, Singing Classes, etc. By GEORGE F. ROOR, Professor of Music in Abbott's Collegiate Institution, Spangler Institute, Rutgers Institute, etc. Including a complete course of Elementary Instruction, Vocal Exercises, and Solfegios. By Dr. L. MASON.....62 1-2 cts

Mason's Normal Singer.

A collection of Vocal Music for Singing Classes, Schools, and Social Circles. To which are prefixed the Elements of Music, with Practical Exercises. By Dr. LOWELL MASON. Both words and music have been selected with reference to their normal character and influence, and sense and sound have been wedded on the normal principle of mutual likeness and sympathy. The music is so arranged that it may be sung in one, two, or four parts, and adapted as well to adult or juvenile classes. 192 pages.....57 1-2 cts

Bradbury's Young Shawm.

A collection of School Music. By W. B. BRADBURY. The feature of this new book are—1st. A brief elementary course, in which tunes and songs in the body of the work are referred to instead of mere "exercises," printed in the elementary department. 2d. Musical Notation in a Nut-shell; or, Things to be Taught, furnishing to the teachers a synopsis of such subjects as he will need to introduce from lesson to lesson. 3d. A great variety of new juvenile music.....57 1-2 cts

The Song-Book of the School-Room;

Consisting of a great variety of Songs, Hymns, and Scriptural Selections, with appropriate Music. Containing, also, the Elementary Principles of Vocal Music, according to the Inductive Method. Designed to be a complete Musical Manual for Common or Grammar Schools. By Dr. LOWELL MASON and G. J. WENZ, Professors in the Boston Academy of Music.....57 1-2 cts

The Primary School Song-Book.

In two parts. The first part consisting of Songs suitable for Primary or Juvenile Singing Schools, and the second part consisting of an explanation of the Inductive or Pestalozzian method of teaching music to such schools. By Dr. LOWELL MASON and G. J. WENZ20

A copy of either of the above (except *Mason's Mammoth Exercises*), mailed to any address, within 3000 miles, postage pre-paid, for examination, on receipt of the price.

MASON BROTHERS, Publishers,

Nos. 5 and 7, Mercer St., New-York.

Also, always on hand and for sale by CROSBY, NICHOLS, LEE & CO., Boston; J. B. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia; W. B. SMITH & CO., Cincinnati; ROOT & CADY, Chicago.

Little Songs for Little Singers.

For the youngest classes, the nursery, etc. By Dr. LOWELL MASON.....20

The Flower Queen; or, the Coronation of the Rose.

A Cantata in two parts. Words by Miss FRANCES JANE CROSBY, a graduate of the New-York Institution for the Blind. Music by Geo. F. ROOR, editor of "Academy Vocalist," "The Shawm," etc. This is a sort of little opera, designed to be performed by classes of young ladies, and especially adapted for concerts, anniversaries, and other festive occasions; but requiring no scenery other than shrubbery, nor decoration except flowers.....50

Juvenile Oratorios.

The Festival of the Rose, Indian Summer, and the Children of Jerusalem; designed for Floral and other Concerts, Singing and Common Schools, etc. By J. C. JOHNSON...30

The Temple of Industry.

A Juvenile Oratorio. By J. C. JOHNSON, author of Juvenile Oratorios.....30

Manual of the Boston Academy of Music.

By Dr. LOWELL MASON, Professor in the Academy. 18mo....60

Mason's Mammoth Exercises.

A Series of Musical Diagrams for Teachers, intended to save them much of the labor of the use of the Black-board. By Dr. LOWELL MASON. An entirely new work of elephant folio size. (the page, when opened, is 25 by 40 inches,) printed from new, large type, cut and cast expressly for it. It contains a great variety of lessons, exercises, arranged with words, etc., printed in such large characters as to be easily read across the school-room. It can not be sent by mail; on this book we can not prepay freight.....\$7 50

Mason's Vocal Exercises and Solfegios.

Adapted to the wants of Private Pupils or Classes in Vocal Music. Selected from Italian, French, and German composers, and adapted to treble and tenor, or alto and bass voices. By L. MASON.....\$1 00

Marx's Musical Composition.

Translated from the German by H. S. SARONI, Esq. Corrected and enlarged edition, with a copious Appendix, by EMILUS GIRAUD, formerly of the Conservatory of Paris. This is admitted by all to be incomparably the best work on harmony ever published in any language. 8vo, cloth.....\$3 00

Woodbury's Self-Instructor in Musical Composition and thorough Base.

Consisting of copious rules and illustrations in Musical composition, with directions and examples for practice in playing the organ, Melodeon, or piano-forte, by figures, to which has been added, "Hamilton's Treatise on Fugue and Double Counterpoint," together with Schneider's celebrated work on arranging for a full Orchestral and Military Band. By I. B. WOODBURY. 12mo, cloth.....75

Saroni's Musical Grammar.

A manual of the Science of Music, adapted to the use of Seminaries and Classes.....60

POPULAR MUSIC

FOR

BANDS, ORCHESTRAS, &c.

Published by Oliver Ditson & Co.
277 Washington Street, Boston.

The National Orchestra.

A collection of Valuable Music, arranged for Small Bands and Orchestras, consisting of 1st and 2d Violins, Flute, Clarinet, Cornet, and Bass. Edited by B. A. BURDITT. 33 Numbers. Price of each, 50 cts. A list of pieces sent free.

Ditson's Brass Band Music.

For 14 instruments, viz.: (but can be used for a less number, if desirable;) 2 Eb Cornets; 3 Bb Cornets; 2 Eb Altos; 2 Eb Baritone; 1 Bb Bass Tuba, or Ophicleide; 1 Eb or F Bass Tuba; Bass Drum; Cymbals, and Side Drum. Arranged by B. A. BURDITT. Printed on Cards. 40 Nos. Price of each \$1. A list of pieces sent free.

TERPSICHOIRE.

A collection of Dancing Music, containing new and favorite Quadrilles, Polkas, Redowas, Schottisches, Waltzes, Dances, &c. For an Orchestra of from 5 to 18 pieces.

For Small Orchestra, Five Parts. 1st and 2d Violins, Clarinet, Cornet, and Bass. 60 cts.

For Full Orchestra, Eighteen Parts. 1st and 2d Violins, Viola, Violoncello, Double Bass, Flute, 1st and 2d Clarinets, 1st and 2d Cornets, 1st and 2d Horns, 1st and 2d Trombones, Bass Trombone, Ophicleide, Drum, Cymbals, Triangles, &c. \$1.

Parts will be furnished, separate, for any instrument that may be desired. Price for each extra part, 10 cts.

A complete list of pieces sent free.

The New Germania.

A collection of the most favorite Operatic Airs, Marches, Polkas, Waltzes, Quadrilles, and Melodies of the Day. Arranged in an easy and familiar style, for Four, Five, and Six Instruments. By B. A. BURDITT. Price \$1.25.

The Star Collection of Instrumental Music.

Arranged for Wind and Stringed Instruments, and for the Use of Small Bands and Orchestras. By JOHN W. MASON, author of "Complete Encyclopedia of Music." Price \$1.60.

CANTATAS,

SUITABLE FOR THE PERFORMANCES OF CHOIRS AND MUSICAL ASSOCIATIONS.

Miriam's Song of Triumph. By Schubert.	50 cts.	\$4 per doz.
Morning. (The) By Rice.	30 "	2.40 "
Praise of Friendship. By Mozart.	30 "	2.40 "
Hear my Prayer. By Mendelssohn.	30 "	2.40 "
Hymn of Praise. " "	30 "	2.40 "
The Storm King. By B. F. Baker.	25 "	2.25 "
The Burning Ship. " "	50 "	5.00 "

The attention of Choirs, Musical Societies and others is called to the above as particularly adapted to their want of popular and meritorious works for short performances.

THE

Common School Song Book;

A Collection of Favorite and Easy Songs for the use of Schools and Children at Home. To which is added a large number of Devotional Songs for Sabbath Schools. Price 25 cents.

THE CHURCH CHOIR;

COLLECTION OF SACRED MUSIC,

COMPRISING A GREAT VARIETY OF PSALM AND HYMN TUNES, ANTHEMS, AND CHANTS,

Arranged for the Organ or Piano-forte.

And adapted particularly to the worship of the Protestant Episcopal Church in the U. States.

BY JOSEPH MUENSCHER.

Price \$1.25.

PUBLISHED BY OLIVER DITSON & CO.

Harvard College

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No. 413.

BOSTON, SATURDAY, MARCH 3, 1860.

VOL. XVI. No. 23.

DWIGHT'S JOURNAL OF MUSIC,
Published every Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.
JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.
Advertisements will be inserted at the following rates.
Three Columns, (1 page), 1 insertion, \$50; One Quarter, \$200.
One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.
One-half Column, 1 insertion, \$6; 1 Quarter, \$30; 1 Year, \$125.
One-fourth Column, 1 " \$4 50; 1 Quarter, \$28; 1 Year, \$75.
One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.
Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.
Business Cards, Six lines, Nonpareil, per annum, \$20.
Teachers' Cards, Two lines, Nonpareil, per annum, \$8.
Advertisers, whose yearly bills amount to \$50 or upwards, will receive a copy of the paper free.

JOHN S. SPOONER, PRINTER, 251 WASHINGTON ST.

Advertisements.

BOSTON MUSIC HALL. CARL ZERRAHN

Will give his Fourth and Last
Grand Philharmonic Concert,
This, Saturday Evening, March 3,
ASSISTED BY
MISS MARY FAY,
Who will make her first appearance at this Concert, and by
MR. C. R. ADAMS.

PROGRAMME.

- PART I.
1. Symphony in A Major, (No. 7.) Beethoven
 2. Winter Scene. Haydn
- Mr. Adams.
3. Concerto in G Minor, for the Piano with orchestral accompaniment. Mendelssohn
- Miss Mary Fay.
- PART II.
4. Fest Klänge. F. Liszt
- (First time in America.)
5. Romances and Rondo, from the Concerto in C Minor for Piano. Chopin
- Miss Mary Fay.
6. Overture. "Die Weihe des Hauses." Beethoven
- (First time in Boston.)

Packages containing Four Tickets, which may be used at pleasure, \$8; Single Tickets \$1 each; for sale at the principal Music stores and at the door on the evening of performance.
Doors open at 6 1-2. Concert to commence at 7 1-2 o'clock.

OSCAR COON,
50 East Fifteenth Street, New York,
Composer of Music for Brass and Stringed Bands; Instruments, Strings, Paper, Music, Books, or any article of Musical Merchandise selected, and forwarded with care.
412—5m.

"AMERICAN SCHOOL INSTITUTE."
346 Broadway, New-York. 609 Chestnut St., Philadelphia.
Schools supplied with competent Teachers and Professors for any department. Special attention paid to the selection of Music Teachers. Teachers of ability can obtain position by early application. References: Dr. Lowell Mason, Prof. G. F. Root, Faculty of Rutgers and Amherst Colleges, et al.

SMITH, WOODMAN & CO.
Wanted immediately 2 competent Lady Teachers of Vocal and Instrumental Music and Ornaments, to go South. 419

INSTRUCTION IN VOCAL MUSIC.—Sig. LUIGI STEFFANONI has established himself in Boston, and will give instruction in Singing both to private pupils and classes.
Address at 47 Hancock street. 397

NEW MUSIC!

NOW READY.

ADDENDA No. 1 TO WEBB & ALLEN'S CATALOGUE.

Containing a list of all new London Publications recently imported by them, among its contents will be found

NEW PIANO-FORTE MUSIC

By Ascher, Burgmüller, Blumenthal, Brinley Richards, Pavarger, Kube, Liszt, Oesten, Osborne, Voss, &c.

OPERATIC ARRANGEMENTS, FANTASIES, &c.

By Pavarger, Calcott, P. Nova, Osborne, Rummell, &c.

STANDARD OPERAS COMPLETE,

Arranged as Piano-forte Solo.

NEW DANCE MUSIC BY D'ALBERT, &c.

Arranged for Full Orchestra or Septett.

Easy Pieces for Beginners.

NEW SONGS, DUETS, &c.

By Balfe, Cherry, Glover, Hatten, Linley Maccharen, Walter Maynard, Alfred Mellon, P. G. Reed, and all the most popular writers of the day.

All new London Publications received by W. & A. immediately on their appearance. Catalogues forwarded to any address on receipt of postage, three cents.

WEBB & ALLEN,

1 Clinton Hall,

Astor Place, New York.

Piano-fortes, Melodeons and Music Stools,
Manufactured by WILLIAM WILLING, Professor of Music, Erie, Pa.

The "Willing" Pianos have been awarded TWO FIRST PREMIUMS and ONE DIPLOMA in 1859, the year of their introduction and have all really valuable improvements, are of exquisite finish, rich, mellow, even tone, and at low prices, wholesale and retail. 412

FRANCIS G. HILL,

TEACHER OF THE PIANO-FORTE,

21 LAGRANGE PLACE.

AFTERNOON CONCERTS.

THE ORCHESTRAL UNION respectfully announce that their Sixth Series of CONCERTS will commence on WEDNESDAY AFTERNOON, October 12th, at the TREMONT TEMPLE, and continue every Wednesday until further notice.

CARL ZERRAHN, CONDUCTOR.

Packages of Six tickets \$1. To be had at the Music Stores and at the door. Single tickets 25 cents, to be had at the door only. Doors open at 2, Concerts to commence at 3 o'clock. 392

NOW READY.

THE OPERA OF MARTHA

OR, THE

FAIR AT RICHMOND.

BY F. VON FLOTOW.

WITH

Italian, German and English Words.

FORMING THE

Twelfth Volume

OF

DITSON'S EDITION

OF

STANDARD OPERAS.

Issued uniform in style with that of the previous volumes.

PRICE \$3.00.

THIS ELEGANT EDITION COMPRISES:

Opera of Martha.	Eng. Italian and German Text,	\$3 00
Opera of Norma.	English and Italian Text.	3 00
Opera of Sonnambula.	" " "	3 00
Opera of Lucrezia Borgia.	" " "	3 00
Opera of Lucia di Lammermoor.	" " "	3 00
Opera of Ernani.	" " "	3 00
Opera of Il Trovatore.	" " "	3 00
Opera of La Traviata.	" " "	3 00
Opera of Don Giovanni.	Piano Solo,	2 00
Opera of Il Trovatore.	" " "	2 00
Opera of Lucia di Lammermoor.	" " "	2 00
Opera of Lucrezia Borgia.	" " "	2 00

THESE VOLUMES

HAVE ELICITED UNIVERSAL PRAISE

FOR THEIR

CONVENIENT SIZE, DISTINCTNESS OF
TYPE, SUPERIOR TYPOGRAPHY,
CORRECTNESS OF TEXT

AND

ELEGANCE AND DURABILITY OF BINDING.

No Expense or Labor is spared to impart
to Each Volume the

Distinguishing Features above enumerated.

AND THEY ARE OFFERED TO THE PUBLIC AS AN
UNEXCEPTIONABLE EDITION

OF THE

Standard Works of the Musical World.

. Copies sent by mail on receipt of the price above specified.

Published by Oliver Ditson & Co., Boston.

THE STANDARD METHOD OF INSTRUCTION IN VOCAL MUSIC.

Bassini's Art of Singing!

AN
ANALYTICAL, PHYSIOLOGICAL AND
PRACTICAL SYSTEM FOR THE
CULTIVATION OF THE VOICE.
BY CARLO BASSINI.

EDITED BY R. STOKES WILLIS.

This work is one of the greatest excellences as a System of thorough and Scientific Instruction in the art of Vocalization. To say that as a book of this kind it has no superior, would award to it but partial justice, since the best judges of the merits of such works readily admit that it has no equal. No better testimony in support of this statement can be desired than the book itself, but as those who have not access to it may wish to know the views of those who have examined it, the following, few of many, expressions of opinions are submitted to their consideration.

In the first thirteen pages of this method is embodied more sound sense on the nature and capabilities of the human voice than can be found in half-a-dozen similar works by European masters. Those masters may have been good musicians and apt teachers, but they have failed, as a rule, to state the result of their studies, in language which the ordinary reader may understand. And so, it came to be received, that their methods and the teachers using them must effect the development of the voice by processes intuitive and imitative, rather than by a combination of these with clear appeals to the intellect. So satisfactory is Mr. Bassini's work in both of these respects that we do not hesitate to recommend it to teachers and vocalists of every grade of experience. The more advanced will find in it a confirmation of their best views of the subject, while never laborers will discover the very information which they most need, and about which the vast mass of singers are most in doubt. What can be more necessary, for example, to both teacher and pupil, than the very names and location of the vocal organs, and in what positions and states of the body they can be most favorably used? How proceed to practice effectively without intimately knowing the exact registers and scope of voices? How produce that subtle and truly electric effect upon an audience which only a nice appreciation of the clear and *sombre timbres* will secure? What can be more simple than Bassini's mode of combining the registers? and yet what thick darkness generally prevails upon this most necessary point. We welcome this as the most valuable work of its kind yet contributed to the advancement of American vocal art in its higher walks.—*Musical World, New York.*

Carlo Bassini is well known to the musical public as the leading teacher of vocal music in New York, and when it was known that he intended publishing a work upon singing, it was expected that his production would be the best upon the subject yet given to the world. So far as we have learned it has not disappointed this expectation. Admirably clear and concise, it immediately wins attention. A pupil of Zingarelli and Crescentini, he says he has applied himself to the system of Garcia, to which he adds several years' experience as a teacher as credentials in attempting a work upon the voice. The work must commend itself to teachers as a most efficient aid, and for those who have not the benefit of instruction, we believe there is no book as suitable; there can certainly be none better.—*Palladium, Worcester.*

A thorough and elaborate treatise on a subject by no means merely, or even mainly, of importance to professional singers. If such a manual could be introduced into our Theological Seminaries, and their pupils could be put through a thorough course of vocal training, such as is contemplated here, the preaching of the Gospel would forthwith assume a more natural, melodious and persuasive aspect. This work is constructed on a rigidly scientific basis, considering the mechanism of the vocal organs, the different qualities of voice, the just methods of articulation, the true process of culture, &c., &c., with a connected series of exercises advancing from the simplest methods of uniting the chest and medium registers, to the most difficult trills, &c. The suggestions on the hygiene of the voice are very important to clergymen as well as to singers.

Congregationalist, Boston.

* The Special Attention of Teachers and of all persons interested in Vocal Instruction, is respectfully solicited to this exceedingly valuable production.

Prices of Bassini's Method.

Complete,	\$4.00
Abridged,	\$3.50

Copies will be sent by mail, post-paid, on receipt of the price.

Published by Oliver Ditson & Co., Boston.

TUNEFUL HOURS:

MEDLEY GLEE BOOK

CONTAINING

Quartets, Glee and Choruses,

FOR THE USE OF

MUSICAL CONVENTIONS, ASSOCIATIONS, CHOIRS and HOME CIRCLES.

Price One Dollar.

Just Published by OLIVER DITSON & CO.

SHILLING SONG BOOK; BALLADS OF THE DAY.

A Collection of 175 of the most favorite
BALLADS OF THE DAY.

This New and Attractive Volume—an indispensable hand-book for the lovers of popular ballads—contains the words of the following favorite songs:

A dollar or two A life on the ocean wave America Annie Laurie Auld lang syne Beautiful star Beautiful Venice Beautiful world Be kind to the loved ones Bell Brandon Ben Bolt Blue bell of Scotland Bobbin' around Bonnie Dundee Bonny Eloise Bonny Jean Bowdler boy Brightest eyes Bury me not in the deep sea Call me pet names Campbells are coming Charity Cheer, boys, cheer Child's wish Columbia, gem of the ocean Come, landlady, fill Come, sit thee down Comin' thro' the rye Cottages by the sea Darling Nelly Gray Dearest Mae Dearest spot on earth is home Don't be angry, mother Do they miss me at home? Dying Californian Eden above Erin is my home Ever be happy Ever of thee Farewell is a lonely sound Female Auctioneer Few days Fine old Irish gentleman Flow gently, sweet Afton Gentle Annie Gentle Nellie Moore Good-bye Good news from home Grandmother's lesson Grave of Bonaparte Greenville Hall, Columbia! Happy are we to-night Hard times Harp that once thro' Tara's Haunted spring Hazel dell Here's a health to thee, Tom He doeth all things well Highland Mary Home again Home, sweet home! Homeward bound Home without a mother How so fair, "Martha." I cannot call her mother I'd offer thee this hand I have no mother now I'll be no submissive now I'm a pilgrim and a stranger I'm leaving thee in sorrow I'm o'er young to marry yet I'm sitting by the stile, Mary Indian's prayer Ingle side In the eye lies the heart Irish emigrant's lament I see her still in my dreams Is it any body's business It is better to laugh than to I've something sweet to tell Ivy green I wandered by the brook side I wandered on the sea-beat Jamie's on the stormy sea Jeanie with light brown hair Jock o' Hazeldean John Anderson, my Jo, John Johnny Sands Jordan is a hard road Joys that we've tasted Juncy at the gate Kathleen Mavourneen	Katy Darling Kind words can never die Kiss me quick and go Kitty Clyde Kitty Tyrrel Last greeting Let me kiss him for his mother Lilly Dale Listen to the mocking bird Little Gipsy Jane Little more cider Little white cottage Lone starry hours Long weary day Love's young dream Low-back car Maggie by my side Marellies Hyman Mary of the wild moor Massa's in the cold ground Meek and lowly Minnie Clyde Missionary chant Monkey's wedding My boat is on the shore My country, 'tis of thee My Mary Ann Nelly Bly Nelly was a lady Not for gold or precious stones Not married yet Ocean burial O, come with me in my little Oft, in the still night O, I long to lie, dear mother Old arm chair Old cabin home Old dog Tray Old folks at home Old hundred Oswald's Serenade O summer night! Our flag is there Over the river Over the summer sea O, whisper what thou feelest O, whistle and I'll come Pestal, or the die is cast Pirate's chorus, "Enchantress" Poor June Pop goes the weasel Rat-catcher's daughter Red, White, and Blue Rocked in the cradle of the Roll on, silver moon Root, hog, or die Rory O'Moore Scenes that are brightest Shells of ocean Should auld acquaintance Silver moon Sleeping, I dreamed, love Somebody's coming Some one to love Sparking Sunday night Squire Jones's daughter Star of the evening Star-spangled Banner Take me home to die The Burman tower The last rose of summer The lay of Pestal Then you'll remember me There's a sigh in the heart Thou hast learned to love 'Tis midnight hour Twinkling stars Vilkins and his Dinah Vive la Compagnie Wait for the wagon We met by chance What are the wild waves What is home without a When other friends When other lips When the swallows Where are the friends of my Why don't the men propose Widow Macree Willie's on the dark blue sea Willie we have missed you Within a mile of Edinboro' Yankee Doodle
---	---

Price only 12 cts. on receipt of which it will be sent by mail.
Published by Oliver Ditson & Co., Boston.

A COLLECTION OF

PSALM AND HYMN TUNES, CHANTS, ANTHEMS AND SENTENCES,

ORIGINAL AND REMODELLED,

FROM THE BEST STANDARD COMPOSERS

ADAPTED

For the use of the Protestant Episcopal Church in America. And for Congregations of other Denominations, as well as for Societies and Schools.

BY H. W. GREATORREX.

Price \$1.00.

Published by Oliver Ditson & Co.,

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODIOUS AND FASHIONABLE STORE AND WAREHOUSES,

No. 543 BROADWAY,

(between Spring and Prince Streets), one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner

William Hall & Son.

New-York, April 1, 1880.

J. ROBERTS,

THOROUGH AND PRACTICAL ORGAN BUILDERS,

Main Street, opposite Harrison Street,
CAMBRIDGEPORT, MASS.

Church and Parlor Organs, large or small, built in the most thorough manner, and on the latest and most approved style of the art. The Pneumatic lever (which makes a large organ as easily governed as a small one) applied to Manual, Pedal, and Composition movements, when required.

Tuning and Repairing faithfully executed.

References—A. U. HAYES, Organist Trinity Church.

308 GEO. J. WEBB, Professor of Music, Boston.

POPULAR MUSIC

BANDS, ORCHESTRAS, &c.

Published by Oliver Ditson & Co.

277 Washington Street, Boston.

The National Orchestra.

A collection of Valuable Music, arranged for Small Bands and Orchestras, consisting of 1st and 2d Violins, Flute, Clarinet, Cornet, and Bass. Edited by B. A. BURDITT. 33 Numbers. Price of each, 50 cts. A list of pieces sent free.

Ditson's Brass Band Music.

For 14 instruments, viz.: (but can be used for a less number, if desirable); 2 Eb Cornets; 3 Bb Cornets; 2 Eb Alto; 2 Bb Baritone; 1 Bb Bass Tube, or Ophicleide; 1 Eb or F Bass Tube; Bass Drum; Cymbals, and Side Drum. Arranged by B. A. BURDITT. Printed on Cards. 40 Nos. Price of each \$1. A list of pieces sent free.

TERPSICHOIRE.

A collection of Dancing Music, containing new and favorite Quadrilles, Polkas, Redovas, Schottisches, Waltzes, Rances, &c. For an Orchestra of from 5 to 16 pieces.

For Small Orchestra, Five Parts. 1st and 2d Violins, Clarinet, Cornet, and Bass. 00 cts.

For Full Orchestra, Eighteen Parts. 1st and 2d Violins, Viola, Violoncello, Double Bass, Flute, 1st and 2d Clarinets, 1st and 2d Cornets, 1st and 2d Horns, 1st and 2d Trombones, Bass Trombone, Ophicleide, Drum, Cymbals, Triangles, &c. \$1.

Parts will be furnished, separately, for any instrument that may be desired. Price for each extra part, 10 cts.

A complete list of pieces sent free.

The New Germania.

A collection of the most favorite Operatic Airs, Marches, Polkas, Waltzes, Quadrilles, and Melodies of the Day. Arranged in an easy and familiar style, for Four, Five, and Six Instruments. By B. A. BURDITT. Price \$1.25.

The Star Collection of Instrumental Music.

Arranged for Wind and Stringed Instruments, and for the Use of Small Bands and Orchestras. By JONAS W. MOORE, author of "Complete Encyclopedia of Music." Price \$1.50.

Dwight's Journal of Music.

WHOLE No. 414.

BOSTON, SATURDAY, MARCH 10, 1860.

VOL. XVI. No. 24.

For Dwight's Journal of Music.

Sunken Stars.

From ELISE POLKO'S "Musikalische Märchen, Phantasien und Skizzen;" translated by FANNY MALONE RAYMOND.

"Now all is still and darksome,
Leaf, bloom, all blown away;
The star in dust is scattered,
Long silent the swan's last lay."

—HENSEL.

There was once a wonderfully beautiful birch, that stood on an enamelled carpet of turf, and looked out boldly into the world; at the foot of the noble tree bubbled a crystal clear fountain. Now there is scarcely any more delightful sight, than a strong birch-tree, with its slender silvery trunk and bright green leaves, whose delicate cheeks zephyr kisses with so much warmth! The birch-tree is truly the poetry of the woods! The tree, however, of which I am now talking, was more than ordinarily fine, and far and wide one might seek a prouder birch or a pleasanter fountain; the spring, and all the flowers and trees in the land knew that well; but the slender tree and the fountain knew it not themselves. On the head of the birch lay an eternal spring, that murmured incessantly in its branches. Enchanting creatures floated earthwards from it, dropped into the open hearts of the flowers, and thence wandered over all lands; the trees waved their heads in delight, and even the old pines and firs, on whose brows icy winter sat enthroned, forgot their snowy locks, and dreamed their youths' summer come back again. It often seemed as though the wood, and all the life within it, must be celebrating some holy feast, so rich and solemn were the melodies that the birch-tree sang to the world. But the happiest listener of all was the fountain! Was not every tone, every harmonious sigh, yes, every breath of the beloved tree audible to her before all others? Did she not gladly mirror the form of the birch in her silvery flowing flood? And was she not a sweet echo of the tones that dropped like dew from the branches? But the brooklet sang also; charming, clear was her dainty little song; the beautiful tree rocked merrily to its sonnet. But the most ravishing thing of all was the conversation between the birch and the fountain; then the shining tree drooped his head lower and lower; it seemed as though the spring must be his only confidant, and the golden light of his leaves fell like sparks in the crystal; the fountain gushed forth and wove harp-like chords in the birch-song, so that one scarcely knew whether the enchanted beings floated up or down, whether the brook or the birch-tree sounded. They were continually surrounded by birds, butterflies and insects, that came from near and far to listen. It then would not unfrequently happen, that a thick bumble bee, in accordance with his natural grumbling humor, would put on a reproving frown, and murmur: "It would sound far better, if the brook bubbled in E, instead of C minor; and a slower movement would do no harm"—and so on: or a peevish, envious wood-pecker, proud of his grumbling profession, would determine that the birch

sang far too often, that its voice was no longer so strong as it had been," &c.

However, the grateful chorus of joy from countless other listeners drowned all such ill-natured grumbling and croaking. So they lived, so they loved, so they sang day after day; neither could live without the other, and the life of both was, although seemingly apart, but one harmonic whole. Even in their dreams they whispered to each other. And the spring told all the flowers about the wonderful tree; and then one would think that the tree itself sang, so noble and true was the brook's story. And the flowers looked admiringly into its clear depths, and bowed their heads, when it overflowed; but the rose of love was the most busy flower of all; and at last she fell right into the heart of the fountain, that now swelled forth brighter than ever, shimmering with a rosy glow.

The angels who wander in the garden of Paradise saw the sport of the tree and the water, and were never tired of watching how the brook and the birch tree loved one another. "Ah, if we but had them both in our heavenly garden here!" said they to one another, and smiled so wishfully down, that the flowery eyes of the earth must weep to see it. And the dear God heard the wishes of the angels of light, and said to the sun-month: "Glowing one, kiss the clear brook away with thy softest kisses, so that it may flow yet clearer in our heavenly fields! Instead of earthly flowers, the golden haired angels shall bend over it." "And the noble tree?" asked the angels. "It shall follow its beautiful sister soul," said the dear God. "These two are eternally one."

And the sun-month kissed the clear, gushing fountain, so full of life, just when she was talking of the singing tree to a circle of listening flowers. The brooklet was drained up by the burning touch of that fiery kiss; over her grave drooped the unwithering rose of love.

And the beautiful tree?

When the mouth of his loving, sisterly companion became silent, when her clear eye closed, when her soul, that spotless mirror of the tree, had passed away; then his boughs drooped, seeking the ground; the shining gold of the luxuriant leaves rained down in dew-pearls. Its fresh green paled away; slowly all joy left it, then beauty, then strength, and at last, life. The proud, sunny tree died also.

I wish I had been only telling you a fable; but the lovely couple, birch-tree and fountain, really lived on earth, and clothed in the human form. The spring-fresh, blessed tree, with whose sweet songs the poetry of the wood of song was silenced, we named FELIX MENDELSSOHN; and the wonderful brooklet was a noble woman, whose brow was crowned with the shining diadem of Art; a loving wife, a tender mother, the glorious sister soul and most intimate friend of the early departed:—FANNY HENSEL.*

*Wife of the artist Hensel. It is said that an extra-

ordinary affection, and a sort of magnetic rapport, existed between Mendelssohn and his sister; they were always sick or well at the same time. At the time of her death, (which shortly preceded her own,) he cried out that a nerve in his brain had snapped, and he was never again himself. Fanny Hensel possessed no common creative musical powers; and some of the songs published under her brother's name, were, it is said, composed by her.

NOTE BY THE TRANSLATOR.

Translated for this Journal.

Mozart's Magic Flute.

BY A. OULIBICHEFF.

(Continued from page 380.)

The second act begins with a march of priests, which Mozart has borrowed from his *Idomeneo*, a buried treasure, out of which he allowed himself to take now and then a few gold pieces and put them in circulation. If these self-plagiarisms needed any other excuse, we should say that the composer, in thus recurring to his own thoughts, never failed to enrich them as to substance and perfect them as to form. If one compares the two marches, he will find how far that in the *Zauberflöte* excels its pattern, as well in essential design as in wealth of instrumentation, and through the majesty of its exalted priestly character. The first version is a sketch, the other a finished painting by a master hand.

The priests' march is followed by an invocation, just as in *Idomeneo*; only this time instead of finding a new borrowing, we must notice a very remarkable contrast. While the appeal to Neptune reminded us of the images of heathen worship; while that was ornate in the orchestral working and flowery in its style; here, on the other hand, the prayer to Osiris and Isis, in its sublime simplicity, approaches the Christian *chorale*, while at the same time the broad periods and the melodic flow, which one likes in an opera aria, are preserved. It is the harmony, particularly in the chorus in the middle and at the end of this divine song, that lends it its strongly pronounced taste of church music. The accompaniment is attached to the melodic design only in broad and full chords, and with the largest kind of effect. You hear no violins, no flutes; but violas, a violoncello, bassoons and trombones, in serious and mighty harmony, through which the voice of the high priest, like a great cloud of incense, ascends alone to heaven. It resounds (that is, it always ought to resound) like those mighty voices, which rival the power of the Organ, shaking the vaults of old cathedrals, and so finding a deep echo in the souls of the believers. The musical rôle of Sarastro maintains itself unchangeably at this height.

We pass over the Duet, No. 12 (two priests), and the Quintet, No. 13 (the three ladies, Tamino and Papageno), which are composed to words which are hardly composable, to say one word about No. 14. This is the arietta of the Moor, who wants to give a kiss to the sleeping Pamina; an arietta which belonged unquestionably purely

to the domain of Schikaneder. Its melody is insignificant and common, yet the musician understood how, with the aid of instrumentation, to make it rather original. The violins, which move in the octave above with the voice, the passages of the first flute, which seem to announce some sort of a show, as the exhibition of a tame bear, for example, the multitude of phrases in semiquavers executed by the orchestra *unisono*, the whole accompaniment, so wholly unusual in form, give to the piece a character of rollicking and block-head merriment, perfectly in harmony with the brutal purposes and black face of Monostatos.

From this point onward the great beauties of the second act crowd one upon another and fill it out to the very end, with the exception of a few light interruptions occasioned partly by the checkered, heterogeneous medley of the scenes which intermingle the sublime and common in the drama, and partly by the fundamental condition in the contract into which the musician had entered with the composer. The Queen of Night, whose part Mozart had adapted to the extraordinary vocal means of his sister-in-law, Hofer, had already announced itself in the first act by a desperate bravura aria. But the second aria: *Der Hölle Rache* (The vengeance of Hell), to which we now come, is quite a different thing. It allows the singer no middle way, if she would sing this frightful piece as it is written. Either she mounts to the stars, if her high F is pure enough to take her there; or, if she cannot reach it, there is nothing left for her but to hide the shame and mortification of her failure through the trap-door, which the poet, in anticipation of the sad catastrophe, has opened for her. Transposition affords an easy and customary means for avoiding this danger, and preserving to the work the only piece of strong and lasting passion found in it. There is nothing finer than the declamatory portion of this aria and the sentence of recitative which terminates it. For us, though, it has the great disadvantage of being too much overlaid with *staccato* passages, to which at this day we are not partial, and for good reasons; but this may be easily remedied by changing the pointed quavers into tied semiquavers on the same melodic figure, and gaining capital roulades by the means.

Immediately after this enraged cry of vengeance, Schikaneder, great moralist as he was, gives us an antidote against the blood-thirsty words, which the Queen of Night has just thundered out; a text full of human love, a bit of preaching, in which revenge is condemned and men are exhorted to love one another like brothers. The voice, which had invoked Isis and Osiris, now also calls to mind their heavenly doctrines: *In diesen heiligen Hallen kennt man die Rache nicht* (Within these sacred halls vengeance is unknown). Larghetto, E major. Sarastro strives passionately for the welfare of humanity, as the Queen of Night does for revenge; and so he makes the hearer feel what the poet has put into his mouth as a mere moral commonplace. Hence the deep charm and the indestructible power of this air, which breathes the most loving tenderness, the most impressive unction, and which, when worthily delivered, is far more certain to draw tears, than many a piece in which the artistic means of pathos are pushed to the extreme limit. But Mozart has employed here only very simple means; a song of twenty-five measures, which adheres strictly to its key, with-

out any sort of modulation; abstemiously chosen orchestral figures; for ornament an imitative movement, *motu contrario*, and the repetition of a vocal period by the flute, while the voice descends into the low tones, which have before served as a bass to this very period: such are the elements of a composition, whose power I have declared indestructible. In what proofs has it not already stood the test?

For nearly half a century all the singers endowed with a deep voice have chewed upon this air again, wherever there has been an orchestra, a piano or a guitar, and even without these. Nor must it be forgotten, that nearly all have caricatured it, partly from want of school, and partly because bass voices, when they have the compass to sing Sarastro and other parts of this kind, very frequently want power or beauty in the low fifth from D to A; and thus it often happens, that the orchestra must make good the tones wanting in the voice.

No. 17. Terzet. The flute and magic bells, which no doubt had been confiscated as suspicious goods at Sarastro's custom house, are restored to their possessors by the Genii, who also bid them to partake of a collation. For the weary travelers this situation is of course a decidedly fine one; but far less so for the composer. In the prosaic capacity of stewards and butlers, the Genii can no longer show the character which distinguished them upon their first appearance. In this Trio, Mozart, for want of something better, had recourse to musical painting. He remembered that the Genii had wings and he let these wings be heard in the orchestra, in little reiterated strokes, which play so lively and briskly, that you seem to hear the buzz and hum of insects on their restless flight. This form of accompaniment keeps on during the pauses of the voices to the end, and is of enchanting grace.

Pamina has been so badly treated in the first act (by the composer of the words), that Mozart must have seized with eagerness an opportunity to avenge the wrong done to this interesting person. The text of No. 18 was very favorable to his purpose. It is one of the happiest ideas in the libretto, where what is good occurs only accidentally. Pamina resolves to put an end to an existence, which love has but just called into life; in her view there is no place of refuge left for her except the grave. Dramatically viewed, no doubt it is very absurd in this young maiden to wax so desperate for nothing; but who of us has not at some time, in the sincerity of terrible conviction, said to himself: "Yes, all is over, all is lost, forever lost, and ah! life is so long! What shall I do with it?" And for what reason have we addressed this mournful monologue to ourselves? Because of the failure of an expected meeting perhaps, or any trivial disappointment. In just this case does this young maiden find herself, and for this reason naturally her aria moves in the most plaintive, melancholy elegiac chords. *Ja, ich fühls, es ist verschwunden* (Yes, I feel that it has vanished!): Andante, G minor, 6—8. This air or Cavatina has an expression drawn by the musician out of the inmost depths of his soul; and for this reason it will always penetrate to the soul of the listener, so long as loving and waiting shall be the lot of humanity. By its ending in the vocal part and by the simplicity of its accompaniment, the piece approaches somewhat the character of a romanza. The instrumental melo-

dy is heard in it only from time to time, and as it were like a fleeting echo of the voice. But let not this deceive us; this seeming simplicity conceals harmonic treasures. Mark how the most downright dissonances marry themselves with the tenderest accords in the fifth and sixth measures, where the chord of the *major seventh* alternates so exquisitely with the chord of the *superfluous sixth*. In another place the dry harmony of the *minor ninth* shows itself on two different tones, with all their intervals and with a wonderful effect. There is one place particularly, a harmonic *illusion*, with which we can compare nothing in its kind. It is a perfect cadence, which occurs in the voice part, measure 33, but which the composer has avoided, by making the ground-bass ascend a fifth instead of a fourth. Must one not be a Mozart thus to interrupt the modulation and lead it back in this way to the tonic, upon which the song dissolves in tears! And what a stroke of genius is shown in the *ritornel* at the end, that chromatic bass, which flows away so gracefully amid the sobbing syncopations of the flute and violins! Beauty of style and depth of expression in a piece of this description could not be carried farther.

(To be Continued.)

To the Muse.

FROM THE ATLANTIC MONTHLY.

Whither? albeit I follow fast,
In all life's circuit I but find
Not where thou art, but where thou wast,
Fleet Beckoner, more shy than wind!
I haunt the pine-dark solitudes,
With soft, brown silence carpeted,
And think to snare thee in the woods:
Peace I o'ertake, but thou art fled!
I find the rock where thou didst rest,
The moss thy skimming foot hath prest;
All Nature with thy pasting thrills,
Like branches after birds new-flown:
Thy passage hilly and hollow fills
With hints of virtue not their own;
In dimples still the water slips
Where thou hast dipped thy finger-tips;
Just, just beyond, forever burn
Gleams of a grace without return;
Upon thy shade I plant my foot,
And through my frame strange raptures shoot;
All of thee but thyself I grasp;
I seem to fold thy luring shape,
And vague air to my bosom clasp,
Thou liest, perpetual Escape!

One mask and then another drops,
And thou art secret as before.
Sometimes with flooded ear I list
And hear thee, wondrous organist,
Through mighty continental steps
A thunder of strange music pour;—
Through pipes of earth and air and stone
Thy inspiration deep is blown;
Through mountains, forests, open downs,
Lakes, railroads, prairies, states, and towns,
Thy gathering fugue goes rolling on,
From Maine to utmost Oregon;
The factory wheels a rhythmus hum;
From brawling parties concord come;—
All this I hear, or seem to hear;
But when, enchanted, I draw near
To fix in notes the various theme,
Life seems a whiff of kitchen-steam,
History a Swiss street-singer's thrum,
And I, that would have fashioned words
To mate that music's rich accords,
By rash approaches startle thee,
Thou mutablist Perversity!
The world drones on its old rum-rum,
But thou hast slipped from it and me,
And all thine organ-pipes left dumb.

Not wearied yet, I still must seek,
And hope for luck next day, next week.
I go to see the great man ride,
Ship-like, the swelling human tide
That floods to bear him into port,

Trophied from senate-hall or court:
Thy magnetism, I feel it there,
Thy rhythmic presence fleet and rare,
Making the mob a moment fine
With glimpses of their own Divine,
As in their demigod they see
Their swart ideal soaring free;
'Tis thou that bear'st the fire about,
Which, like the springing of a mine,
Sends up to heaven the street-long shout:
Full well I know that thou wast here;
That was thy breath that thrilled mine ear;
But vainly, in the stress and whirl,
I dive for thee, the moment's pearl.

Through every shape thou well canst run,
Proteus, 'twixt rise and set of sun,
Well pleased with logger-camps in Maine
As where Milan's pale Duomo lies
A stranded glacier on the plain,
Its peaks and pinnacles of ice
Melted in many a quaint device,
And sees, across the city's din,
After its silent Alpine kin;
I track thee over carpets deep
To Wealth and Beauty's inmost keep;
Across the sand of bar-room floors,
'Mid the stale reek of boozing bores;
Where drowns the hayfield's fragrant heats,
Or the fall-heart of Autumn beats;
I dog thee through the market's throngs,
To where the sea with myriad tongues
Laps the green fringes of the pier,
And the tall ships that eastward steer
Curtsy their farewells to the town,
O'er the curved distance lessening down;—
I follow all where for thy sake,—
Touch thy robe's hem, but ne'er o'take,—
Find where, scarce yet unmoving, lies,
Warm from thy limbs, their last disguise,—
But thou another mask hast donned,
And lovest still, just, just, beyond!

But here a voice, I know not whence,
Thrills clearly through mine inward sense,
Saying, "See where she sits at home,
While thou in search of her dost roam!
All summer long her ancient wheel
Whirls humming by the open door,
Or, when the hickory's social zeal
Sets the wide chimney in a roar,
Close-nestled by the tinkling hearth,
It modulates the household mirth
With that sweet, serious undertone
Of Duty, music all her own;
Still, as of old, she sits and spins
Our hopes, our sorrows, and our sins;
With equal care she twines the fates
Of cottages and mighty states;
She spins the earth, the air, the sea,
The maiden's unschooled fancy free,
The boy's first love, the man's first grief,
The budding and the fall of the leaf;
The piping west-wind's snowy care
For her their cloudy fleeces spare,
Or from the thorns of evil times
She can glean wool to twist her rhymes;
Morning and noon and eve supply
To her their fairest tints for dye,
But ever through her twirling thread
There spins one strand of warmest red,
Tinged from the homestead's genial heart,
The stamp and warrant of her art;
With this Time's rickle she outwears,
And blunts the Sisters' baffled shears.

"Harass her not; thy beat and stir
The greater coyness breed in her;
Yet thou mayest find, ere Age's frost,
Thy long apprenticeship not lost,
Learning at last that Stygian Fate
Supplies for him that knows to wait.
The Muse is womanish, nor deigns
Her love to him who pules and plains;
With proud, averted face she stands
To him who woos with empty hands.
Make thyself free of manhood's gild;
Pull down thy barns and greater build;
The wood, the mountain, and the plain
Wave breast-deep with the poet's grain;
Pluck thou the sunset's fruit of gold;
Glean from the heavens and ocean old;
From fireside lone and trampling street
Let thy life garner dally wheat;
The epic of a man rehearse,
Be something better than thy verse,
Make thyself rich, and then the Muse

Shall court thy precious interviews,
Shall take thy head upon her knee,
And such enchantment ill to thee,
That thou shalt hear the lifeblood flow
From farthest stars to grass-blades low,
And find the Listener's science still
Transcends the Singer's deepest skill!"

(Translated for Dwight's Journal of Music from the "Deutsche Vierteljahrs-Schrift.")

On Music and its Position in Popular Life.

(Continued from page 387.)

In addition to his lofty spiritual music, J. S. Bach has, with singular dignity and variety of style, applied the French dance to his English and French *Suites*, and adapted it in his *Sonatas*; to the violin alone, as well as to the violin with piano accompaniment. As rivals of the Bach master-pieces, we may name the Hungarian and Wallachian Dances and popular Songs, which are remarkable for similar vigor, and a wealth in figure and rhythm, as well as for *tact* and movement; these came into vogue during the last few years by the frequent public representations of the "Locz Capelle," under Kalozdy; an evidence of the universality of the genuine musical nature and of its spontaneity among all peoples.

How much joy and sorrow, passion and catastrophe, how many recollections in the every day life of the people are associated with the dance and go hand in hand with it, we all well know, and its cheerful echoes are ever cast back upon us from the young hearts of every nation. But we are loath to leave the people, and feel disposed to penetrate still further in among them and trace that fertile province of music, the *songs of the people*.

Popular song is such an evident ebullition of the popular heart, it gives such forcible utterance to the most expressive language of every individual people, that it excels all word-language in distinctness, articulation and character.

But popular song is as much varied in its characteristics as language itself. The student of musical philosophy will soon discover the contrasts between the Russian, Polish, Swedish, Irish, Scottish, French, Spanish, Wallachian people's songs. The most marked of the Italian songs are probably the Neapolitan and Calabrian people's songs, and among these is found the well known *Tarantella*:—but in Italy music in general, and above all opera music, is so indigenous, that people's music is not especially an object of attraction. In Germany the song is so purely at home, that it may be called the property of the German people; it has, at the same time, attained such a high point of cultivation, and has so enlarged its compass and richness, both in melody and expression, that it may truly be said to have reached every chord of the human heart. In the meantime the modern popular song, owing to the general prevalence of musical culture, is not so characteristic as among other peoples; a cause for that may be sought in the fact that modern German music is passing through its epoch of fermentation, which is unfavorable to the existence of the people's song. The people's songs have often been introduced into the great works of art, and by the German masters, such as Beethoven, Weber, Ries, Spohr. But successful imitations of the people's song are also found among new composers, such as Julius Otto and Johannes Hager, of Vienna. Most of the people's songs, particularly those of the North, are found in minor keys; plaintive and touching, they are expressive of a longing for a better existence, but, at the same time, are descriptive of grateful joy for the beauty of the surrounding world.

Among modern composers, Beethoven, Carl Maria von Weber, Klein, Reissiger, Curschmann, Mendelssohn and, above all others, the swan of Vienna, Franz Schubert, have distinguished themselves in the various departments of German song.

The richness which surrounds and wells forth from

the songs of Schubert is wonderful; the collections known as the "Winterreise" and the "Schwanengesang," are but single numbers among the mass of nearly one hundred and fifty similar productions. In song, Franz Schubert's success has been of the highest and best character. But in the more humble walks of popular life we find a mass of people's songs, which, for the most part, are the echo of the German soul. Fink has given us a large compilation. At labor, in their wanderings, in a distant land, in the joyous circle, the people's song affords to untold human beings the consciousness that they belong to and form a part of the great whole of the people.

Among every nation there is always at work an effort to place before the mind, in engaging modes of representation, the deeds of the past. In word-language Art is always tending from Epos to perfected tragedy and comedy, and a similar transition is discoverable in Music, when we trace representation in its progress from church music and oratorio to the present opera; but its improvement in this species of description lies more in its vividness and its passion, and its use of palpable forms which may be termed external. If the opera, as a well known modern poet has advanced, were a mere combination of sense and nonsense, or if the relation of the text to the music were merely accidental, and possessed no inner necessity, then the opera, certainly, would prove a deplorable product.

But it is not so. The opera has furnished us, by a full realization of actions, the most complete, the utmost attainable results to be found in all dramatic representation. It is natural to suppose that the language of words and that of tone, when judiciously associated, should add to each other's effect, for we have evidences of it in many a simple song. Music possesses this great advantage that, by means of its accords, its harmonies, and even with a single one, it can fill some leading word-thought with manifold incidental conceptions or a series of congenial emotions, for whose expression many words would be requisite. We are not now referring to tone-painting, which aims chiefly at an imitation of external and audible action or situation in the text, as for example the clacking of the mill, the tread of horses, the voices of animals; tone-painting possesses value, only when it expresses musical thoughts which awaken the recollection of preceding natural sounds in the text, and then spiritualize them. In the opera, suitable music imparts a certain ground character to the text, and leaves upon the whole an impress of unity; it gives life to the expression of feeling and passion in the text, invests the chorus with an unattainable power, dignity and beauty, and, in recitative, displays the innate connexion and affinity of the two languages, that of words and of tone.

In the light, pleasing and happy treatment of the recitative, the Italian finds no rival; but in a noble and overpowering style, allied in its effects to the Greek tragedy, we find the immortal Gluck in his world-renowned operas filling the recitative with vigor, truth and beauty. The operas of Gluck, particularly the two *Iphigenias*, *Alceste* and *Armida*, the remarkable creations of Mozart in this department of tone, and the intellectual tone-fictions of Carl Maria von Weber, may be ranked not only among the treasures of the German people, but of the whole world. The influences such works exert upon a healthy humanity is manifest at all times and places, and the musical language of a Weber and a Mozart is now spoken throughout the limits of civilization.

The modern Italian school, however, is not without importance; Rossini's musical wealth is well known, and, in this regard, he is the greatest musical genius the world has ever known. But his vast creative power has usually carried him too hastily across the limits that define a proper depth of treatment. That he is capable of performing any thing, we have ample evidence in his "Tell," which is the noblest

and most perfect work in this department, the great opera age has yet seen. With due reverence to our Schiller be it said, that what Rossini has expressed in the scene of the apple, was not attainable by the poet's words;—it furnishes a model of force and versatility in the expression of the language of tone. While Tell, in all his noble dignity, faces the tyrant, and gives vent to the struggling emotions of a father's heart, two violins playing the same notes accompany his dejected song, while his breast is torn by contending thoughts:—the whole gives a magical revelation of the inner scenes of a father's heart, and while the spectator listens with astonishment, the running notes of the C major scale announce the final flight of the arrow.

The impressions left by the scene on the Rütli are also of the most striking nature: here the gay Italian, at other times, almost arrogant in his music, discovers the heroism of passion in an insulted people. The more recent Italian tone-poets have given us rather diluted performances, yet the searching tenderness of Bellini, and the lively power of representation found in Donizetti, together with the musical richness of both, are not to be too lightly valued. Bellini's melodies, beautiful in their simplicity and approaching a degree of grandeur in that simplicity, are supposed to derive their origin from the Calabrian people's songs, which bear the impress of their old Grecian parentage. But if we wish to keep in view the great significance of the opera, as a portion of the life of the people, we dare not omit the French. The first glittering characters that present themselves in this direction are Mehul, Boieldieu and Cherubini. Mehul is familiar to us by his "Jacob and his sons," an opera which furnishes the strongest musical requirements, ignores the worldly passion of female love, but out of the simple scriptural narrative calls the most touching beauty, the deepest passion and the purest sublimity.

Boieldieu is one of those incomprehensible beings who furnish the most beautiful and attractive matter of thought under the gayest and most unassuming forms. His "John of Paris" and his "White Lady" are an illustration of this.

He has a fine perception of the true spirit of knight-errantry, which contains more depth than it discloses, clothing its fervor in a lively and joyous exterior, and thus investing itself with an indescribable fascination. In the "White Lady" he has drawn from the heart of popular life a subject which he has at once ably represented and animated—a public auction.

This is a convincing proof that more depends on treatment than on matter. Cherubini's "Water Carrier" shows, in an equal degree, how music can select an interesting transaction and invest it with a certain ornamentation, which will crown it with beauty, and leave it unforgotten. The power of musical execution, by means of which Stradella disarmed his murderer, has been most vividly shown by Flotow, in the prayer of his opera of the same name. Chopin, on his death-bed, called for this song and died during its performance. In putting an end to further details, we cannot omit the "Fidelio," of Beethoven, and we name this opera by way of transition to another form.

"Fidelio" is the lofty and beautiful work of a spiritual colossus that seizes upon our innermost being while it inspires and delight us; but Beethoven's bold and mighty spirit could not allow itself to be fettered by the contracted form of opera. Although Music can effect great things in combination with words, yet she can dispense with them, and indeed casts aside the restraint whenever she feels disposed to soar into the regions of unlimited freedom. Hence some of the choicest music is the "music without words;"—this leads us to the Symphony and to Beethoven.

Our space being limited, we can here only confine our quotations to the most finished examples of this

order of music, and probably of all that passes under the name of Music, the Symphonies of Beethoven. These, as every sensitive hearer must acknowledge, are truly worlds of tone. We would rather remain silent respecting them, than say the little we have to say. Sprung from a spirit who united in himself all the greatness and beauty that could be found in his race, these productions are working their way among mankind, and spreading the consciousness of the nobility of nature that it always possesses.

In the periodical representation and repetition of the Beethoven Symphonies, Leipzig has distinguished itself above all other portions of Germany. In these works, Beethoven has displayed such a perfect command of this entire ground of music, transcending all the known rules of musical representation, that there is much truth in the remark that he used the orchestra as his instrument.

In these Symphonies, we are supposed to recognize all that is passing in the spiritual world; the land of our visible existence, of society, of the world beyond us.

This master genius raises his wand and plays with our fancies at the impulse of his will;—he trifles with the greatest extremes; with majesty, with puerility; with towering passion, with soothing repose; with riotous humor, with the greatest tenderness; with capricious ill-temper and fretfulness, with heavenly peace. We would not have the reader ascribe these views to an overwrought enthusiasm; for we maintain that all noble, beautiful and genuine music is so constituted, that touching emotion, gratification, comfort, beseeching, warning, reflection, &c., and even the conceptions of a more perfect sphere and of a more perfect harmony may come under its powers of portrayal. With all due reverence, we must here bear testimony to the merits of our other two great masters in the department of Symphony, Haydn and Mozart.

While they present themselves before us, the glorious among human spirits, the meed of praise is due to father Haydn who leads the dance in such a pleasing and edifying style; who has sown the seed for the subsequent greatness of the other two illustrious masters; and who can scarcely be said to be their inferior in all that relates to invention and originality.

Of all the forms of musical expression, the Symphony is the most diversified, comprehensive and unrestrained. On a smaller scale and more restructured as to musical means, the so-called Chamber music assumes many of the forms of the Symphony; but chamber music is naturally much older than the Symphony, for this is the summit of all instrumental music, having risen up to its present elevation out of its more inferior grades until it attained the Beethoven height. And it is here that music becomes more emphatically a theme for head and heart. Shining from that summit we behold that noble constellation, who form an embodiment of the universality of the German mind, Haydn, Mozart, Beethoven. The performances of these musical heroes exceed the scope of ordinary comprehension.

Let us confine ourselves to a cursory view of Sonatas for piano, for piano and violin; of Trios for piano, violin and violoncello, of which the few that are known are in themselves a mine; in addition to them we have all the great productions in this department of Mozart and Beethoven. Let us hear in mind the delightful piano quartets of Mozart, and the Beethoven sextets for wind and stringed instruments, and arranged by himself for other instruments; and lastly the beautiful trios of Mozart and Beethoven, and especially those left us by the latter, which are some of the finest musical forms that were ever created.

Most conspicuous among these compositions are the quartets (for two violins, viola and violoncello, sometimes changed into a quintet by the addition of another viola or violoncello. For these arrangements

too are we indebted to the great German Triad. Here we are again forced to divide our admiration between the versatility, the originality, the perpetual bloom and unrivalled art-forms of father Haydn, who himself has produced eighty works of this description; the quartets of Mozart bearing the impress of his own transcendent beauty, and, lastly, the Beethoven quartets, in the first six of which we find Mozart's beauty blended with Beethoven's depth; while in those of a later date we can trace the spirit of his symphonies, more profound, more striking, more creative, while at the same time, they display an air of wildness, and are anon so strange as to draw admiration only from adepts. Yet these are worlds of tone, of incomparable wealth, and it only shows a want of appreciation to denounce those works as the progeny of a confused mind, who was unfortunately deprived of his outer sense of hearing, although it is undeniable that they often seem to go beyond the boundaries of music, and struggling, as it were, under earthly restraints, would gladly emancipate themselves from musical law. Over many of his *Partitures* Haydn wrote, *in nomine Domini*, and under them *laus Deo*, and he did right.

In chamber music a few more worthy productions should here be enumerated, such as Onslow's Quartets and Quintets, particularly those of an early period; the three Quartets of Ferdinand Ries, dedicated to Prince Radziwill: those of Andreas Romberg, Mendelssohn, Franz Schubert, Cherubini, Robert Schumann, Reissiger, Spohr, above all the early performances of this master. Among the later efforts which Art has left us for the violin, are found the piano trios of Hummel, the happy imitator of the Mozart style, the piano trios of Franz Schubert, the sonatas for piano and violin of Hauptmann, his duos for two violins, of remarkable meaning and effect; similar pieces by Viotti and Spohr, especially the earlier ones of the latter; since the later emanations of this composer are intended to test the capacity of the instruments. The Symphony may address itself to a whole people; we may even imagine that, in communion with Beethoven, we are listening to whole nations solemnizing their contests and their triumphs, that we are hearing all the nations of the earth in mighty chorus singing the great hymn of humanity; but in chamber music, the individual speaks to the individual; it is a genial and intellectual pastime, but which, under the form of musical thought and representation, of a discursive nature, seems to produce as good results as the conversations of congenial beings, and we may now assert that these musical entertainments operate with better results where the disclosures of a musical language are left to their undivided sway.

(Conclusion next week.)

(From the London Musical World, Feb. 4.)

Beethoven's Songs.

The sonatas and other instrumental works of Beethoven have long been procurable, in various editions more or less complete, by the English amateur and professor of music; but his songs—which, whatever some critics may assert, comprise just as many beauties in their way—have been very sparsely circulated, and comparatively little known. They have never been collected and published, with or without English text, under one head, so as to be used or referred to without inconvenience. The recent appearance, therefore, of a volume which, to judge from its title-page, was evidently prepared with so desirable an object in contemplation, must have elicited unanimous satisfaction. Such a volume must set matters right, and place Beethoven's vocal music—among lovers of art in this country, where his name is unanimously revered—on the same familiar footing as his instrumental compositions. We believe that this conviction tended to bring the new work into considerable vogue; and it has hitherto passed muster without a question as to the integrity of purpose, and high respect for Beethoven, that should have swayed its projectors in the course of its progress through the press.

"The Songs of Beethoven," with the original text—edited and adapted to English words by William Hills—is the publication to which we allude. We have but one charge to prefer against it; but that one is of a tolerably serious complexion. *The Songs of Beethoven* is a palpable misnomer—doubtless unintended, but not the less calculated to deceive. There are not above half the songs. We allude, of course, to the isolated songs—derived neither from opera nor cantata, from oratorio nor from any sacred or secular compositions on an extended scale, but merely songs *per se*, composed and published without reference to any context. Had Mr. Hills entitled his work—*A Selection from Beethoven's Songs, or The Songs of Beethoven*—Vol. I.—leaving it to be understood that another volume might follow in due course, there would have been no objection to make; but as the matter stands, we must strongly protest against such a title as he has invented being affixed to a compilation manifestly incomplete. It is as well, however, to substantiate our accusation against Mr. Hills by a few facts and data.

The interesting Catalogue ("Critical, Analogical, and Anecdotal") of Beethoven's compositions, drawn up by Herr V. von Lenz (in his enthusiastic treatise, entitled *Beethoven et ses Trois Styles*), and divided into four sections—the first under the category of numbered works (*Opera*), the second under that of numbers only, the third and fourth under that of letters—enumerates all the chamber songs of the great musician. Let us take them as we find them there:—

"Sechs geistliche Lieder, von Gellert," Op. 32.

Of these songs (dedicated to the Countess Browne, the wife of one of Beethoven's staunch adherents, to whom the set of trios for violin, viola and violoncello, and the piano-forte sonata in B flat, Op. 22, are inscribed) the volume of Mr. Hills (although bearing the comprehensive title of *The Songs of Beethoven*) does not contain a single example. One of them—the *Busslied* (in A minor)—is remarkable as having been arranged by Prince Nicholas Galitzin (to whom the so-called "Posthumous" quartets in E flat, B flat, and A minor, are inscribed) as a *funereal quintet*, dedicated to the "manes" of the illustrious composer.

The next reference in Herr Lenz's catalogue is to the famous "Adelaide," Op. 46, which, we need scarcely add, has for substantial reasons not been overlooked by Mr. Hills, although he has erroneously marked it "Op. 55."

The grand *scena*, for soprano-voice and orchestra—"Ah, perfido" (Op. 48)—although arranged by Beethoven himself with piano-forte accompaniment,* is omitted from *The Songs of Beethoven*.

The veritable Op. 52—which comprises, in Simrock's catalogue,† eight songs—

"8 Lieder, mit Begleitung des piano, von Claudius, Sophie Mereau, Goethe, Bürger, and Lessing—"

and to which the catalogue of Peters‡ adds four others—is more fortunate. In his collection of 31 songs, Mr. Hills has included eight of these, viz:—

- No. 2—"Feuerfähr" (Sophie Mereau.)
- "3—"Das Lieben von der Ruhe" (Bürger.)
- "4—"Morgensang" (Goethe.)
- "5—"Molly's Abschied" (Bürger.)
- "6—"Ohne Liebe" (Lessing.)
- "7—"Marmotte" (Savoyard Song.)
- "8—"La Partenza" (Metastasio.)
- "8—"Ich liebe dich."

thus abandoning no less than four out of the series, which, with the six *Geistliche Lieder* and "Ah, perfido," already brings his sins of omission to the number of eleven.

From the renowned Op. 75, dedicated to the Princess Kinski §—

"Sechs Lieder mit Begleitung des piano von Goethe"—

—Mr. Hills has appropriated the four which have attained the greatest measure of popularity, viz:—

- No. 1—"Kennst du das Land" (Mignon's song in *Wilhelm Meister*.)
- No. 2—"Neue Liebe, neues Leben."‡
- No. 3—"Es war einmal ein König" (The Song of the Flea, in *Faust*.)
- No. 4—"Gretel's Warning" (*Faust*.)

throwing aside two, however—"An den fernen Geliebten" (which must not be confounded with the more celebrated *Liederkreis*), and "Der Zufriedne," of almost equal merit. Thirteen songs omitted from "THE songs, &c.!" But we have not yet nearly achieved our task.

*The orchestral arrangement, in the catalogues of Whistling Artaria and Breitkopf, is numbered Op. 66; but Herr Lenz thinks himself justified in preferring and adopting the *opus* which, in the catalogue of Peters, is affixed to the piano-forte adaptation.

†Bonn.

‡Leipzig.

§To whose husband the Mass in G (Op. 86) is inscribed.

‡Composed for Beethoven's favorite Madame Brentano ("Bettina von Arnim") to whom he addressed it, with a letter containing the following glowing sentence:—"Seit ich Abschied von Dir genommen, liebes, liebste Herz."

From Op. 82, consisting of four songs and a duet, to Italian words:—

"Vier Arien und ein Duett, mit piano" (the German text adapted by Schreiber)—

the English editor has selected two, viz:—

- No. 1—"Dimmi ben mio che m'ami,"
- "2—"T'intendo sì mio cor"—

dispensing with two which we cannot but regard as at least their equals—"Che fa il mio bene" (a genial *aria buffa*), and another "Che fa il mio bene" (*arietta assai seriosa*), setting forth the anxiety of an impatient lover—to say nothing of the charming duet, "Odi l'aura che dolce sospira" (sixteen omissions from "THE," &c.!)

From Op. 83 (dedicated to the Princess Kinski):

"Drei Lieder von Goethe, mit Begleitung des Piano."

Mr. Hills has taken all, but only placing the first (composed for "Bettina") "Wonne der Wehmuth, Trocknet nicht, Thränen" under the accredited *opus*, attaching to the third, "Mit einem gemahlten Bande" the name of Reissig (instead of Goethe) as poet, confounding it, probably, with some other song; and giving to the second, the well known *Sohnsucht*, "Was zieht mir das Herz so?" no *opus* at all.

Omission, No. 17, is "An die Hoffnung," song to poetry by Tiedge (dedicated to Princess Kinski), Op. 94. "An die ferne Geliebte" (*Liederkreis*, or cycle of songs), to texts of Jetteles, dedicated to Prince Lobkowitz*, one of the most constant and liberal of Beethoven's patrons (Op. 98); and "Der mann von Wort," words by Kleinschmidt (Op. 99); are appropriated by Mr. Hills, who, it may be added, has done wisely not to ignore them, especially the incomparably beautiful *Liederkreis*, justly styled, by Robert Schumann, the most intensely passionate of all love songs. The eighteenth omission of Mr. Hills is Op. 100:

"Merkenst du nächst Baden, Gedicht von Ruprecht, für eine oder zwei Singstimmen, mit piano."

"Der Kuss," (words by Weisse,)

"Ich war bei Chloen ganz allein!—Arie für ein Sopran stimme mit piano—"

which, although marked Op. 128, is evidently an early work; "Der Wachtelschlag" ("Song of the Quail"), to a poem by Tiedge (placed by Lenz in his second section, as No. 24, but in the catalogue of Whistling, as Op. 24, together with the noble sonata in F major for piano-forte and violin); and a second "An die Hoffnung," poetry also by Tiedge, marked No. 32 by Lenz (Op. 52, by Peters); are all comprised by Mr. Hills in his collection; as also No. 38, "Die Sehnsucht," consisting of four short melodies (Goethe) with piano-forte accompaniment. The *Blüthen der Einsamkeit* (Flowrets of Solitude"), six songs to Reissig's words (third section, letter A, Lenz's Catalogue):

- No. 1—"Die stille Nacht" (*Sohnsucht*.)
- "2—"Ich zieh' ins Feld" (*Kriegers Abschied*.)
- "3—"Der Frühling entblühet" (*Der Jungling in der Fremde*.)
- "4—"Einst wohnst du süsse Ruh'" (*An den fernen Geliebten*, No. 3.)
- "5—"Zwar schuf das Glück" (*Der Zufriedene*.)
- "6—"Welch' ein wunderbares Leben" (*Der Liebende*.)

swell out the omissions to no less than four-and-twenty, which, added to several other fugitive pieces, to be found lettered in the third and fourth sections of Lenz's catalogue, form an important gap in the catalogue of Beethoven's songs, and justify us in protesting against the title-page with which Mr. Hills has dignified his thus very incomplete, however otherwise satisfactory, edition. Among the lesser known songs, Mr. Hills has included "An die Geliebte" (text of Stoll); "Das Geheimniss" (text of Weissenberg); "Als mir noch die Thräne der Sehnsucht nicht floss" (anonymous); "Ich denke, dein, wenn durch den Hain" ("Andenken"), words by Matthison, the poet of "Adelaide" (Op. 72, the same *opus* as *Fidelio*,‡ which Lenz places in his third section); "Der leht ein Leben wonniglich" (*Lebensglück*, "Sympathy"), poetry by Kosegarten, or as Lenz makes it out, by Tiedge; and "Wenn die Sonne nieder sinket," an *Abendlied* ("Evening song"), which though marked Op. 103, is not named by Lenz, who arriving at that *opus* says briefly: "Il n'y a pas d'opera 103." On the other hand, while inserting a piece of the existence of which even the enthusiastic author of *Les Trois Styles* seems unaware, Mr. Hills strangely omits one of the most widely known of all the songs of Beethoven, the *contralto* air, to the words of Haydn's Italian biographer, the Abbé Carpani, the very popular "In questa tomba oscura."

With regard to the general correctness of the musical text, and the manner in which the German words are done into English verse (remarkable alike

*To whom are also dedicated the Six Quartets, Op. 18, and other works of great interest.

‡Introduced (although written for a soprano voice) with such success by Mr. Sims Reeves at the Monday Popular Concerts.

‡Elenore, on die eheliche Liebe.

for freedom and elegance,) we have only unreserved praise to award; and if Mr. Hills will publish the second edition, which we feel sure awaits his work, as "*The Songs of Beethoven*, Vol. I.," and insert a promissory note for the speedy appearance of Vol. II., we shall be happy to cancel the foregoing somewhat critical analysis, and write another in a different tone. Meanwhile, in so important a matter as the works of Beethoven, the musical public must not be deceived.

Musical Correspondence.

MUSIC AT THE SOUTH.

ALABAMA, MARCH 1.—Though a reader of your paper, since its existence, I have never found anything in it concerning the state of music in the Southern States, and Southern schools more particularly. I am not now speaking of the music of large cities, as the latter enjoy pretty much the same facilities you have in the North. With the country at large it is quite another thing. Here music is still in its infancy. It is true, music is cultivated everywhere, but as a general thing it does not extend beyond GROBE in instrumental, and GLOVER in vocal music. The Female Colleges, whose number is almost legion, enjoy the monopoly of musical education, and in some, nay, most of them, the height of ambition seems to be to have a good show for "Commencement."

For this purpose fully five months are devoted to the learning of the exhibition-piece, and everything is brought into requisition to give as much éclat as possible to the concert. A favorite plan of Southern teachers seems to be to have the same piece simultaneously performed on four, six or eight pianos. Others, who perform on the violin or flute, give some simple accompaniment to the pupil, while they sustain the burden of the music. I have known instances where banjo, tamborine, castanets and side-drum, triangle and big drum were called in as accompaniments to a simple little valse, performed by eight young ladies, on as many different pianos. There is one school, now in my mind's eye, where music forms so important a part, that the President himself does not disdain to enhance the performance by his active assistance. I will try and give you a description of one of the monthly concerts which I attended there.

First of all you must imagine a large hall with foot-prints painted all over it, in the manner of military drilling rooms. The audience is assembled. The folding doors open, and in steps the Principal, (a very small man,) carrying a Double Bass twice as large as himself. He is flanked by two young ladies with French horns. Then follow some ten more ladies carrying accordions, tamborines, triangle, violins and guitars. They take their place upon the platform, and as they commence a brilliant march—in march the pupils, carefully putting their feet upon the places marked out for them. When all have entered the concert commences.

1. "Days of Absence," by a young lady of but two sessions' tuition, with accompaniment of Double Bass and French Horns.

2. "We are all noddin'" Chorus, with accompaniment of the whole orchestra.

3. "Something to love me," with accompaniment of Guitar, Triangle and Double Bass.

Thus it goes on through the whole programme, from No. 1 to 25. The music thus performed beggars description. No pen can do justice to the venerable Principal as he works away on his huge instrument, in tune or out of tune, in time or out of time. And yet to see him there you would think that Orpheus himself was a mere tyro compared to him. The poor girls blow away on their French horns, until one expects to see them burst a blood-vessel, and the poor *tamborine* has rubbed her fingers sore. The audience is perfectly delighted, and the young ladies, when they leave school, take with them a

diploma stating that their musical education is "finished."

At another school I found, independent of lady-teachers, as they are called, four gentlemen who came there highly recommended. One of them had pursued his musical studies on a cobbler's bench, and, tired of catering for the "understanding," directed his efforts to the "soul." The second was formerly a civil engineer and architect, but as people were uncivil enough to pronounce him a humbug in his profession, he determined to teach music and to become the architect of his own fortune, if not of their houses. The third formerly practised as homeopathic physician. His musical knowledge is very homeopathic. The fourth one was really an excellent musician, and a splendid violin player. The last I heard of him was that the patrons of the school did not like his style, and the consequence was that he joined a circus company.

You can judge by the above whether music has taken a deep hold upon Southern schools. And yet it is a known fact that the musical department is the very one that sustains them all. Gentlemen, as a general thing, think it beneath their dignity to practise music, except it be to play the "Arkansas traveller," on the fiddle, or to pick the banjo. A vocal quartet is a *rara avis*; an instrumental quartet an impossibility. Church music is sadly neglected. But of this more perhaps in a future letter. Until then I remain yours

Musically,

D. D. D.

PHILADELPHIA, MARCH 5.—The third soirée of Messrs. WOLFSOHN and HORNSTOCK completely filled the beautiful Foyer of our Opera House, last Thursday evening. Mozart's quartet in G minor, for piano and stringed instruments, was fairly rendered, and elicited a hearty applause—the performance somewhat marred, however, by an occasional lack of that spirit, which the vivacious compositions of Mozart demand. The best rendered piece was Beethoven's stringed quartet in A major—so well performed as to afford delightful realization of the master's individuality. Mr. Wolfsohn, a pianist of fair talent and immense perseverance, played *Au bord du ruisseau*, by Guttman; *Blumenstück*, op. 19, Schumann, and the *Fantaisie Impromptu*, op. 66, Chopin. Of these, the first named hardly deserves a place in the repertoire of those considering themselves classical pianists.

A Duo Concertante for piano and violin presented certain hacknied melodies from the hateful *Borgia*; compiled in a sort of partnership way by Messrs. WOLFSOHN and HOPKINSON—the latter an eminent amateur violinist. The arrangement did not specially electrify an audience, met for intellectual edification as well as mere pleasure. Mendelssohn's *Otello*, (op. 20,) for stringed instruments, concluded this excellent soirée; a noble composition, without a doubt, whose beauties, however, were not entirely developed for the audience; owing, evidently, to an insufficient rehearsal.

A very clever young pianist, and an aspiring composer, BONNEWITZ by name, gave a concert, on Friday evening, at the Musical Fund Hall—assisted by Mme. VOLKMANN, (a lady pianist of our goodly town,) and Sig. REZZO, a prominent Italian professor of vocalization. The Madame performed Liszt's *Cujus animam* quite acceptably, albeit lacking force in the octave passages for the left hand. Bonnewitz himself offered to the public an original Trio for piano, violin and violoncello, the second composition from his pen, which has been presented to the criticism of our connoisseurs within the past few months. His first effort—a Symphony bearing the title, "The Last Day"—shows clearly that while possessed of good talents, he had failed in the comprehensive mental grasp, in the originality, the sublimity of sentiment, the characteristic conception necessary to

the compassing of a symphony, and that, too, upon a subject so grand as that of the Judgment. Some of his harmonic combinations were skillfully devised, but, for any idea it conveyed of the awful Last Day, it might as well have been called the "Last of the Wampanoags." Still, Bonnewitz has good talents, clearly evinced in the trio, performed at his concert on Friday night last. There is a certain quota of skill for the working out of his ideas manifest; but the latter lack strength and originality, thus seeming to foreshadow the possession of more talent for development than genius for design. He is very young, and having accomplished even his present position, we have the best grounds for hopes of his ultimate eminence. He plays the piano very cleverly; his rendition of Liszt's *Tannhäuser* arrangement was at once correct and appreciative. The Opera opens to-night with PATTI in the "Barber of Seville." A large sale of seats, thus far, indicates the right spirit in the community, for a profitable and enthusiastic season. Buckley's Serenaders, with their native horn prima donna, Miss JULIA GOULD, open at the Concert Hall, from this evening onward. They always draw largely here, especially when "Lucrezia Borgia," the "Pizener," supposed to hurry innumerable victims into eternity, through the agency of "Costar's Rat Exterminator," is announced upon the bills. I shall report the progress of the Italian Opera for you, in my next letter.

MANRICO.

NEW YORK, MARCH 6.—After a long dearth of good music it was a delight to have four Quartet Soirées announced by Messrs. MASON & THOMAS. The first took place last Saturday, and offered a most attractive programme. It opened with a Quartet by Schubert, op. 161, in G major, never before produced in this country. The only drawback was its excessive length; the first movement, too, was not as satisfactory as the others. The Andante and Scherzo, however, are exceedingly beautiful, and both, in different ways, perfectly characteristic of the composer. Beethoven's D major Trio, one of the lovely Op. 70 numbers, was very finely rendered, and besides this, Mr. Mason played Chopin's exquisite *Ballade*, and a pleasing morceau by himself. One great attraction was Sig. STIGELLI. It is a great enjoyment to hear this finished artist sing anything, but particularly German songs. He intones so perfectly, manages his voice so skillfully, and enunciates so distinctly every word. His "Tear" was rapturously *encored*, when he sang a little light Spanish Canzonetta: "*¡Olita mia Carita!*" His second piece was Schubert's "Faded Flowers," which was exquisitely rendered.

You may have heard of the arrival in this country, some months ago, of Madame OMER PACHA, the wife of the famous Turkish General. She was induced to emigrate to America by peculiar circumstances, and for the same cause is obliged to enter the already overflowing ranks of the musical profession. A Transylvanian by birth, she married Omar Pacha, then still a Christian and in the Austrian Service, while quite young. She was either with him, or in constant correspondence with him during the Crimean war, and only left him when his notions of domestic life came in conflict, not only with her sense of womanly self-respect, but with her Christian principles. She went to England with Lady Stratford, the wife of the English Ambassador, and afterwards went to Paris, where her refinement, amiability, and social qualities made her many friends. Deprived, by unforeseen circumstances, of an income upon which she had depended for a life free from care, she finds herself under the necessity of supporting herself, and wishes to turn to account, for this purpose, her musical talent, which is quite unusual. She has composed several marches which were adopted in the army, and which are exceedingly spirited and original. Her intention is to give a *matinée* before long, by which she hopes to make herself known to the New York musical public and to obtain pupils. May success go with her!

I regret exceedingly that, by an awkward mistake, my notes of Mr. Schlotter's lectures have been mislaid. Should they be found I shall resume the broken thread, as the information they contain is useful at all times.

Dwight's Journal of Music.

BOSTON, MARCH 10, 1860.

MUSIC IN THIS NUMBER. Continuation of W. STERNDALE BENNETT's Cantata: "The May Queen."

Last Philharmonic Concert.

The rich programme, coupled with the startling announcement that this fourth Concert of the season would be Mr. ZERRAHN's last attempt to provide great orchestral music for a so-called "musical" city, which has so poorly patronized these opportunities for three or four years past, had the effect to fill the Music Hall for once. Surely the appetite, the exquisite delight with which Beethoven's Seventh Symphony was drunk in, every note of it, by thirsty souls, as thirsty soil drinks summer rain, ought to hold good as a public pledge that we cannot do without such music, and that we are willing and glad to pay well to make sure of it, not only four, but twenty times each winter.

The Symphony was rendered with the usual excellence by the orchestra of forty—not perfectly, to be sure, as regards many traits of tenderness and fineness, *pianissimo*, &c., but with much verve and spirit; and there was every evidence that it was enjoyed particularly well. Mr. Schmitt's analysis of the work, in our last number, contains some fine points, and is profitable to read. But we must dissent from solitary and external an interpretation, (shared with him, we know, by Berlioz and some German critics). Full of joy it is, and leading unto joy, like the ninth, like nearly all Beethoven's Symphonies, but why narrow it down to a German popular festival? Who could fail, last Saturday night, to recognize a great deal that is grander, deeper, of more universal meaning than all that? It is not true to the spirit of a pure musical creation to attach a literal, external meaning to it. Quite as little, on the other hand, do we believe in attributing to the composer any immense transcendental, abstract, metaphysical or moral purpose. And worse yet, worst of all, is that superficial scepticism which supposes a work of musical genius to be innocent and empty of all meaning, beautiful tone-forms and nothing else. A man of genius, in whatever form he works, always has at least himself, his life (and that a deeply significant one) to utter. Beethoven's character, his history, his aspirations, struggles, triumphs, are stamped most unmistakably on all his works. All agree in finding that struggle and that triumph in the Fifth Symphony. Is not the Seventh the logical sequel of that? Does it not spring from the calmer, more solemn, and yet more serenely joyful mood of one who has outlived the conflict and, by self-dedication to the highest, as it were conquered Fate? Mark the solemn grandeur of that introduction. Then the quick six-eight rhythm which sets in, and keeps on so powerfully, does it not sound universal, the thrill of a high thought that pervades the universe, the conquering rhythm of a sublime idea of harmony and order! Joy? yes; but only such joy as a soul like Beethoven could feel, in contemplation of a reconciled and happy universe; not a mere people's festival. Then the Allegretto, does it not open with the solemnity almost of some great sacrificial rite, some sublime act of dedication! Then joy follows, the very thrilling ecstasy of

bliss and freedom, in the Scherzo. But how lightly has our friend passed over the Trio, that positively sublime episode, where it always seems to us as if in the very midst of joy the heavens opened, and the composer's soul were caught up in a transport of celestial ecstasy; and with what a sigh it droops back, through a single chord, into the state of earthly consciousness and mortal joy! But we have no room to more than hint our thought.

Very pleasantly, after the exciting Symphony, could one subside and rest upon the "Winter Scene" (quite new to us) by Father Haydn. It was very much like listening to some of the descriptive recitative in the "Creation," and quite as fine as anything there. The accompaniments are beautiful, and Mr. C. R. ADAMS, possessing his sweet tenor in unusual strength and freshness, gave a real satisfaction by the artistic and expressive manner in which he delivered every phrase.

The exquisitely delicate, dreamy and poetic Romanza, and bright Rondo from Chopin's E minor Concerto came next—one of the most difficult of piano pieces as to mere execution, and demanding fine musical feeling and perception besides. It certainly was a bold attempt for a young girl of twenty,—Miss MARY FAY, of this city. Two years ago, at a Mendelssohn Quintet Concert, she astonished by her brilliant execution in a Trio of Beethoven. Since then she has studied earnestly, severely, under the best direction, and this time her triumph was complete. Such clear, distinct, even, sustained, brilliant, graceful pianism, is seldom heard. Not a note was lost, even in that large hall. This was partly, largely, owing to the marvellous excellence of the Chickering Grand on which she played, an instrument in all respects the equal of the best Erard we ever heard; as sweet and musical, as it was distinct, in every tone; with nothing of hardness, and nothing of woodenness: pure tone set loose and vibrating; partly, too, to the skill with which Chopin has distributed the harmonies between piano and orchestra, so that no sound smothered another. Still there was a great deal left dependent on the player; and Jaell himself has hardly spread a complex piece before us with more distinctness and evenness upon that airy canvass. Her appearance was highly interesting; a face full of ambition and determination; movements graceful; especially the graceful play of her hands, which it was more than an idle pleasure in itself to watch. But what a lovely composition! How tenderly the accompaniment, with muted strings, enfolds the piano-forte part!

Part II., opened with "Music of the Future," another of Liszt's "Symphonic Poems," entitled *Fest-Klänge*, or "Festival Sounds." Heaven save us from such dreary, tedious festivity! It may have curious points of skill and novelty in instrumentation for musicians; but for the general sense and soul it proved unedifying; more like the next day's head-ache, than the feast itself; an indefinite wandering on, seeming to die to a close and re-beginning, over and over, as it would never end.

In Mendelssohn's G minor Concerto Miss FAY sustained herself at the height already won, well at home apparently with the orchestra, and proving herself quite equal to the performance of so formidable a work in public. It is one of Mendelssohn's most genial, spontaneous and perfect works, refreshing after Liszt. Why need our trumpets break in with such coarse and heavy sounds? They need a finer, more elastic temper, not the brass band tone of the streets.

One is of course thankful to make acquaintance with another of Beethoven's famous overtures. That called "*Die Weihe des Hauses*" (the dedication of the house) is essentially an opening overture, and would have had much more effect at the beginning, than at the end, of a concert. It was written for the opening of the Josephstadt Theatre in Vienna, and bears the *opus* number 124 among Beethoven's works, the Choral Symphony being op. 125. Our "Diary" (see Journal of Feb. 18.) is more enthusiastic about it, than we were able to be after this first hearing. It did not strike us at all comparable to the *Leonore*, *Egmont* or *Coriolan* overtures. The opening is solemn, festal, grandiose, but sounded common for Beethoven; after the fugue sets in, however, the real Beethoven fire kindles, and it grows more and more interesting to the end. A key to much of its peculiarity is found in the fact that in Germany it goes often by the name of "the Overture in Handel's manner."

Musical Abroad.

LEIPZIG.—The tenth Gewandhaus concert occurred Jan. 1, with the following programme: Motet for men's voices, with brass instruments, by Hauptmann; — Overture to *Zauberflöte*, Mozart; — Hymn for soprano solo and chorus, Mendelssohn, the solo sung by Fr. Ida Dannermann; — Religious March, by Cherubini; — Chorus, concluding the second part of Haydn's "Creation"; Gabriel, Fr. Dannermann; Uriel, Herr Bernard; Raphael, Herr Bertram; — Second Part, Choral Symphony, Beethoven; the soli by Fr. Dannermann, Frau Dreyschock, and Herren Bernard and Bertram; the choruses by the members of the Sing-Akademie, the Pauliner Singing Society, and the St. Thomas choir. Hauptmann's Motet is highly praised. The execution of the Choral Symphony is said to have been admirable, every member of the Leipzig orchestra having the whole of it, as well as of all the Beethoven Symphonies, in his very blood and marrow, says the *Signale*. The 9th Symphony seems now to be as great a favorite and as readily available in Leipzig, as the C minor is in Boston.

In the 11th concert (Jan 12) the selections were: Overture to *Les Abencerrages*, Cherubini; — Rec. and Aria from Mozart's *Figaro*, sung by Fr. Emilie Genast, of Weimar; — Beethoven's Piano Concerto (No. 5, E flat), played by Alfred Jaell, "Royal Hanoverian Court-Pianist"; — Air from "Barber of Seville," sung by Fr. Genast; — Variations by Handel, Waltz (C sharp minor) by Chopin, and *Galop fantastique* by Jaell, played by Jaell; Songs, with piano, sung by Fr. Genast: 1. *Im Herbst*, R. Franz; 2. *Mein*, F. Schubert; — Second Part, Symphony in A minor, Mendelssohn. JAEHL does not wear out his welcome in Leipzig, but seems rather to gain ground there. Fräulein Genast is described as a singer of flexible but small voice.

Jaell also took part in the third of the Chamber Music reunions in the Gewandhaus. He played, with David, Schumann's 2nd Sonata (D minor) for piano and violin, and Schubert's Trio in B flat (op. 99), winning unbounded praise. The fugued Capriccio from Mendelssohn's op. 81, and a new Quintet (in F) by Rubinstein, filled out the programme.

The operas performed in Leipzig in the month of December were: *Santa Chiara*, by the Grand Duke of Gotha; *Zauberflöte*, Mozart; *Jean de Paris*, Boildien; *Fille du Regiment*, Donizetti; *Belmonte und Constance*, Mozart; *The Jewess*, Halévy; *The Barber*, Rossini; *Huguenots*, Meyerbeer; *Tannhäuser*, Wagner; the *Betrothal by the lamp post*, Offenbach; *Der Freyschütz*, Weber; *Prophete*, Meyerbeer.

The Capellmeister JULIUS RIETZ is about to leave Leipzig for Dresden, where he will take the place left vacant by Reissiger. Who will succeed him in Leipzig is not yet known.

At the 5th Concert of the Euterpe, Jan. 17, were performed: "Overture to *Lodoiska*, Cherubini; — *Ave Maria*, for soprano, Cherubini, sung by Fr. Wigand; — Concerto Militaire, Lipinski, played by Herr Arno Hilf; — Concert aria, Mendelssohn, sung by Fr. Wigand; — *Chaconne*, for violin, Bach, by Herr Hilf; — Symphony, No. 4, Beethoven.

BERLIN.—Hans von Bülow gave a concert, Jan. 6, in aid of the Schiller fund, at which he played Beethoven's Sonata, op. 106; *Cantique d'Amour* and Rákoczy March, by Liszt; a Scherzo by Raff; Polonaise in E flat, by Rubinstein; Nocturne in G, by Chopin; Rondo from a Sonata, op. 49, by Weber; and Fantasia on Verdi's *Trovatore*, by Liszt.

The Italian Opera at the Victoria Theatre, under Lorini's management, commenced in January with *Il Barbiere*. Signora Artot, a pupil of Viardot, a blonde young Flemish lady, sang Rosina's music charmingly; the tenor was M. Carrion; Sig. Sedie, Figaro; and Frizzi, Don Bartolo. *Cenerentola* was the next piece.

A new opera by Count Redern, "Christine," was to be brought out at the Royal Opera House, Jan. 17, for the first time. . . . Viexutemps has been giving four concerts in the Friedrich-Wilhelmstadt theatre. . . . Mme. Clara Schumann gave a Soirée in the hall of the Sing-Academie on the 19th.

Musical Chit-Chat.

The next concert coming is that of the MENDELSSOHN QUINTET CLUB, Tuesday evening, in the Hall in Bamstead Place. The novelty will be one of Beethoven's posthumous Quartets, op. 127, in E flat. Schubert's Quintet, with two cellos, will be played; and Mr. MEISEL will play again Beethoven's Romanza, a charming violin solo. . . . The ORPHEUS GLEE CLUB gave a nice concert Tuesday night in Brookline. They sang two new part-songs by Robert Franz, Maurer's "Praise of Song," Mendelssohn's "Turkish Drinking Song"; Marschner's "Serenade," a set of vocal waltzes, and Huertel's "She is mine." OTTO DRESEL played a number of piano pieces by Chopin, Schubert, Mendelssohn, &c. Mr. JANSEN sang the bass air from the "Magic Flute"; Mr. W. SCHRAUBSTAEDTER, a couple of songs by Franz; Mr. LANGERFELD, Schubert's "Wanderer"; Mr. KREISSMAN, several songs by Franz; and Mr. C. SCHRAUBSTAEDTER, an air from *Don Giovanni*. When will the Orpheus give us a concert? Is the prophet without honor in his own city?

They have English Opera at the Museum,—the COOPER troupe, Mr. C., himself conducting, violin in hand. Miss ANNA MILNER is the prima donna. In the "Sonnambula" she looked and acted prettily, and sang much of the music finely; but her voice has grown hard and false in the upper tones. Mr. COOKE, the baritone, either has no voice, or it was wrapped up in a cold of the worst sort. The tenor (Elvino), Mr. BROOKHOUSE BOWLER, strains hard, and has that unpleasant English way of *h*-aspirating each note separately. The Lisa was uncommonly good looking and good singing for a secondary part; chorus unmentionable. The talking portions of the drama flat and tedious; Alessio's fun quite of the Ethiopian Minstrel order. *Norma* and *Trovatore* also have been given this week. . . . There have been two complimentary concerts this week at the Bamstead Hall, one to Mr. GEORGE WRIGHT, and one to Miss WHITEHOUSE. . . . Mr. B. J. LANG, the pianist, will give soon a farewell concert, before sailing for Europe. . . . The arrival in New York of a new prima donna, Mme. FABBRI, is blazoned forth with many trumpets, chiefly cheap superlatives from South American newspapers.

We copied a few weeks since from the London *Musical World*, a very glowing letter from Berlin, describing an organ concert given there by a young American, "Mr. J. K. Paine," and the sensation created by his performance of fugues by Bach, as well as of compositions of his own. The person meant is doubtless Mr. J. S. PAINE, son of the late music-dealer of the same name, of Portland, Maine. It is but a few years since he went out to Germany to study; and we have received privately frequent assurances of his rapid and sound progress in the best walks of art. The "Diary," for instance, writes us, Jan. 12: "Paine is the topic of talk in all the musical circles. Clara Schumann has heard of him, and I took him down to her a day or two since. He is to go again and play some of his music—a sonata, and fugues." . . . Mr. ARTHUR HAYTER, youngest son of the well-known organist at Trinity church in this city, has been elected organist at St. Paul's, Covent Garden, London, from among fifty competitors. Such a competition is no child's play, and no dilettante play either, in London, and the appointment bears high testimony to the musicianship of young Mr. Hayter. . . . Miss LIZZIE

CHAPMAN, of Boston, who has been studying with the best vocal masters in Florence for a year past, is exciting considerable attention there, and has been asked to sing at one of the Philharmonic concerts.

The March number of the *Atlantic Monthly* contains the first part of a very thorough, readable and scorching review of MARX's recent book about BEETHOVEN, from the pen of A. W. THAYER, the "Diarist." The reviewer is evidently brim-full of his subject, master of all the materials so far discovered. Still he writes us lately from Vienna: "I am getting so absorbed in Beethoven, getting such a clear insight into his history, finding so much that is new to everybody, and finding myself therefore in some sense a marked man among the musical people with whom I come in contact, that I feel particularly hard the being cramped for the means of embracing opportunities to make my work" (his *Life of Beethoven*, to which he has already given the labors of years) perfect, and am becoming every day more and more incapable of writing anything which is not directly to my great object. I now live, move and have my being in Beethoven. I became so overwrought with him here in Vienna, that I fled for a few weeks back to Berlin, as much to get away from my books and papers as for any other reason. My sleep was spoiled nights by thinking and thinking eternally on Beethoven. I have had the Beethoven MSS., which belonged to Felix Mendelssohn, placed before me, and am to know to-morrow whether I can use a lot now in the Royal Library, (Berlin), which are for sale. There are eight letters of Beethoven, and about a thousand pages of his sketch-books; price £200! My health is good and my Berlin friends are full of compliments upon my looks." All which the readers of this journal will be pleased to hear; but if you would make them perfectly happy, dear Diarist, publish that same *Life* immediately, and do not wait until you know too much; for if "Art," to such an earnest, conscientious man as you, "is long," remember also "time is short."

Sig. MUZIO, the Italian conductor of Ullman's Opera troupe, has repeated in New York that "Garibaldi Rataplan" which he first ventilated here. The *Albion* has the following humorously apt description of it:

Wednesday being the birthday of Washington, there was a little outburst of patriotism at the Academy; not American patriotism, mark you, but Italian. Signor Muzio, the conductor of the orchestra, ventilated a moderately new overture (recently played at the Brooklyn Philharmonic), and produced a brand new rataplan, called the Garibaldi Rataplan, and redolent of drums and fifes and other warlike engines of musical destruction. All the Italian artists who had no fear of Austria before their eyes participated in this piece, and Signor Susini who, it is stated, served under Garibaldi, staggered under a tri-color in a very pleasing and patriotic way. Still as Austria was largely represented in the orchestra, and played on the wind instruments, we are not certain that the Italians had the best of it. When a man persists in expressing his patriotic convictions on a piccolo flute, or a trombone, his advantages are immense. And thus an irrepressible conflict prevailed for some minutes, until the curtain descended to enable both parties to take breath. Then another struggle, and it was over. Signor Muzio's composition is not remarkable for its freshness; the first theme is clearly a reminiscence of "Martha," and the trio, although fluent, falls on the ear like an old friend. The piece was sung at the top of all the voices, and the orchestra, as we have before remarked, took an Austrian view of the composition and put it under martial law.

STIGELLI's triumphs in New York seem to have had a marvellously restorative effect on BRIGNOLI, after a protracted series of "indispositions." . . . They have been having a taste of opera in Augusta and other cities in Georgia. One of the local critics dilates with the appropriate emotions over "the queenly grandeur of the classically beautiful PARODI," and the "bewitchingly coquettish ALAIMO,"

while he finds in Sig. SBRIGLIA "exactly the appearance a tenor should have"—our readers will perhaps like to have a copy of the receipt, to-wit: "Olive complexion, large, dreamy, languishing eyes, pearly teeth, flowing hair, and a 'love of a moustache.'" GRONE, "the robust," is the baritone of the troupe; and Sig. TORIANI the conductor, "who is an orchestra of twenty-four musicians in himself!"

A Virginia postmaster, thinking perhaps more of John Brown than of music, is, consciously or unconsciously, witty in the following brief note to our publishers: "Dear Sirs, Your paper, directed to Miss Comfort, is not taken from the office. She is not a resident of Virginia at this time."

The French papers still keep up their twaddle about the old maestro and his ways. The *Philadelphia Bulletin* translates the following from a letter dated Paris, Feb. 3, to the *Independence Belge*.

Rossini's Saturday receptions are finished. They had grown to be regular public gatherings. There were seen a crowd of faces coming from nobody knows where, who came into Rossini's as they would to a Café. The death of Mme. Rossini's mother furnishes a good excuse to the great maestro for closing his salons.

Every Saturday Rossini gives a dinner, and those that dine remain to spend the evening. A few intimate friends, who come every evening, come on Saturday also, as usual, so that on that day there are fifteen or twenty persons assembled there. On other days there are not more than seven or eight.

Apropos of these dinners, the maestro is in despair. His cook (a woman) cannot cook macaroni! A few days ago, he had to clear out his house. Tonino, his faithful Tonino, a servant of thirty years, had a bad affair on his hands—the seduction of a young girl—nothing more! Justice was going to take it in hand. So Rossini sent him off to Bologna. He has also dismissed his man-cook, with whose morals he was dissatisfied. So he took a woman-cook.

Last Saturday he was telling me his troubles about the macaroni, when M. Possoz, the former Mayor of Passy, said to the maestro:

"I have found out the mystery. Your cook is a secret agent of M. Alphonse Royer, (the manager of the Grand Opera;) she will only cook you some good macaroni in exchange for a new opera."

"Alas!" answered Rossini, "that depends on my doctor and a little on my cook. If my doctor wills it, I shall produce some new works."

M. Possoz began to laugh, and Mme. Rossini, who was a little way off, shook her finger at her husband, with a look half-pouting and half-laughing. I did not know what was meant.

One day, Dr. R., Rossini's physician, begged him to write an opera.

"Doctor," answered Rossini, "restore me my youth—not for a year, or a month, or even a day, but only for one hour, and then you may ask me for ten operas; I promise you."

The doctor has undertaken to perform this miracle. He has gone to the East—the land of wonders, where the ancient Sphinx of pleasure still guards so many secrets important to be known. He hopes to bring back the all-powerful elixir that is to rejuvenate Rossini and produce new operas.

Rossini is constantly busy about his house at Passy. In this he has not as much taste as he has in music. He thinks that Italian decorators surpass the French; so he has got his from Bologna. Everything in the decorations of the house is musical. The panels and the door-tops are covered with groups of musical instruments. On the walls of the drawing-room there are pictures, the subjects of which are musical; such as Mozart's reception at Venice, Palestrina reading a libretto, &c. Even the garden is musical. There are yew-trees trimmed *en chapeau chinois*, and grass-plots shaped like vast contre-basses.

The other day something was said before Rossini about Wagner and his music.

"Wagner is," said he, "a man of immense talent, spoiled by a false system. His music is full of science, but he wants rhythm, the form and the idea—he wants melody."

Just then he was helping to a magnificent turbot with caper sauce. When it came to the turn of M. Carafa, who had broken a lance with him in favor of Wagner, Rossini sent him only the caper sauce.

"Why," said Carafa, "you have sent me nothing but sauce!"

"Well," said Rossini, "I help you according to your taste; it is like Wagner's music—sauce without fish!"

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Adoro te devote. Quartet. *Abbe L. Lambillotte.* 35

The first number of a very valuable collection of Music for the Catholic church, mostly smaller pieces to be used as offertories, and all originally composed by the older Lambillotte. This collection, under the name of "Les Saluts," as published in Paris, is sold at such a high price that it is almost out of the reach of organists and singers. It is therefore that this American edition is published, in which each piece may be had singly, and at a moderate cost. It may be well to state that this edition is to be a strictly correct reprint from the original.

Come, sing of the olden time. Song and Chorus.

August Bell. 25

I think of thee. Song.

" 25

Simple and pretty.

Bridesmaids' Song and Chorus. "*Freischütz.*" 25

A new edition of the old favorite, with Italian words added.

Sister Elves, it is the hour. Duet. *S. Glover.* 50

One of those lightly tripping strains in which Glover is so peculiarly happy. The duet is, as usual, for two mezzo-soprano voices.

I never can forget. Ballad. "*Victorine.*" 25

O let us live to-day. " 35

Two more popular pieces from Alfred Mellon's new Opera. Balfe could not have written more effective songs.

With Guitar Accompaniment.

Come shining forth. Serenade in "Don Giovanni." *Curtis.* 25

Home of my heart. Arranged by *T. B. Bishop.* 25

I'm a merry laughing girl. " 25

Favorite songs with an easy accompaniment for the Guitar.

Instrumental Music.

Homespun Schottisch. *O. L. Schultz.* 25

Oswego Polka. *J. N. Barry.* 25

Snow-flake Mazurka. *W. Boyer.* 35

Golden crown Waltz. *H. Hadley.* 25

Dancing Schottisch. *R. B. Leonard.* 25

Blue Stocking Waltz. *J. Henry Fleet.* 25

Diamond Polka. *L. P. Whitney.* 25

A variety of good Dancing music, mostly easy, any of which will be found valuable at social parties.

For the Organ.

Air by Mozart. A Voluntary. 25

Two Adagios, by Southard and Geisler. 25

Of medium difficulty. Particularly recommended to students on this instrument or amateur organists.

Books.

ONE HUNDRED BEAUTIFUL MELODIES FOR THE VIOLIN, selected principally from the best operas. 50

This new collection of violin music will prove highly acceptable to amateur performers; furnished at a price within the means of all, it will place in the hands of thousands a class of violin music hitherto unattainable.

LOUIS COENEN,
Instructor of the Violin, Piano & Harmony,
Address, 16 Hudson Street. 392-6m

J. C. D. PARKER,

Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.

SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.

Residence, Tremont House.
Address, until October, at Messrs. Chickering & Sons'; after-
wards at either place.

W. S. MACKIE,
MUSIC DEALER,
ROCHESTER, N. Y.

Bermann Damm,

Residence, No. 47 Hancock Street.

ADOLPH KIELBLOCK,
Residence, 235 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
8 Temple Place.

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.

O. O. CLAPP & CO.
DEALERS IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicholas
Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 357

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819)
KING STREET, CHARLESTON, S. C.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
619 Broadway, Albany, N. Y.

DAVID PAINE,
Teacher of Piano, Organ and Harmony,
Room, basement of First Church, Chauncy St. 3m

JOHN W. TUFTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY.
Address at residence, 19 Temple Pl., or at Ditson & Co's store

M. ZERDAHELYI,
THE PIANIST, respectfully announces that he is forming a
Class for Ladies, and will give instruction in the Theory of
Music, including the study of Harmony, of Forms, and the
Art of Composition. Scholars preparing for Teaching and
Playing in public, will also be received. Address at Messrs.
Chickering & Sons', or at Oliver Ditson & Co's. 394

C. KINKEL,
Dealer in Musical Merchandise,
SHELBYVILLE, KY.

THE SHILLING SONG BOOK.

Collection of 175 of the most favorite National, Patriotic,
Sentimental, and Comic Ballads of the day. Published
by **OLIVER DITSON & CO.**, 277 Washington Street, Boston.

MOORE'S ENCYCLOPEDIA OF MUSIC. Elementary, Tech-
nical, Historical, Biographical, Vocal and Instrumental,
containing the Biographies of more than 4,000 Musicians, a
complete Dictionary of Terms, and History of Music; a full de-
scription of all known Musical Instruments; Treatises on Har-
mony, Thorough Bass, &c., 1 vol. octavo, 1,004 pages, is indis-
pensable to every Musician and Select Library. Price, \$4.00.
OLIVER DITSON & CO., 277 Washington St., Boston.

CARL MEISEL

Begs leave to inform his friends and pupils that he is now
ready to resume his Instructions on the VIOLIN and PIANO.
Apply at his residence, 8 Hayward Place, or at any of the
music stores. 3m-398

W. D. ZOGBAUM,

Importer of Musical Instruments and Strings of all descrip-
tions. Also, keeps constantly on hand a large stock of PIANO-
FORTES of the best American manufacture; and a complete
assortment of SHEET MUSIC, both American and Foreign.
393 SAVANNAH, GA.

MRS. ROSA DE RIBAS is now prepared to resume her
Instructions on the Pianoforte and in Singing. Resi-
dence, No. 2 Dearborn Street, Roxbury. Communications
received through Messrs. Russell and Tolman, 291 Washington
Street. 392-3m



THE
**BEST
PIANOS,**
ARE MANUFACTURED

BY
CHICKERING & SONS,

WHO HAVE RECEIVED

38 MEDALS,

THE FIRST PREMIUMS,
Over all Competitors in the United States.

WASHINGTON STREET,
BOSTON.

JOHN CHURCH, Jr.
Music Publisher and Dealer,
Wholesale and Retail, in

AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,
And every variety of Musical Instruments and
Merchandise.

No. 66 West Fourth Street, Cincinnati.

SPECIAL ATTENTION paid to the prompt answering of orders
from SEMINARIES, DEALERS and TEACHERS. A new and Com-
plete Catalogue furnished on application. The publications of
all Music Houses in the United States furnished at the lowest
prices. 874

HARPS!

J. F. BROWNE,

Manufacturer, begs to inform his friends and the profession
that he has REMOVED his

HARP WAREHOUSES

TO 709 BROADWAY, N. YORK.

Between 4th St. and Washington Place, near the N. Y. Hotel.
and solicits a continuation of the liberal patronage he has re-
ceived during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.
Strings of the best quality, and every requisite for the Harp-
J. F. Browne would call attention to his large and choice
collection of HARP MUSIC, both foreign and own publi-
cations. Just Published, "40 Studies" in four Numbers,
forming, with the "FIRST SIX WEEKS," a complete general
course of Instruction for the Harp. 871

C. BRUNO,

No. 2 Maiden Lane, New York:

IMPORTER AND MANUFACTURER OF

MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED
GUITARS, American, French, and German PIANO-FORTES.

Brass Instruments, Clarionets, Flutes, &c. for Bands,
made to order, and warranted. **BUSSON'S CELEBRATED**
FLUTINAS and **ACCORDEONS** constantly on hand. IN-
STRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Sax-
horn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis.
Orders by Mail, with the money inclosed, will be punctually
attended to. 316

"OLD FOLKS' MUSIC."

CONTINENTAL HARMONY. A collection of Ancient Mu-
sic suitable for "Old Folks' Concerts," and Social Circles, in-
cluding many pieces not in any other work, with an Appendix,
comprising several Patriotic and Home Songs. Price, 75 cents,
\$7.50 per dozen.

ANCIENT HARMONY REVIVED. A Selection of music as
originally written by *Billings, Belcher, Edison, Holden, Holyoke,*
Maxim, Ingalls, Goff, Kimball, Reed, Swan, Wood, West,
and others; and from several European Authors, particularly
from W. Tansur's original works. Price, 75 cts. \$6.00 per
dozen. Published by **OLIVER DITSON & CO.**, Boston.

NEW METHOD

FOR THE

MELODEON, HARMONIUM,

AND OTHER INSTRUMENTS OF THE

ORGAN CLASS,

SELECTED MAINLY FROM

"ZUNDEL'S MELODEON INSTRUCTOR."

THIS DAY PUBLISHED,

Presents the following Attractive Contents:

Description of Instruments. Dictionary of Musical Terms.
Illustrations of Positions. Progressive and Instructive
View of the Key-board. Exercises.
Elements of Music. Favorite Airs, Waltzes, Marches.

INSTRUMENTAL MUSIC.

Am I not fondly thine own.	Le Réve.
Antioch.	Life let us cherish.
Auld Lang Syne.	Love Not.
Away with Melancholy.	March from 'Il Puritani.'
Bonnie Doon.	Minuet from 'Don Giovanni.'
Bonny Boat.	Mount Vernon.
Choral.	Pensée Fugitive.
Chorus from 'Der Frieschütz.'	Romance from 'Zampa.'
Chorus fr. 'La Dame Blanche.'	Rose of Allendale.
Exercise Melodique.	Selection fr. 'L. di Chamouni.'
Farewell Song.	Selection from 'Stradella.'
Farewell Song to Minka.	Swiss Boy.
Hours there were.	Switzer's Song of Home.
In my cottage.	Theme from 'Henri Herz.'
Katy Darling.	The Rose.
Last Rose of Summer.	What Fairy-like Music.
Le Désir.	Zerlina's Air from 'Giovanni.'

VOCAL MUSIC - SECULAR.

Bird of Beauty.	Kitty Tirrell.	Glover.
Child's Wish.	Munson. Long weary day.	Wetmore.
Darling Nelly Gray.	Hanby. My heart is sad.	
Dearest spot on.	Wrighton. Not for gold or precious stones.	
Do they miss me.	Grannis. Over the summer sea.	
Ever of thee.	Hall. Prison Song.	'Il Trovatore.'
Gentle Nettle Moore.	Putnam. Trusting in Thee.	Wrighton.
Home, peaceful.	'Trovatore.' Valley of Chamouni.	Glover.
I'm leaving thee in sorrow.	When the swallows homeward	
In whispers soft.	'Traviata.' fly.	Abb.

VOCAL MUSIC - SACRED.

America. "My country, 'tis of thee."	
Antioch. "Joy to the world."	
Beautiful World.	
Calvin. "Arise, arise, with joy survey."	Zeuner.
Eden above. "We're bound for the land."	
Greenville. "Gently Lord, O gently lead us."	Rousseau.
Harland. "The Lord my Shepherd is."	
Heaven is my Home. "I'm but a traveller."	
Homeward Bound. "Out on an ocean."	
Joyfully, joyfully.	
Lebanon. "I was a wandering sheep."	Zundel.
Luther's Chant. "Great God, we sing thy mighty hand."	
Missionary Chant. "Ye Christian heroes."	Zeuner.
Missionary Hymn. "From Greenland's Icy Mountains."	
Old Hundred. "Be thou, O God."	Luther.
O that beautiful world.	
Peterboro'. "Once more my soul."	
Pleyel's Hymn. "To thy pastures fair and large."	Pleyel.
Portuguese Hymn. "The Lord is our Shepherd."	
Shirland. "Behold the morning sun."	Stanley.
Will you go. "We're travelling home."	
Ydolem. "Let heathens to their idols."	Zeuner.

* * This work contains 88 Large Quarto
pages, elegant illustrations of the Proper Posi-
tions of Body and Hands, illustrations and
descriptions of Instruments, a copious Diction-
ary of Musical Terms, and other matters per-
taining to the study and practice of Melodeon
Music of great value. Price ONE DOLLAR,
on receipt of which copies will be sent by mail
post-paid.

Published by Oliver Ditson & Co., Boston.

PIANOS & MELODEONS TO LET
AT VERY LOW PRICES.

\$3 TO \$12 PER QUARTER,

with no charge for rent, if purchased within one year.

Oliver Ditson & Co. 277 Washington St. Boston.

PUBLISHED THIS DAY.

**FARMER'S
MASS IN B FLAT.**

WITH LATIN AND ENGLISH WORDS.

— BY —
HENRY FARMER.

For Four Voices (Solo and Chorus) and Organ. Price \$1.00.

Published by **OLIVER DITSON & CO.**, . . Boston.

F O R

SCHOOLS, ACADEMIES & SEMINARIES

The Cæcilia.

A collection of Vocal Music for Seminaries, Institutes, etc. By STEPHEN LASAR, Teacher of Music at Rutgers Institute, Van Norman Institute, Ferris Institute, Institution for the Blind, Miss Haines' School, etc. With an Introduction of Progressive Lessons and Vocal Exercises, prepared expressly for the work, by Dr. LOWELL MASON. Including, also, a short Cantata for Exhibition, etc., entitled "The Distribution of Prizes,".....62 1-2 cts

The Musical Casket;

Containing gems of Vocal Music for soprano and alto voices, compiled from the works of the masters, with new arrangement and adaptation; together with a selection of Hymns, Chants, and Solfegios, and vocalizing exercises. By JONATHAN C. WOODMAN, Teacher of Music in the Parker Collegiate Institute, the Public Schools of New-York city, etc.,.....62 1-2 cts.

The Musical Album;

A Vocal Class-book for Female Seminaries, Academies, and High Schools. By GEORGE F. ROOR. The demand for new music in Female Seminaries, Academies, etc., and especially from those who have used the "Academy Vocalist," has led to the preparation and publication of this work. 62 1-2 cts

The Academy Vocalist.

A collection of Vocal Music, arranged for the use of Seminaries, High Schools, Singing Classes, etc. By GEORGE F. ROOR, Professor of Music in Abbott's Collegiate Institution, Spingier Institute, Rutgers Institute, etc. Including a complete course of Elementary Instruction, Vocal Exercises, and Solfegios. By Dr. L. MASON.....62 1-2 cts

Mason's Normal Singer.

A collection of Vocal Music for Singing Classes, Schools, and Social Circles. To which are prefixed the Elements of Music, with Practical Exercises. By Dr. LOWELL MASON. Both words and music have been selected with reference to their normal character and influence, and sense and sound have been wedded on the normal principle of mutual likeness and sympathy. The music is so arranged that it may be sung in one, two, or four parts, and adapted as well to adult or juvenile classes. 128 pages.....87 1-2 cts

Bradbury's Young Shawn.

A collection of School Music. By W. B. BRADBURY. The feature of this new book are—1st. A brief elementary course, in which tunes and songs in the body of the work are referred to instead of mere "exercises," printed in the elementary department. 2d. Musical Notation in a Nut-shell; or, Things to be Taught, furnishing to the teachers a synopsis of such subjects as he will need to introduce from lesson to lesson. 3d. A great variety of new juvenile music.....87 1-2 cts

The Song-Book of the School-Room;

Consisting of a great variety of Songs, Hymns, and Scriptural Selections, with appropriate Music. Containing, also, the Elementary Principles of Vocal Music, according to the Inductive Method. Designed to be a complete Musical Manual for Common or Grammar Schools. By Dr. LOWELL MASON and G. J. WEBB, Professors in the Boston Academy of Music.....87 1-2 cts

The Primary School Song-Book.

In two parts. The first part consisting of Songs suitable for Primary or Juvenile Singing Schools, and the second part consisting of an explanation of the Inductive or Pestalozzian method of teaching music to such schools. By Dr. LOWELL MASON and G. J. WEBB.....20

A copy of either of the above (except *Mason's Mammoth Exercises*), mailed to any address, within 3000 miles, postage pre-paid, for examination, on receipt of the price.

MASON BROTHERS, Publishers,

Nos. 5 and 7, Mercer St., New-York.

Also, always on hand and for sale by CROSBY, NICHOLS, LEE & CO., Boston; J. B. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia; W. B. SMITH & CO., Cincinnati; ROOT & CADDY, Chicago.

Little Songs for Little Singers.

For the youngest classes, the nursery, etc. By Dr. LOWELL MASON.....20

The Flower Queen; or, the Coronation of the Rose.

A Cantata in two parts. Words by Miss FRANCES JANE CROSBY, a graduate of the New-York Institution for the Blind. Music by Geo. F. Roor, editor of "Academy Vocalist," "The Shawn," etc. This is a sort of little opera, designed to be performed by classes of young ladies, and especially adapted for concerts, anniversaries, and other festive occasions; but requiring no scenery other than shrubbery, nor decoration except flowers.....50

Juvenile Oratorios.

The Festival of the Rose, Indian Summer, and the Children of Jerusalem; designed for Floral and other Concerts, Singing and Common Schools, etc. By J. C. JOHNSON...80

The Temple of Industry.

A Juvenile Oratorio. By J. C. JOHNSON, author of Juvenile Oratorios.....80

Manual of the Boston Academy of Music.

By Dr. LOWELL MASON, Professor in the Academy. 18mo....60

Mason's Mammoth Exercises.

A Series of Musical Diagrams for Teachers, intended to save them much of the labor of the use of the Black-board. By Dr. LOWELL MASON. An entirely new work of elephant folio size, (the page, when opened, is 25 by 40 inches,) printed from new, large type, cut and cast expressly for it. It contains a great variety of lessons, exercises, arranged with words, etc., printed in such large characters as to be easily read across the school-room. It can not be sent by mail; on this book we can not prepay freight.....\$7 50

Mason's Vocal Exercises and Solfegios.

Adapted to the wants of Private Pupils or Classes in Vocal Music. Selected from Italian, French, and German composers, and adapted to treble and tenor, or alto and bass voices. By L. MASON.....\$1 00

Marx's Musical Composition.

Translated from the German by H. S. SARONI, Esq. Corrected and enlarged edition, with a copious Appendix, by EMILUS GIBAC, formerly of the Conservatory of Paris. This is admitted by all to be incomparably the best work on harmony ever published in any language. 8vo, cloth.....\$2 00

Woodbury's Self-Instructor in Musical Composition and thorough Base.

Consisting of copious rules and illustrations in Musical composition, with directions and examples for practice in playing the organ, Melodeon, or piano-forte, by figures, to which has been added, "Hamilton's Treatise on Fugue and Double Counterpoint," together with Schneider's celebrated work on arranging for a full Orchestral and Military Band. By I. B. WOODBURY. 12mo, cloth.....75

Saroni's Musical Grammar.

A manual of the Science of Music, adapted to the use of Seminaries and Classes.....60

NOW READY. THE OPERA OF MARTHA

OR, THE

FAIR AT RICHMOND.

BY F. VON FLOTOW.

WITH

Italian, German and English Words.

FORMING THE

Twelfth Volume

OF

DITSON'S EDITION

OF

STANDARD OPERAS.

Issued uniform in style with that of the previous volumes.

PRICE \$3.00.

THIS ELEGANT EDITION COMPRISES:

Opera of Martha.	Eng. Italian and German Text,	\$3 00
Opera of Norma.	English and Italian Text.	3 00
Opera of Sonnambula.	" " "	3 00
Opera of Lucrezia Borgia.	" " "	3 00
Opera of Lucia di Lammermoor.	" " "	3 00
Opera of Ernani.	" " "	3 00
Opera of Il Trovatore.	" " "	3 00
Opera of La Traviata.	" " "	3 00
Opera of Don Giovanni.	Piano Solo,	2 00
Opera of Il Trovatore.	" " "	2 00
Opera of Lucia di Lammermoor.	" " "	2 00
Opera of Lucrezia Borgia.	" " "	2 00

THESE VOLUMES

HAVE ELICITED UNIVERSAL PRAISE

FOR THEIR

CONVENIENT SIZE, DISTINCTNESS OF TYPE, SUPERIOR TYPOGRAPHY, CORRECTNESS OF TEXT

AND

ELEGANCE AND DURABILITY OF BINDING.

No Expense or Labor is spared to impart to Each Volume the

Distinguishing Features above enumerated.

AND THEY ARE OFFERED TO THE PUBLIC AS AN

UNEXCEPTIONABLE EDITION

OF THE

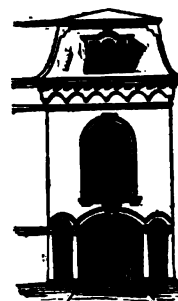
Standard Works of the Musical World.

* Copies sent by mail on receipt of the price above specified.

Published by Oliver Ditson & Co., Boston.

TO LET.

THE NEW HALL AND ROOMS,
Bumstead Place.



This new and beautiful Hall is intended to meet the want of a medium sized, neat, elegant and well arranged Hall for Concerts, Lectures, Readings, Exhibitions, Assemblies, Fairs, Sunday Meetings, &c., &c. It is central and quiet, with easy access from both ends; seats on Main floor and Balconies from 800 to 1000; may be used with or without the seats; is well lighted, warmed and ventilated; has several dressing and ante-rooms, and a smaller hall or supper room, and connection by doorway with the Music Hall. No pains have been spared to make it in all respects adapted to its uses. Also, to let, various other Rooms on first, second, third and fourth floors, suitable for Society and School Rooms or other purposes; a large loft for light manufacturing purposes; a large cellar for storage, &c. Apply to the Superintendent, at the building.

Dwight's Journal of Music,

A Paper of Art and Literature.

WHOLE No 415.

BOSTON, SATURDAY, MARCH 17, 1860.

VOL. XVI No. 25.

DWIGHT'S JOURNAL OF MUSIC,
Published every Saturday,
BY OLIVER DITSON & CO.
277 Washington Street, Boston, Mass.
JOHN S. DWIGHT, EDITOR.

TERMS.—If mailed or called for, \$2.00, per annum; delivered by carrier, \$2.50. Payment in advance.
Advertisements will be inserted at the following rates.
Three Columns, (1 page), 1 insertion, \$30; One Quarter, \$200.
One Column, 1 insertion, \$12; 1 Quarter, \$75; One Year, \$225.
One-half Column, 1 insertion, \$8; 1 Quarter, \$50; 1 Year, \$125.
One-fourth Column, 1 " \$4 50; 1 Quarter, \$28; 1 Year, \$75.
One-eighth " 1 insertion, \$2 50; 1 Quarter, \$15; 1 Year \$50.
Less space, 1st insertion, per line, 20 cents. Each subsequent insertion, per line, 10 cents.
Business Cards, Six lines, Nonpareil, per annum, \$20.
Teachers' Cards, Two lines, Nonpareil, per annum, \$8.
Advertisers, whose yearly bills amount to \$20 or upwards, will receive a copy of the paper free.

JOHN S. SPOONER, PRINTER, 251 WASHINGTON ST.

Advertisements.

THE MEMBERS OF THE ORPHEUS GLEE CLUB

Respectfully announce that they will give a

CONCERT,

With the valuable assistance of

HUGO LEONHARD, PIANIST,

— AT —

BUMSTEAD HALL, (BUMSTEAD PLACE),

This, Saturday Evening, March 17th,

Commencing at 7 1-2 o'clock.

Tickets, at 50 cts. each, may be obtained at Ditson & Co's, and Russell & Tolman's Music Stores, and at the door on the evening of performance.

HAYMAKERS.

The SECOND PERFORMANCE of this CANTATA will take place on

SATURDAY EVENING, MARCH 17,

AT TREMONT TEMPLE,

Commencing at 7 1-2 o'clock.

Tickets 50 cts., may be had at Messrs. Oliver Ditson & Co's; Russell & Tolman's and Wade's Music Stores, and at the office of the Temple, where reserved seats can be secured at twenty-five cents extra. The Piano used on these occasions are from the manufactory of Messrs. Woodward & Brown.

GRAND

Complimentary Concert

TO

MR. B. J. LANG,

Previous to his departure for Europe, at the new

BUMSTEAD HALL,

On Saturday Evening, March 24th.

THE MENDELSSOHN QUINTETTE CLUB,

MRS. J. H. LONG,

MR. J. Q. WETHERBEE,

MR. OTTO DRISSEL,

MR. J. C. D. PARKER, and

MR. H. LEONHARD,

Have kindly volunteered for the occasion.

The programme, one of the most attractive ever offered to the Boston public, will include the famous Eight hand Piano pieces given at Mr. Trenkle's Concert last season—one of which, "L'Invitation a la Danse," created unwonted enthusiasm.

Tickets Fifty Cents, for sale at the music stores, and at the door.
Doors open at 7—Concert to commence at 7 3-4. 415—416

CHURCH ORGANS.

E. & G. G. HOOK,

TREMONT AVENUE near ROXBURY LINE

Continue to build ORGANS of every size and variety. They give personal attention to Planning, Constructing, Voicing, and Finishing every Instrument, adapting each to its peculiar place and required use, sparing no effort to insure the greatest perfection in Tone, Mechanism, and Durability.

Possessing every facility for obtaining the best material, for storing, seasoning, and manufacturing the same, with every aid machinery can give; which, with an experience of more than thirty years, during which time they have supplied most satisfactorily several hundred churches—a company of choice and select workmen, many of whom have been connected with their establishment nearly as long—they are enabled to offer superior inducements to Organ Committees.

Organs, suitable for Halls, Lecture-rooms, and small Churches, always on hand, either finished or in a state of forwardness, also, Second-hand Organs for sale. 415—tf

C. BREUSING'S, 701 Broadway, N. York,

Monthly Bulletin of Foreign Music.

The Second number, for February, has been published and may be had on application, or will be sent by mail. 415

BOSTON MUSIC SCHOOL.

THE SPRING TERM of Twelve Weeks will commence on MONDAY, April 2, 1860, at

Hall No. 3 Mercantile Building, Summer St. This Institution was incorporated in May, 1857, and its success proves beyond a doubt the practicability of the plan of its organization.

This School affords facilities for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in NOTATION, HARMONY, COUNTERPOINT and FUGUE, COMPOSITION WITH REFERENCE TO MUSICAL FORM, AND INSTRUMENTATION; SINGING, PIANO, ORGAN, VIOLIN, and any Orchestral Instrument.

Tuition, \$25 a Term, allowing each pupil to pursue three different studies.

Board of Instruction:

B. F. BAKER.

J. W. ADAMS.

WILLIAM SCHULTZE.

J. W. TUFTS.

For particulars address,

B. F. BAKER, 4 Rowe Place.

WILLIAM READ, Secretary.

"AMERICAN SCHOOL INSTITUTE."

846 Broadway, New-York. 609 Chestnut St., Philadelphia.

Schools supplied with competent Teachers and Professors for any department. Especial attention paid to the selection of Music Teachers. Teachers of ability can obtain position by early application. References: Dr. Lowell Mason, Prof. G. F. Root, Faculty of Rutgers and Amherst Colleges, et al.

SMITH, WOODMAN & CO.

Wanted immediately 2 competent Lady Teachers of Vocal and Instrumental Music and Ornaments, to go South. 410

INSTRUCTION IN VOCAL MUSIC.—Sig. LUIGI STEFFA-NONI has established himself in Boston, and will give Instruction in Singing both to private pupils and classes.
Address at 47 Hancock street. 397

AFTERNOON CONCERTS.

THE ORCHESTRAL UNION respectfully announce that their Sixth Series of CONCERTS will commence on WEDNESDAY AFTERNOON, October 12th, at the BOSTON MUSIC HALL, and continue every Wednesday until further notice.

CARL ZERRAHN, CONDUCTOR.

Packages of Six tickets \$1. To be had at the Music Stores and at the door. Single tickets 25 cents, to be had at the door only. Doors open at 2, Concert to commence at 3 o'clock. 392

NEW CLASS BOOK OF VOCAL MUSIC.

For Public and Private Schools.

THE GRAMMAR SCHOOL VOCALIST. A new Collection of Favorite Choruses, Glee, Duets, and Part Songs. Transposed for Young Voices, and Arranged with an Accompaniment for the Pianoforte, expressly for Schools, by Geo. H. Curtis and F. H. Nash. Price 75 cents.
Published by OLIVER DITSON & CO., 277 Washington St., Boston.

Richardson's New Method FOR THE PIANO-FORTE.

"Deserves our hearty recommendation."

N. Y. Musical Review.

"Unexceptionable in taste and style."

Dwight's Journal.

"We quite endorse Mr. Dwight's opinion."

New York Musical World.

"A School that will do excellent service."

Deutsche Musik-Zeitung, Phil.

"Having an unprecedented sale."

Christian Freeman.

"All that it is represented to be."

Godley's Lady's Book.

"Soundest, clearest, best book for the Piano."

Phil. Evening Bulletin.

"A work of solid and enduring merit."

Phil. City Item.

"Will supersede every other of the kind."

Worcester Spy.

"An improvement on all other books."

Symouse Journal.

"Possesses merits not claimed by other works."

Cleveland Herald.

"Common sense, plain talk, and brevity."

Boston Journal.

"Best Piano Method we have ever seen."

Chattanooga Tenn. Advertiser.

"No Piano book comparable in value to it."

New Covenant.

"Presents many new and important ideas."

N. Y. Tablet.

"No more perfect treatise on the piano."

Norwich Courier.

"Distinguished by great & peculiar excellence."

Moravian.

"Possesses pre-eminently excellent qualities."

Providence Advertiser.

"General favorite with the musical public."

Bidsford Union.

"Highly commended by competent judges."

Christian Witness.

"Adapted to the wants of new beginners."

Times.

"Cannot fail to insure satisfactory progress."

A. T. Thorup.

"Very best material suited to all capacities."

H. Schwing.

"I hope that all teachers will adopt it."

F. A. Tape.

"Guide to accomplished performances."

J. Ballak.

"No work of equal merit is before the public."

C. H. Loehr.

"Meets my unqualified approval."

W. S. B. Mathews.

PRICE THREE DOLLARS.

PUBLISHED BY OLIVER DITSON & CO.

FOR

SCHOOLS, ACADEMIES & SEMINARIES

The Oecilia.

A collection of Vocal Music for Seminaries, Institutes, etc. By SIGSMOND LASAR, Teacher of Music at Rutgers Institute, Van Norman Institute, Ferris Institute, Institution for the Blind, Miss Haines' School, etc. With an Introduction of Progressive Lessons and Vocal Exercises, prepared expressly for the work, by Dr. LOWELL MASON. Including, also, a short Cantata for Exhibition, etc., entitled "The Distribution of Prizes,".....62 1-2 cts

The Musical Casket;

Containing gems of Vocal Music for soprano and alto voices, compiled from the works of the masters, with new arrangement and adaptation; together with a selection of Hymns, Chants, and Solifgios, and vocalizing exercises. By JONATHAN C. WOODMAN, Teacher of Music in the Parker Collegiate Institute, the Public Schools of New-York city, etc.,.....62 1-2 cts.

The Musical Album;

A Vocal Class-book for Female Seminaries, Academies, and High Schools. By GEORGE F. ROOT. The demand for new music in Female Seminaries, Academies, etc., and especially from those who have used the "Academy Vocalist," has led to the preparation a publication of this work. 62 1-2 cts

The Academy Vocalist.

A collection of Vocal Music, arranged for the use of Seminaries, High Schools, Singing Classes, etc. By GEORGE F. ROOT, Professor of Music in Abbott's Collegiate Institution, Spingier Institute, Rutgers Institute, etc. Including a complete course of Elementary Instruction, Vocal Exercises, and Solifgios. By Dr. L. MASON.....62 1-2 cts

Mason's Normal Singer.

A collection of Vocal Music for Singing Classes, Schools, and Social Okeles. To which are prefixed the Elements of Music, with Practical Exercises. By Dr. LOWELL MASON. Both words and music have been selected with reference to their normal character and influence, and sense and sound have been wedded on the normal principle of mutual likeness and sympathy. The music is so arranged that it may be sung in one, two, or four parts, and adapted as well to adult or juvenile classes. 122 pages.....87 1-2 cts

Bradbury's Young Shawm.

A collection of School Music. By W. B. BRADBURY. The feature of this new book are—1st. A brief elementary course, in which tunes and songs in the body of the work are referred to instead of mere "exercises," printed in the elementary department. 2d. Musical Notation in a Nut-shell; or, Things to be Taught, furnishing to the teacher a synopsis of such subjects as he will need to introduce from lesson to lesson. 3d. A great variety of new juvenile music.....87 1-2 cts

The Song-Book of the School-Room;

Consisting of a great variety of Songs, Hymns, and Scriptural Selections, with appropriate Music. Containing, also, the Elementary Principles of Vocal Music, according to the Inductive Method. Designed to be a complete Musical Manual for Common or Grammar Schools. By Dr. LOWELL MASON and G. J. WESS, Professors in the Boston Academy of Music.....87 1-2 cts

The Primary School Song-Book.

In two parts. The first part consisting of Songs suitable for Primary or Juvenile Singing Schools, and the second part consisting of an explanation of the Inductive or Pestalozian method of teaching music to such schools. By Dr. LOWELL MASON and G. J. WESS20

A copy of either of the above (except *Mason's Mammoth Exercises*), mailed to any address, within 3000 miles, postage pre-paid, for examination, on receipt of the price.

MASON BROTHERS, Publishers,

Nos. 5 and 7, Mercer St., New-York.

Also, always on hand and for sale by CROSBY, NICHOLS, LEE & CO., Boston; J. B. LIPPINCOTT & CO., and E. H. BUTLER & CO., Philadelphia; W. B. SMITH & CO., Cincinnati; ROOT & CADY, Chicago.

Little Songs for Little Singers.

For the youngest classes, the nursery, etc. By Dr. LOWELL MASON.....20

The Flower Queen; or, the Coronation of the Rose.

A Cantata in two parts. Words by Miss FRANCES JANE CROSBY, a graduate of the New-York Institution for the Blind. Music by Geo. F. Root, editor of "Academy Vocalist," "The Shawm," etc. This is a sort of little opera, designed to be performed by classes of young ladies, and especially adapted for concerts, anniversaries, and other festive occasions; but requiring no scenery other than shrubbery, nor decoration except flowers.....50

Juvenile Oratorios.

The Festival of the Rose, Indian Summer, and the Children of Jerusalem; designed for Floral and other Concerts, Singing and Common Schools, etc. By J. C. JOHNSON...30

The Temple of Industry.

A Juvenile Oratorio. By J. C. JOHNSON, author of Juvenile Oratorios.....50

Manual of the Boston Academy of Music.

By Dr. LOWELL MASON, Professor in the Academy. 18mo. ... 60

Mason's Mammoth Exercises.

A Series of Musical Diagrams for Teachers, intended to save them much of the labor of the use of the Black-board. By Dr. LOWELL MASON. An entirely new work of elephant folio size, (the page, when opened, is 25 by 40 inches,) printed from new, large type, cut and cast expressly for it. It contains a great variety of lessons, exercises, arranged with words, etc., printed in such large characters as to be easily read across the school-room. It can not be sent by mail; on this book we can not prepay freight.\$7 50

Mason's Vocal Exercises and Solifgios.

Adapted to the wants of Private Pupils or Classes in Vocal Music. Selected from Italian, French, and German composers, and adapted to treble and tenor, or alto and bass voices. By L. MASON.....\$1 00

Marr's Musical Composition.

Translated from the German by H. S. SARONI, Esq. Corrected and enlarged edition. With a copious Appendix, by EMILUS GIRAC, formerly of the Conservatory of Paris. This is admitted by all to be incomparably the best work on harmony ever published in any language. 8vo, cloth.....\$2 00

Woodbury's Self-Instructor in Musical Composition and thorough Base.

Consisting of copious rules and illustrations in Musical composition, with directions and examples for practice in playing the organ, Melodeon, or piano-forte, by figures, to which has been added, "Hamilton's Treatise on Fugue and Double Counterpoint," together with Schneider's celebrated work on arranging for a full Orchestral and Military Band. By I. B. WOODBURY. 12mo, cloth.....75

Saroni's Musical Grammar.

A manual of the Science of Music, adapted to the use of Seminaries and Classes.....60

HALL'S MUSIC STORE.

THE

Driggs' Patent Pianoforte.

REMOVED TO THE

New and Spacious Store and Warerooms,

No. 543 Broadway, N. Y.

(Between Spring and Prince Sts.)

The continued increase in the several branches of our business, the PUBLICATION OF MUSIC, the Manufacture of GUITARS, FLUTES, &c., &c., and in every department of the MUSIC BUSINESS, but more especially in the great success and wonderful demand for

THE DRIGGS' PATENT PIANOFORTE,

has made it necessary for us to remove from our old established store, CORNER OF BROADWAY AND PARK PLACE, where we have been for TWENTY YEARS to the MORE SPACIOUS, COMMODOUS AND FASHIONABLE STORE AND WAREHOUSE,

No. 543 BROADWAY,

(between Spring and Prince Streets,) one block above the Saint Nicholas Hotel, where we will have every facility to serve our friends and patrons in the most prompt and satisfactory manner

William Hall & Son.

New-York, April 1, 1859.

NEW MUSIC!

NOW READY.

ADDENDA No. 1 TO WEBB & ALLEN'S CATALOGUE.

Containing a list of all new London Publications recently imported by them, among its contents will be found

NEW PIANO-FORTE MUSIC

By Ascher, Burgmuller, Blumenthal, Brinley Richards, Pavarger, Kube, Liszt, Oesten, Osborne, Voss, &c.

OPERATIC ARRANGEMENTS, FANTASIES, &c.

By Pavarger, Calcott, P. Nova, Osborne, Rummell, &c.

STANDARD OPERAS COMPLETE,

Arranged as Piano-forte Solo.

NEW DANCE MUSIC BY D'ALBERT, &c.

Arranged for Full Orchestra or Septet.

Easy Pieces for Beginners.

NEW SONGS, DUETS, &c.

By Balfe, Cherry, Glover, Hatton, Linley Macfarren, Walter Maynard, Alfred Mellon, P. G. Reed, and all the most popular writers of the day.

All new London Publications received by W. & A. immediately on their appearance. Catalogues forwarded to any address on receipt of postage, three cents.

WEBB & ALLEN,

1 Clinton Hall,

Astor Place, New York.

Piano-fortes, Melodeons and Music Stools, Manufactured by WILLIAM WILLING, Professor of Music, Erie, Pa.

The "Willing" Pianos have been awarded TWO FIRST PREMIUMS and ONE DIPLOMA in 1859, the year of their introduction and have all really valuable improvements, are of exquisite finish, rich, mellow, even tone, and at low prices, wholesale and retail.

Dwight's Journal of Music.

WHOLE No. 416.

BOSTON, SATURDAY, MARCH 24, 1860.

VOL. XVI. No. 26.

Translated for this Journal.

Mozart's Magic Flute.

BY A. OULIBICHEFF.

(Concluded from page 408.)

The consecration begins. We see before us the as yet closed gates of the place appointed for the probationers; and here we come suddenly upon the most extraordinary page, perhaps, which anywhere occurs in the most striking works of Mozart. This miracle of composition must be examined with all the attention it deserves. First we give the text:

He, who walks through these paths full of difficulties,
Becomes pure through fire, water, air, and earth.
If he Death's terrors can overcome,
He wings his flight from earth to heaven.
Illumined, then will he be in the state
To dedicate himself entirely to the mysteries of Isis.

The sort of allegory contained in this strophe of six lines is so clear, that it ceases to be an allegory. The way sown with difficulties is life: the reward promised to those who go bravely through it, is the revelation of all the mysteries to which the grave is the key. Pure Christian doctrines and promises.

Mozart, as well as Tamino, found himself at the end of his career. The awful gates, through which none pass but once, were soon to close behind them. And here it must be remarked, that the persons set to sing this text were of a very problematical nature. In the libretto they are briefly styled: *Zwei geharnischte Männer* (two men in armor). They appear with close visors and flaming swords—a title and attributes, which leave a pretty wide field to the imagination. May one not believe he sees in them the shadow of that other phantom, which already draws nigh to announce to Mozart his last hour and to order his last work!

When we consider, that the working up of this piece, the composition of such a text, is wholly unexampled in the annals of the lyric drama, and that it sounds altogether strange in theatre music, we can hardly help supposing that Mozart thought far more of the allegorical sense of the words, than of their direct meaning; i. e., far more of himself than of his opera.

As all religious mysteries have this in common, both with each other, and with most human institutions, that time lends them their most solemn sanctity, so Mozart seems to have considered it of first importance here to awaken in his hearers the feeling of a high antiquity. He went back to the first centuries of music, to find a form of song that answered to this purpose: but instead of imitating the style of those remote epochs, he deemed it a much surer way to choose a melody already in existence, an old choral melody: *Christ, unser Herr, zum Jordan kam*, which is ascribed to Wolf Heinz, a composer of the sixteenth century, who had himself found it probably in the original songs of the Catholic church. Heavens, what a Chorale! The psalmodizing at

an extremely mournful funeral, so exceedingly Gothic, so entirely covered up with dust, and running counter to all habits of a modern ear! And in order to heighten this ungracious character of antiquity, the composer has let the Chorale be sung by tenor and bass from beginning to end in octaves. It would not do for any anachronism to creep in between melody and accompaniment. The piece had to represent a form of composition, known from the fifteenth century down, a Choral song in contrapuntal fugues. But since no other voice parts were to be added to the *canto fermo*, but the powers of a full orchestra opposed to it, and since neither the 15th nor the 16th century offered any pattern of instrumental parts worth imitating, Mozart borrowed the thought for his accompaniment from the true founder of this style, from John Sebastian Bach, who, as the Abbé Stadler says, had borrowed it from Heinz. From these various borrowings arose a piece of such effect as neither Heinz, nor Bach, nor any one had ever thought of: an exceedingly romantic and imaginative composition; original, for the very reason that it had been borrowed from another age of music; new, because nothing seemed older than it did; theatrical and illusive in the highest degree, as regards the situation, because it is pure church music; an abstract of all harmonic knowledge; a master-piece of modern instrumentation, and taken as a whole a wonder-work of poetry. Was there ever heard a more mournful psalm-singing than these two voices, strengthened by the roaring voices of the trombones, and supported by the whole choir of wind instruments? The mysterious pair sing on by themselves, while the themes of the fugue, on their side also independent, catch in like the wheels of a watch, which goes on and on, while on its face you see neither hands nor numbers. The terror creeps in slowly into the quartet of strings; it spreads and communicates itself from part to part, runs over from one instrument into another. It winds out from the orchestra like a death lament, which the echoes of the imitation, in dull whisperings, in stifled sobs, bear off into the infinite. The spectacle awakened in the soul's eyes by this strange, dying away music, mingles itself gradually with that on the stage and produces a sort of intellectual phantasmagoria. The dark men take on a resemblance to those forms which one sees lying on the tombs of old knights. They have arisen from their stony bed, to intone an ancient litany; their swords burn in the place of wax tapers. With them the spirit of their age has risen and hovers over the audience; an indescribable feeling of what was, long, long before us, penetrates the soul; and yet we feel, in spite of this sort of magnetic vision or retrospective clairvoyance, which neither the poetry of words nor any other poetry can approach even at a distance,—we feel that impassable interval, which separates us from every extinct life of the past, into which the music introduces us anew. We feel the whole depth of the light, in which it loses itself.

Such was at that time the fearful spell exerted over Mozart by a fixed idea, that even in the theatre, in a Schikaneder opera, and apropos of I know not what sort of absurd mysteries, he suddenly intoned the hymn of the departed with a voice, which never had been heard from him till then, and which seemed to proceed from the grave vaults of a church.

Until now Tamino's magic instrument, the flute, had exercised no influence upon the action of the drama, and had been of no great use to the composer. It had only served in Sarastro's menagerie. But now towards the conclusion of the end, this flute gives, although indirectly, opportunity for a fine lyrical moment. Pamina, who has received permission to share the dangers and the glory of the probation with her lover, finds him at the moment when the fateful gates are about to open. She relates to him in very good declamatory and harmonious expressions, that her father of blessed memory made this flute out of the trunk of an oak a thousand years old, in a Sabbath night, by the flashes of lightning. This melodious talisman is to protect the henceforth inseparable lovers, against death and the terrors which they have to meet on their way. So soon as Pamina has arrived at the last two verses of her lyrical monologue: *Wir wandern durch des Tones Macht*, &c. (We wander through the power of tone), Tamino and the two armed men fall into the text with her, whereby arises a Quartet. The problem, which Mozart seems to have had in mind in this situation, consisted in inquiring under what new point of view the great question of death admitted of being presented, when devotion and faith in a virtuous love (personified in Pamina) and the sublime revelations of harmony (personified in Tamino, the possessor of the magic flute) are supported by the promises of religion. Since he had to celebrate the power of his Art, he developed all its enchantments in a space of two and twenty bars. I will not waste my ink upon admiring comments on this sublime Quartet. One must read it through himself; for music of this sort enchants the eye almost as much as it ravishes the ear.

One thing is to be remarked, which, as it seems to us, proves how much Mozart despised the direct and positive intentions of the libretto. The Chorale, with the fugue and the quartet which followed, were to form nothing but the preface or prospectus to the mysteries of Isis. The poet has saved up these scenes, like stones, for distribution among the spectacle-loving multitude. While therefore Schikaneder is busy in preparing his mysteries, the composer accomplishes his in the score. Already has the music told us all, before we have seen anything; already has the power of harmony revealed all to the hearers, ere Tamino puts the magic instrument to his lips. The moment that the mysteries become visible, they withdraw themselves from the music, which suddenly sinks to utter insignificance, as if in obedience to the machinist's whistle, putting itself upon the same level as the wretched, childish

spectacle. We see the trial in the fire and in the water behind an iron lattice; a revolving sheet of linen; red and yellow painted flames, rising and falling; and then the maestro rests. We hear a meagre flute solo, which nowadays would be a trifle even for beginners; a vocal duet in sweetish thirds; then a noisy *fanfara*, which announces the triumph of the initiates, and frightens the composer out of his nap. That is all.

And now we have room made for the bird-catcher, who is in great haste; for he must first hang himself, then make acquaintance with his wife, and finally commend himself to the good graces of the boxes and parterre. To conduct all this to a good end, we have an aria in 6-8 measure, and a duet on the syllable *Pa*, the initial letters of his worthy name. This aria pleases us better than all that Papageno has sung before. It is even now quite pretty. Happy motives, ingenious intentions, and an accompaniment with *sauce piquante*, which doubtless has been stolen from Mozart by Rossini. The Duet is a sort of child's play, to which a droll text and the comical cut of the rhythm lend a somewhat original sprightliness.

The Queen of the Night, with Monostatos and her three ladies, approaches the temple. A gloomy minor key, an instrumental theme, with a muffled roar, like that which precedes a storm, betoken some kind of a catastrophe. A fine ensemble of the voices, answering to this subterranean ferment. The oath of revenge is taken in the voice parts in long and majestic chords, but always amid threatening and admirably sustained orchestral figures. Suddenly a flash of lightning, a musical explosion, out of a heart-rending chord, strikes the Queen and her train, who shriek in unison over their downfall and disappear. Light follows the darkness, a divine harmony the shriek of despair. The chorus of the initiated, which this time is composed of all four parts, greets the new brother in a language which expresses the palingenesian result of the initiation, the shining life of repose, of mildness, of sublime, pure meditation, which the young heir of Sarastro has just won. This concluding chorus contains the hidden sense of the opera, and even alludes to it through its text. Tamino—MOZART—sees the goal of his miraculous career. The difficulties of the way have been great; innumerable and almost surpassing a mortal's powers were the labors which have proved his steadfastness. These difficulties he has overcome; and from these trials he has come forth in a manner that has won him the approval of Him who had sent him among mankind. Glory to the unterrified missionary, peace to the exhausted wanderer!

The Diarist Abroad.

NOTES. (BERLIN, FEB. 1860.)

Dwight's Journal of Feb. 4, brings an extract from Oulibicheff upon Mozart's *Zauberslöte*. I am sorry to see that author ever quoted as an authority in musical biography. I enjoy his sharpness, his earnestness, his enthusiasm, his taste, his exquisite style in his criticisms and descriptions of musical works; but as a writer of the history of the art he is not, nor, under the circumstances in which he wrote, could he be, one on whom, for the minutiae of biography, we can place dependence. He was a man of extremely one-sided views, careless in citing facts, and so under the influence of his pre-conceived notions, that his pictures are but too often colored and shaded by his

fancy, and give an entirely false impression. I suppose the Senate of Massachusetts now in session is composed of as respectable a body of gentlemen as will be found in any Senate chamber in the Union. Yet how easily could a Rembrandt, by a judicious use of lights and shadows, give a view of that airy, light room, which should impress the beholder as a place of secret conclave, and, still retaining the features of those gentlemen, give them the air of savage conspirators, having ruin and death in their minds, instead of the general welfare and public good, for which doubtless they alone strive.

In Oulibicheff's sketch of Beethoven, we have a picture which I hold to be farther from the truth than any ever drawn of the great composer. In this Life of Mozart, he could not get so entirely off the right track, since he confined himself almost exclusively to the materials in Nissen's work, which might well have the old French title "*Mémoires pour servir*," &c.

I quote but a sentence or two of the extract from Oulibicheff's book in question, wishing, however, that the reader would peruse the whole once more.

After the Russian's short description of the "Magic Flute," he goes on: "For the first time a prodigious popularity invests this famous name," &c. Again, "They told us, Mozart was the first who made merriness (?) over the applause (?) with which his opera was for the most part received; among his intimate companions he almost died with laughing (!)". From Oulibicheff's own authorities, all of which (with the exception of Niemtschek, which he may have had) are in the Boston Library, the falsity of the picture which he has made (in the effect it produces upon the mind of the reader) may be easily shown. That Schikaneder was a "Lump" (scamp), as Mozart called him, is true enough; but that Mozart was consciously degrading his talents I have yet to learn. One fact is this, that at that time on the little stages of Vienna Magic operas were the fashion, and Mozart having tried his hand at the other styles of operatic writing, was, so far as we know, on the whole rather pleased at the opportunity of showing his powers in a new sphere. A long translation upon the *Requiem*, from Jahn, which I will send you, will throw light—if only a reflected light—upon the history of Mozart's feelings at the time of the composition of the "Magic Flute." Without going into the task of sifting and arranging authorities on this matter, let Jahn speak—a man whose diligence and judgment in collecting and using materials are astonishing. Schikaneder had known the Mozarts in Salzburg, in 1780, and even then given Wolfgang an occasion to exert his talents as composer. Afterwards he settled in Vienna, and finally obtained possession of the little miserable theatre in the Freyhaus on the Wieden, which, after a while, was on the point of being closed. Now hear Jahn, and compare his careful statement with the Russian's fine fancies.

"This (the theatre above named) now passed into his (Schikaneder's) hands, and, in these narrow quarters, but little better than a booth at a fair, he had the wit to win the Vienna public through low, popular pieces of all kinds, especially comic operas. What he wanted in culture—he a mere natural man to whom even writing and reckoning were difficult—had to be made up by a sound mother-wit, practical experience, and the routine of the stage; his assurance vied with his frivolity and in every extremity he could devise a means of escape. To sensual pleasures he was devoted, to gluttony, drinking, and women, a parasite or prodigal according to circumstances, and not seldom, spite of his large receipts, hardly pressed by creditors.

"On one of these occasions, in the spring of 1791—some go so far as to give May 7th as the date—he had recourse to Mozart, with whom he had renewed the old acquaintance, and declared to him that he was ruined, unless an opera of great attraction

could raise him once more; he had a surpassingly fine subject for a splendid Magic opera, and Mozart was just the man to compose the music. Mozart's irresistible inclination for dramatic music came to the aid of his good-nature and readiness to help anybody, and also, as it was said, the influence of Madame Gerl; he declared himself ready to make the experiment, adding, 'If we have a *malheur*, I can't help it, for I have never written a magic opera.' Thereupon Schikaneder laid before him the text to the 'Magic Flute,' which, however, received its present form only after essential alterations; and, as he knew that Mozart, with all his zeal, was hard to bring to actual writing, he gave up to him the little garden pavilion in the middle of the great court of the Freyhaus, and close by the theatre, that he might have him under his constant influence.*

"Here Mozart composed a large part of the 'Magic Flute,' Schikaneder being much at hand to discuss minutiae, to make such alterations as might be necessary and, above all, to see that his own part was suitable for him. He had an insignificant bass voice, with no proper cultivation, had however some musical knowledge, and knew how to sing his songs with broadly comic effect. Thoroughly conscious wherein his power of producing effects lay, he would accept nothing but melodies of simple, popular character, and Mozart had the good nature to rewrite them until he was satisfied. The song, '*Ein Mädchen oder Weibchen*,' he is said, after several attempts, finally to have written from a melody which Schikaneder handed over to him; the duets '*Bei Männern*' and '*Papageno, Papagena*,' are said also to have been rewritten to ideas given by him.†

"Moreover Schikaneder took care to keep his composer in good spirits. He not only had him often for his guest to dine, where the best to eat and drink was not spared, but drew him into the sensual life of that loose and frivolous society which he frequented, and to which that Anton Stadler belonged, who contrived to become intimate with Mozart, and in so rascally a manner misused his good nature. It is easy to see, how the pressure of outward circumstances, the increasing want of his family, the bitterness caused by the mean results of all his exertions, might, for the moment, make Mozart—so excitable, so fond of amusing, lively society—more ready to be drawn into the vortex of that sensual life, to which those with whom he was brought into contact by the opera, were given up—besides, the absence of his wife, who spent this summer in Baden, might have aided in this. Yet, it is only these few months of intercourse with Schikaneder, which have given rise to the exaggerated pictures of Mozart's looseness of life, and undeservedly stained his otherwise unspotted name. (Jahn has proved previously the unsullied purity of Mozart in all respects, for which every real lover of Art will give him hearty thanks. It is a matter of rejoicing that Handel, Bach, Beethoven, also, were not only greater than all their contemporary musicians, but also purer.)

"While Mozart was employed upon the 'Magic Flute,' Da Ponte, who had again left Vienna, sought to induce him to accompany him to London, to join him in the service of the Italian Opera there; but Mozart demanded six months time for the completion

* Within the last few months I have visited the place several times. I was shown a pavilion, as the one; the theatre was closed more than fifty years ago.—A. W. T.

† The substance of two marginal notes by Jahn to this passage is this:—B. F. Becker has called attention to the fact that the song "*Ein Mädchen*," corresponds to a part of the choral, "*Praise thou the Lord, my soul*,"



Alois Fuchs possessed the following autograph:—
Dear Wolfgang! Meantime I send back your *Pa-pa-pa*, which seems to me about right. It will do now. This evening we will see each other *bei den bewussten bewiesenen* (which I do not understand).
Thy, A. SCHIKANEDER.

and production of his opera, to which Da Ponte was unable to consent."

[Passing over the history of the opera *Titus*, and the journey to Prague, I resume the thread of the narrative at the point when the "Magic Flute" is finished.]

"Sept. 28th, Mozart completed the Overture and the March, which serves as the introduction to the second act, and on the 30th, after many rehearsals, which had been conducted by the then very young Capellmeister Henneberger, the first performance took place, at which Mozart himself directed at the piano forte, and Süssmayer turned over the leaves for him."

"The success at first was by no means what had been expected, and after the first act Mozart is said to have gone upon the stage pale and confounded to Schikaneder, who sought to comfort him. In course of the second act, the audience recovered from its surprise, and at the close, Mozart was called out. He had hidden himself, and they were obliged to hunt him up, and it was only after strong urging that he consented to appear, certainly not from modesty, for splendid triumphs were not uncommon with him, but from wounded pride, from dissatisfaction with the manner in which the public had seen fit to acknowledge his deserts. At the second performance, next evening, he directed again; thenceforth Henneberger took his place. Schikaneder however persisted in repeating it, and at each performance the applause increased, and very soon the work began to 'draw.' In October it was given twenty-four times."

Here is a plain statement of facts for the reader to compare with the description given by Oulibicheff. I have no fear of the comparison. A. W. T.

† In the autumn I had the pleasure of making the acquaintance of Castelli, the poet, now quite an old gentleman. Something was said at which I exclaimed, "So, you saw the first performance of the Magic Flute?" "Yes," said Castelli, "I was one of the apes."—A. W. T.

For Dwight's Journal of Music.

The Beginning of the End.

(Concluded from page 402.)

We were glad to let our "Bettina" ramble on in her *raptus*, making her bridge of pearls over her deep blue lake of thoughts and feelings,

"Von Perlen baut sich eine Brücke
Hoch über einen grauen See;
Sie baut sich auf im Augenblicke
Und schwindelnd steigt sie in die Hök."

—Schiller.

And mingling with the pearls come sometimes sharp, cutting, flinty fragments, and even bubbles light as air and rainbow-colored, which make us laugh gayly and gladly as children. Such as these bubbles fell from her lips as we entered the concert room, for the crowd was of course suggestive to her, and although high thoughts and sublime communings had just been hers an instant before, with the true many-sidedness of that brilliant crystal genius, she sparkled and glowed with merry, good-natured irony and satire. But memory is so treacherous it never keeps the things it should,—only little fragments as faint shadows of her brilliant talk remain.

"Look at Miss **," she said, pointing her programme innocently at a St. Cecilia looking girl. "She asked me the other day what I was reading now, and looking at the music on my piano stand, she cried:

"Quintor, Piano, E flat, R. Schumann. Ciel! the greatest trash ever composed, my dear! Music is an *agrément*, not a passion of life, and that sort of stuff makes a regular integral and differential calculus of the whole delicious thing, and gives me the horrors."

"Now what do you think of that, my bird, my flower? But here comes G."

"Let me congratulate you," said G—to me, after he had shaken hands with us. His frank cordiality and unprofessing but prompt-acting friendliness always goes straight to one's heart.

"Yes" cried Csinka, "I wish we all had as much to be thankful for. I tell you I'd feel passing rich if I were like Goldsmith's parson with forty pounds a year."

"Why don't you invest?" asked G.

We shouted, in defiance of all conventional rules, and G—bowed himself off with the happy consciousness of having made a *mot*, to those who could understand it and receive the bright particularized arrow of humor, full in the centre of appreciation.

"There are the A's and B's," said Csinka. "What inexplicable mysteries are such musicians to me, mon amie. They do not understand one thought in the music they execute so faultlessly,—that is using the word *execute* in its primitive sense, and even a little in its murderous one. Now they have been reared on this divine German instrumentation. They did not lie, as I did in childhood, with their lips close to the Italian fountain, drinking in the wild intoxicating Rossini draught, and tossing about through girlhood to womanhood on every mad foam crest in my musical dreaming. You remember the old German proverb: 'Träume sind Schäume.'"

"Yes, Csinka, and also Bettina's words: 'If I steal any longer the dreams from sleep, then my thoughts will become foam;' but go on."

"Eh bien, my darling, tell me why it is they play this music of Bach, Beethoven, Schumann, Schubert, *et al.*—master it, and yet it is never warmed into life—never goes beyond the keys and hammers. Alas, nearly all executant artists are so: few discover the philosopher's stone. Then how calm they are, no poetic fire, no exhaustion. Now I believe we must lose a portion of our vitality in what we do, or what use is it?"

The quartet in C minor. Beethoven, went off finely, and the Liszt solo for piano from Tannhäuser was cleverly executed by Wolfsohn. As this solo closed, I turned to my companions, whom I wished to provoke into a little music talk, and said:

"This is more positive than that 'Lohengrin' music we heard together last Spring. Wagner's music more than any other composer's expresses to me so exactly what Marx means when he says, 'the enigmatical language of the internal twilight.' There are in his works so much of what Wordsworth calls 'Wandering Utterances,' which excite in me half sorrowful, half yearning feelings, such as come over us at certain moments when we seem haunted with vague memories, as if we really knew that:

The soul that rises with us, our life's star
Hath had elsewhere its setting,
And cometh from afar;
Not in entire forgetfulness
And not in utter nakedness,
But trailing clouds of glory —

"And yet he is unsatisfactory: he seems so uncertain. I scarcely know where I am. One motive after another seizes on me and I grow bewildered in the chaos of thought:

"The cell of Hearing,
Intricate labyrinth, more dread for thought
To enter than oracular cave,"

seems not merely 'informed by one spirit aerial,' but thronged with, 'voices, shadows and images of voice,' and it seems only in my confusion as if

"Earth had no scheme,
No scale of moral justice to unite
Powers that survive but in the faintest dream
Of memory."

"The Opera of the Future!" ejaculated Niedlich.

"The Opera of the Present?" exclaimed Csinka, "really and truly reflecting back from its wizard mirror our own disjointed, fiery age, but uncomprehended, unrecognized, for the child is always ignorant of its own image."

"That glorious Ode!" said Niedlich musingly; "that Ode of Wordsworth. Is it not a prose symphony in itself? Why did you not continue the passage? It would have been a fitting adjuration to Wagner:

"O that ye might stoop to bear
Chains, such precious chains of sight
As labored minstrelsies through ages wear!
O for a balance fit the truth to tell
Of the unsubstantial pondered well!"

"Glorious is it not? You must read the whole of that to us, after the concert is over, when we return to Csinka's."

Csinka was having her reverie also,

"Half sorrowful, half yearning feelings!"

She repeated: "As Jean Paul says in the 'Kampaner Thal,' strangers born upon mountains, we consume in the lowly places of this existence. We belong to higher regions, and an eternal longing grows in our hearts at music, which is the *Kuhreigen* of our native Alps.' But I cannot help liking the Schumann better than the Wagner—both are vague and unfulfilled; I do not object to that—for nature's such as ours, chafing restlessly against human bounds and limits, do not weary of dim foreshadowings as of positives and realities—but Schumann is more mystical, more poetic. He rouses all the superstition of my nature. Who is it that calls superstition the very mystery of Hope? I feel so much more about their music than I can talk. But their music is not to be talked of, it is to be perceived."

"And how many are there who perceive the truth in their music?" asked Niedlich with a little bitterness.

"True souls always understand, always penetrate the 'dubious twilight,'" replied Csinka in her gentlest tones. This girl Sphinx, with her two natures, the one, of mad, reckless merriment, and the other of deep, truthful, inspired feeling, rolling like two glowing, glorious floods side by side through her being! "Antiquity must dignify Schumann" she continued, "before all humanity shall recognize him." A thought underlying or interwoven is a mystery to the common mind, and common minds hate mysteries. Only the souls capable of reverie and *attendrissement* can feel, and know, and believe in these shadowy gleams of the soul's old twilight in that far off, beautiful Past,—those glorious murmurs of that old ocean, that immortal sea which brought us hither. While listening to their music, especially Schumann's, I recall Petrarch's burning words:

"La meilleure partie de moi s'en est allée!"

We were checked in our talk by a solo of Vieuxtemps, Fantaisie Caprice, which Hohnstock played delightfully. The little music spirit which pervaded his Straduaris was as Bettina said of Jacobi, "tender as a Psyche newly awakened," throbbing with feelings and emotions quite new to her.

Then followed the Schumann Quintet. I have not entered into a detailed description of this fine concert, for I listened that night more with heart and soul, than mind and ears. I felt dreamy and vague, my whole being was palpitating and tingling, it was as if electric sparks went scintillating off from every point. The music rain of the quintet poured out and bathed my whole quivering soul in its blessed melody.

At the close of the *Marche Funèbre*, Csinka leaned towards me, her large brown eyes dilating with emotion.

"What completeness" she said, "in that expression of despair! Did you ever hear any thing so utterly funereal? He was already decked for the grave when he wrote that. What a solemn comprehension of Death it brings to us on its 'waving ocean of sound!' I should like to hear it with muffled drums. I try to play it on the piano, but in vain; it is so difficult to create the human tones of the violin and the despairing cry of the viola with the ready made notes of the piano—but I have to content myself with it—it serves to form a resemblance—a shadow of those life-like tones, to feed my craving memory."

I put my lips close to her ear, and quoted the beautiful passage of Marx which her last words recalled to my memory:

"The artist while revelling in dreams at the piano hears other voices; for what in reality is the piano to him, but a shadow of the living orchestra? The fantastic masques of the orchestra begin to move, they approach him, touching him at first quite softly, then pressing forward more and more impetuously; they play around and entice him, each according to its nature, with enchanting loveliness; they dance around him with boisterous frenzy, and he rushes amongst them on the wings of his instrument with daring delight. Now the whole kingdom of sound begins to stir; one chorus awaking the other, the voices join with caressing tenderness, and the piano-forte, which had aroused every thing, pours its floods of sounds into the jubilant concert of instruments and voices. Thus the dreamy visions, internally conceived and matured, rush as two-fold beings with redoubled delight into reality."

A few evenings after, we all met at B.'s fine large piano-saloon, and the courteous, pleasant host received us with his accustomed kindness.

"God bless you word-musicians!" said Csinka, as I was looking over her music; she leaned against my shoulder, her coroneted temples crowned as yet only with her rich, dark hair, but beneath which my loving appreciation could see the Sappho ivy and laurel leaves budding.

"That passage of Marx," she continued, which you quoted the other evening, did me so much good. It sank into my very heart like dew on dry land, and set me to studying. No languor, no dejection, between the intervals of the eson tread-mill, but earnest labor. Are you not happy that you have kindled the gray ashes up into a blaze? I took up these things the next morning, and that is why I sent for you to meet me here to-night. I wanted to enjoy with you, before you left, the Bach Concerto for three pianos, and this Schumann quartet arranged by Otto Dresel for two pianos. I have been binding myself close down to Bach, almost all the time since we were together the other evening."

"Bach!" I said, "the great keystone Master of exact and positive music! Weary work, is it not,

for such a rhapsodist as you?" and I smoothed down the dark bands of hair on either side of her fine brow, with reverential tenderness.

"It used to be, not now, or at least not so far as thought goes—but the persistency of his passages wearies me physically. Years ago I remember Gottschalk told me I could never play to suit myself, until I had studied, not merely played Bach. I did not understand him then, but now, I see, one must comprehend the extremity of positivism, to have one's feet and fingers securely shod for the steep, slippery paths of doubt and inquiry."

One or two friends approached us, and the conversation grew general for a little while; then the three pianos were opened, and the Bach Concerto commenced. The grand, antique thing! So Protestant, so cold! Life in it to be sure, but angular, hard and rigid, like those fearful old Puritans with their desolate "glacial reasonings" on regeneration and the elect. Give me the warm, palpitating, bounding life current to be found in the romantic, and which I love to call Catholic, school. The spirit there is filled with love and faith, ready to fall down straight at the feet of the Father, unquestioningly and clingly. It never contends, never argues, never insolently asserts its own will and thought; it sings and floats about and loves! Loves the Father in his creations, when happy; when sorrowful, it sighs and weeps, but does not rebel. But this stern, positive Protestant Bach, how cold and argumentative! The spirit pervading such music would dispute with God himself, and prove He had no right to save man if need be.

The Concerto they played was one of the two celebrated ones composed for three pianos. The harmonic combination and constant alternation of parts between the three pianos struck me forcibly. It was very severe, full of learning and skill. The exactitude of harmony in each part made me think of the "manifold melody" his old admirers used to find in his music.

B., a fine German artist, who played one of the piano parts with gratifying conscientiousness, showed me the score for the four stringed instruments. I noticed, as my eyes ran over it, the same concertation which had struck me in the piano parts.

After they had finished and we had all admired the curious Aquariums with their silent occupants, and peeped inquiringly down into the folded petals of a sleeping sea Anemone, that had closed for its night rest, hiding from us its beautiful history which it tells each day, Csinka and B. returned to the pianos to play Dresel's arrangement of the Schumann quartet.

What a wide space we travelled over from the Bach to the Schumann! Both types of the age in which they were written as, Csinka said. Bach clear as an icy Northern daylight. Revelation means this and that, and one will be lost if it does not, nor has God any right to make it mean otherwise. No softening poetic hopes or helps, no tenderly caressing dreams. Hard old reformer!

But Schumann, the trembling, palpitating artist-soul, fluttering with the bounding pulses of contending love and anguish, full of doubt, vague questionings, mystery and sobbing, heart-aching love. If Bach doubts it is like a Jonathan Edwards, reasoning face to face with the Divine Will. Schumann's questionings arise not from

boldness or even reasoning; they are a writhing under strange, weird pain or mysterious visitations; his dumb, imploring chords sound like the dull pulsations of funeral bells—no resentment, no rebellion is expressed while bearing the strange, inexplicable sorrow, but a love so intense and throbbing for the hand that inflicts or allows it, that the questioning plaint seems to the sensitive, tender nature like reproach and fills the heart with maddening remorse. Schumann is a Shelley,—

"A pard-like spirit, beautiful and swift—
A love in desolation masked;—a power
Girt round with weakness;—it can scarce uplift
The weight of the superincumbent hour;
It is a dying lamp, a falling shower,
A breaking billow; even whilst we speak
Is it not broken? On the withering flower
The killing sun smiles brightly; on a cheek
The life can burn in blood, even while the heart may break.

— In the accents of an unknown land
He sang new sorrow;—with a sudden hand
Made bare his branded and emanguined brow,
Which was like Cain's or Christ's. Oh! that it should be so."

ANNE M. H. BREWSTER.

Wagner's Tannhauser in Vienna.

As is generally known, it was Hoffmann, the manager of the Thalia-Theater, who first produced *Tannhauser* in Vienna. The work did not come out at the Imperial Opera-house until the 19th November last year. Up to the 9th January, it was performed nine times to full houses. In No. 2 of the *Wiener Recensionen*, there is an article on Wagner's music generally. This article agrees with what has often been said of Wagner in the *Niederrheinische Musik-Zeitung*, and, moreover, alludes to his affinity to Weber, Marschner, and, lastly Meyerbeer, Berlioz, and Verdi. The conclusion is very interesting:—

If we look around us, and put the question: "Out of what classes are the admirers of Wagner's opera recruited here in Vienna?" we find a small band of Futurists, properly so called, that is to say, adherents of Wagner's theory of reform; a few educated musicians, who fancy they perceive, in Wagner's straining after dramatic truth, a reaction against the influence of Italian music; and, furthermore, a considerable number of mis-educated, and a still more considerable number of un-educated playgoers. But what generally entices these two classes into the theatre? Why, more especially, what Decisetti, Meyerbeer, etc., have produced in their weakest moments; why, more especially, Verdi's musical monstrosities. The public of *Lohengrin* and *Tannhauser* look forward with delight to the *Traviata*, and yearn for *Rigoletto*. Is not this a remarkable sign of the times? Does it not awake many a misgiving? Verdi passes in Italy for a "learned" musician who has undertaken the civilizing mission of naturalizing the French opera with a touch of German profundity? Verdi is therefore quite seriously looked upon as a reformer in Italy, just as Richard Wagner is in Germany—we will not insult Wagner by a longer comparison. We can well distinguish artistic from rough natural qualities. But it cannot be altogether denied, that there is a certain distant relationship with the author of *Nabucco*, when we reflect that, in both cases, the plain secret of success may consist in the over-excitement of the public taste, in the over use of material means, and, lastly, in the absence of equal competitors, for Meyerbeer writes no more *Huguenots*. Composers of talent less known are carried away, rather than encouraged, by operatic managers nowadays."—*London Musical World*.

Military Bands.

In view of the rapid advances in the art *militaire* made by our citizen soldiery throughout the United States, during the past few years, and the spirit in which they emulate the imposing appearance, pomp of parade, and brilliant martial attractions of the regular army, it strikes us that the subject of military band music merits the attention of the critic. In the military countries of Europe, the martial orchestras include many of the finest solo performers of the Continent. The Imperial Military Band of Austria numbers upward of two hundred members (not all active, ones, however), and is the finest in the world. Next comes the French band of the Garde Imperiale. Third, the Windsor Palace Band of England. As ours is not a military country, our government brass-bands do not amount to much, and it is left to our citizen soldiery to possess martial musicians equal to those of the old world.

The Seventh Regiment of this city have done much to encourage improvements in band-music, and now possess a fine musical *corps d'élite*, second to one only in the country. But there is a serious drawback to perfection in any band this regiment may own, from

the fact that the regiment demands that its musicians shall devote themselves *exclusively* to its musical interests. Very few first-class soloists will submit to such exactions outside of the regular army, since it is for their interest to take part in public concerts, etc., when not on duty with the military; hence the new band of the National Guard does not include quite all of the musical talent in the city, and never will.

Shortly after the recent concert of this band at the Academy of Music, some *quid nusc* gave it the benefit of a very stupid article in the *Herald*, in which he rejoiced over the artistic skill of the members, and strongly intimated that we had at last a military band worthy of some notice.

Now we do not wish to disparage the merits of this really fine band, but we do not hesitate to assert that when the subject is brought to a strict criticism, there is no military band in this country that will at all compare with the Dodworths'. The latter is composed of veterans, led by veterans, as strict in military tactics and discipline as in their fidelity to the highest standards of their art; and who have done more for the improvement of military music in this country than all the other bands (including those of government) put together.

The present Dodworths' Band was organized in the year 1825, by Mr. William Peterschen (conductor) and Mr. Thomas Dilks (leader). In its fourth year (1828), Messrs. Thomas and Allen Dodworth—father and son—became members, and in 1836 they succeeded to the management, which has been retained in their family ever since. Originally composed of the best instrumental performers in the country, and managed by men thoroughly acquainted with the best European models, the band soon achieved prominence among military men, and took the lead of all others. Shelton's Band was the strongest rival it ever had. Its subsequent enlargement was attributable to the princely magnificence of that unrivalled company, the New York Light Guard, who secured Dodworths' for all the parades (so frequent years ago); and to the example of that company the credit of the enlargement of military bands generally is solely due.

In the course of their long and brilliant career, Dodworth's Band have made great improvements in the plans and machinery of brass instruments generally. The *Nova Ebor Cornu* (New York Horn) was invented and used by them twenty-three years ago, to supply the important desideratum of a medium harmony in brass-band music. They also invented those curious instruments composed of bells turned backward, and first used them in 1841.

But the gentlemen composing this famous constellation of artistic talents do not confine their efforts to military music alone, though they are, *de facto*, a military band. The public is aware of their great success in concerts at Castle Garden, at Tripler Hall, where they were associated with Mr. Fry, in the rendition of the overture to "William Tell," and other compositions of the highest and most difficult nature—at the opera-house, at the Crystal Palace, and more recently in the Central Park. The talented Harvey B. Dodworth may well be proud of a band like this, and can afford to smile at the efforts of imitators and the imbecility of cheap bombast.—*N. Y. Sunday Mercury*.

Musical Correspondence.

THE NEW EDITION OF HANDEL'S WORKS.

BERLIN, FEB. 5.—Of all composers, none for me come up to BEETHOVEN and HANDEL. Mozart, Bach, Haydn, the greatest except them, all occupy but a second place in the amount of delight and true musical enjoyment which their works afford me. This too is independent of any reference to the comparative greatness of the men as musical creators, inventors, artists. They appeal above all others to my sympathies, my taste, my heart. Hence nothing in the music-literary world has given me as much pleasure of late years as the appearance of Dr. CHRYSANDER, after years of study and preparation, in which he seems to have really exhausted all that England and Germany have to offer, both as author of a life of Handel and editor of his works.

After several months I have the first volume of his Biography of the Composer again before me. If the book by Schoelcher drew out from me such strong encomiums, in spite of its faults and imperfections, because that gentleman gave us so very much that

was new, how much more delight is afforded by this, which has so nearly exhausted all those German authorities which were a sealed book to Schoelcher? Candor compels me to admit that in one point, viz., the chronology of Handel's life from 1703—10, I differ, after study of the same authorities, from Dr. Chrysander, holding to the views which have been presented in former volumes of the Journal of Music. We shall probably hear from him again on this point. German biographical writing is peculiarly dry and tedious when thorough, and exceedingly untrustworthy and unsatisfactory when merely thrown into the market to sell. I picked up a sketch of Spohr's life the other day. The name Beethoven caught my eye, and I read the passage in which it occurred. As I understood it, it represents Spohr as coming to Vienna in 1812—13, and speaks of Mozart and Haydn as still living, and of Beethoven's "Christ on the Mount of Olives" as having just been given for the first time. Now Mozart died December, 1791, Haydn, May, 1809, while Beethoven's short oratorio was performed in 1803. If this is a specimen of the man's accuracy, it is enough.

Chrysander seems to have formed his style upon that which lends such a charm to the best English and American biographies, avoiding the errors of the pedant on the one hand and of the careless book-maker on the other. To a student of musical history, biographical books, which form an encyclopædia of all subjects connected with the hero, are very valuable, must have a place upon his shelves; but they are not, and cannot be, more than materials for the use of others—they cannot be popular, they cannot give the ordinary reader a picture of the men. Chrysander knows this, and has avoided the pedantic extreme. The different estimation, however, in which Handel is held by the German musical public and by the English and American, has led him occasionally and necessarily, in writing for the Germans, to indulge a little in a polemic vein. As soon as the work is finished, I hope it will find for a translator one who knows something about the subject from his own studies, and who at the same time will be in a position to work under the eye and with the assistance of the author. Then it will be in our language what it is destined to be in German, the exhaustive Biography of Handel.

Meantime Chrysander is pushing forward the new edition of the composer's works bravely. When I wrote about it a year or more since, I urged our public to do something to sustain the Handel Society in its great undertaking. I am glad to be able now to state that our aid is no longer necessary; that the work is on a firm basis, and that the immense labor which has been performed in collecting and collating materials for it, will not be lost. I therefore now urge our choral societies and musical libraries to subscribe for the publication upon no other grounds than their own benefit. For my own part I do not find 12 1-2 cents a week a very heavy tax for three folio volumes per annum, beautifully printed, and edited as Handel was never edited before. Each volume is complete in itself, contains Handel's score and also a piano-forte arrangement. The volume now on the point of appearing contains "L'Allegro, il Penseroso, ed il Moderato."

The preface to the German edition is in substance as follows; that to the edition with English text will be but a translation of the German.

PREFACE.

"L'Allegro, il Penseroso ed il Moderato," a composition by Handel in the form of an oratorio, was produced in the seventeen days from Jan. 19 to Feb. 6, 1740. It was performed for the first time on the 27th of the latter month, in the Theatre of Lincoln's Inn-Fields. It was revived Jan. 31, 1741, with the addition of ten new numbers to the music, which are placed at the end of the original manuscript and noted by Handel 'l'Additione.' At these perfor-

mances, Parts I and II were opened by an orchestral introduction, Part III by an organ concerto, played by the composer. In this manner too, the work was produced in Dublin, in 1741-2.

"At a later period Handel suppressed the third part entirely, inserting in its place Dryden's 'Ode on St. Cecilia's Day,' which he had composed in 1739. He was doubtless induced to do this by men of taste and culture, who to so noble a composition wished to hear a noble poem in its integrity; for the texts to the first two parts are, the 'L'Allegro and il Penseroso' of Milton; that to the third, 'Il Moderato,' is from the pen of Charles Jennens, Esq., who adapted the others to musical composition.

"We have therefore for Parts I and II the text in two forms, Milton's original and the version by Jennens. In the present edition, where differences exist those words are chosen to whose particular expression Handel has adapted the music. For instance, where Milton sings:

"Married to immortal verse," &c.

which Jennens has altered to

"Sooth me with immortal," &c,

the latter is retained for musical—not æsthetic reasons. Where, however, it is a mere question of greater or less elegance of expression, Milton's words are retained; as in case of the word "consort," instead of "concert" adopted by Jennens and Handel. The work in the original manuscript begins with a faulty accent of the English words, "Hence loathed Melancholy," which is afterward repeated. We have here without hesitation followed former editions, since the accent, where it occurs the second time is thus corrected in the composer's conducting score.

"In no other work by Handel were so many changes made after its first performance. This may be most easily seen by a list of singers engaged in it, drawn from Handel's own manuscripts. (Here follows such a list.)

"It has been an exceedingly difficult task to bring this work into a complete, coherent and regularly progressive form and at the same time avoid the omission of any of the numerous additions and important changes made by Handel from time to time.

"In several cases, where to the same accompaniment, the vocal part was adapted to voices of different register, we have given both versions as being of equal authority—a circumstance which alone would render this edition richer and more valuable than any which has preceded it. It is to be hoped that music directors, who have even ordinary vocal means at their disposal, will not hereafter feel justified in detracting from the rich beauty of this work by arbitrary and inconsiderate omissions."

Leipzig, Jan. 20, 1860.

If this edition were a mere speculation, I certainly would not do all in my power to advertise it for nothing. But it is not. Hence I want so much to see our musical public prove how much it honors the memory of Handel, how much it admires and loves his music. I boast of our Handel and Haydn Society—tell of its 13 performances of "Samson" in one winter; of its annual performances of the "Messiah" for more than forty years; of its edition of the "Creation" as long ago as 1820; of the elevation of taste in Boston through the influence of its performances of such grand music; but, it is painful to be obliged to confess, that the exquisite pastoral, "Acis and Galatea," that fiery and magnificent work, the "Alexander's Feast," and that glorious "marrying of immortal verse to immortal strains," the "L'Allegro ed il Penseroso," are hardly known by name among us! The volumes which have already appeared are the following, if my memory serves:

Susannah. Pianoforte Compositions. Hercules. Acis and Galatea. Athalia. And now, L'Allegro, il Penseroso ed il Moderato. A. W. T.

NEW YORK, MARCH 19.—The only feature of decided interest in our musical world this week, will be the Chamber Concerts to be inaugurated to-morrow night, at Goldbeck's Hall—a snug little room in Broadway, holding about three hundred people. MILLS, SAAR and GOLDBECK, pianists; MOLLENHAUER, BRANNES and others for stringed instruments, MILLARD, the tenor, for the vocal part, are all down on the programme for the first concert.

In operatic news we are full of rumors. MARETZEK has arrived with his troupe and is negotiating for a theatre. He will shortly open with FABBRI, the GASSIERS, and ERRANI, the tenor. They say also that CORTESI and MUSIANI will soon be here, and that on the return of ULLMAN and his troupe there will be a great triangular contest. Of this, however, there is little fear, for the operatic managers know too well that it is impossible to sustain more than one opera company in New York at the same time.

RICHARD MULDER, a pianist of some note, has arrived in this city. He is the husband of the Signora Inez Fabbri, Maretzek's new prima donna, and Signora Fabbri is consequently really Mrs. Mulder. She however preserves her Italian title in her professional career.

Miss KELLOGG, a young lady about twenty years old, who resides in University Place, and is a pupil of Muzio, will shortly appear on the operatic stage. She is said to possess great talent and a good voice, and the success of Miss Patti has probably had its effect in firing her ambition. It is rumored that she will make her debut in *Poliuto*.

Ditson's edition of *Martha* has been received in this city, and has already found its way to the collections of many operatic amateurs. TROVATOR.

BANGOR, MARCH 2.—A series of concerts have been given during the winter by the "Bangor Band," assisted by the principal talent of the city. The programme of the third of the series, which was given on Tuesday eve, Feb. 28th, being the best one of the course thus far, I send it.

1. Overture to "Crown Diamonds," Auber, played by a small orchestra.
 2. Chorus from "Anna Bolena," Donizetti.
 3. Trio, Piano, Violin and 'Cello. N. Louis. Messrs. Davenport, Appleton and Conley.
 4. Recit. and Aria. "But who may abide," from "Messiah." Sung by Mr. S. Wilder.
 5. Cavatina: "O luce di quest'anima." Sung by Minnie Little, of Boston.
 6. Student's Song: "Poculum elevatum," by Dr. Arne, sung by Messrs. Wilder, Chickering, Pearson and Williams.
- Serenade, Schubert, sung by Mrs. Crowell, with violoncello obligato by Mr. Conley.
- Concert Duet from Donizetti.
- "Evening song to the Virgin," by the band.
- Trio and Chorus from "Cinderella," Rossini.
- Recit. and Aria: "He layeth the beams, &c.," from "Israel in Egypt," sung by Mr. J. W. Chickering.
- Song: "With what rapture," Verdi, by Mrs. Little.
- Solo, Violoncello, "Musette," Offenbach, played by Mr. John D. Conley.
- "Salut a la France," Donizetti; sung by Miss Wilson.
- Duet by S. Glover, sung by Mrs. Brown and Mrs. Foster.
- Ballad: "Within a mile of Edinboro' town," sung by Mrs. Little.
- Quickstep by the band.

In Mrs. LITTLE the audience found a charming cantatrice. Her beautiful vocalization and winning manners will always ensure her an enthusiastic reception. It is hoped that she may be again heard in our concerts. She responded to encores by "Comin' thro' the rye" and "Sweet Home," which last was splendidly sung. She was nicely accompanied by Miss ADDIE MERRILL, who also accompanied Mr. and Miss WILDER. The overture was well played and won much praise. The trio by Louis was a success, the audience welcoming with pleasure the appearance of Mr. E. L. APPLETON, whose violin has been missed from our concerts for some time. The beautiful solos from the "Messiah" and "Israel" were finely sung and were appreciated by lovers of

the best music. The student's song: *Poculum elevatum*, was without accompaniment and especially pleasing. Mrs. CROWELL and Miss WILDER in their songs won fresh encomiums. Mr. CONLEY, in his performance of the difficult "Musette," surpassed himself and surprised those most intimate with his playing. During the winter his solos have been admirably done. He responded to a hearty encore by an impromptu arrangement of melodies. The duet by Mrs. BROWN and Mrs. FOSTER was very pleasing and was well received. The choruses were sung in rather an indifferent manner, but we must except Mrs. Brown's solo in the chorus from "Anna Bolena" which was sung with a great deal of care and with fine effect. The band, for whose benefit the entertainment was given played creditably, and the occasion was a decided success. The audience was very large and attentive throughout. X.

PHILADELPHIA, MARCH 20.—Since the southward flight of the Ullman and Strakosch flock, we have had a first performance, in this city, of *Judas Maccabeus*, furnished by our Handel and Haydn Society, assisted by the Germania Band, and to an immense audience, which thronged to such an extent, as to render a suspension of the ticket sale necessary. The Oratorio had been diligently rehearsed, under the accomplished leadership of BENJ. C. CROSS, — a fact which was plainly perceptible in the solid and unwavering rendition of all the choruses, the precision of which was the more remarkable, seeing that the orchestra required all the attention of the leader, to the mastery of its insubordinate forces. Everybody seemed pleased with every bar of the music — although many assented to the encomiums passed upon it, between a sigh and a groan, as some dreary recitative dragged its sluggish length along. Among the ladies who distinguished themselves, were Mrs. EMILY REED, and Miss HENRIETTA SHAW, whose correct appreciation of Handel, vocal flexibility and careful regard to the tempo, have been the theme of general comment. Mr. GEO. W. HAZELWOOD deserves more than a passing notice, both on account of his singing upon the occasion, and of his general achievements as a vocalist. His voice (tenor) is delightfully smooth, sympathetic, and pure; extending, moreover, through sufficient compass for any oratorio rôle which may be entrusted to him. The results of close and judicious study are perceptible in everything undertaken by him, be it a Handel or Mendelssohn *Aria*, or a ballad by Balfe. He is considered by good judges, to be one of the very best oratorio tenors, now engageable. Col. JOHN J. HEISLER, who personated Simon in a sort of partnership way with another Basso, named BURRELL, possesses a noble voice, which might be cultivated to a high point of excellence. Altogether, this *Judas Maccabeus* concert proved an immense success. I found myself much edified by its majestic choruses, but not especially electrified by its *recitatives* and *arias* — those constantly recurring phrases, so unsuited to the musical sentimentality of the present age, which discovers its Euterpean pleasure in more of spontaneous melody and less of rigid formula.

The opera is to re-open here on the 2nd of April, with three nights of PATTI. They were very successful, a fortnight since; "honors" being about "easy" between the *petite* Adelina, and COLSON, the charming. Your critiques upon this troupe were so able and extended as to render any further comments from me, now, matters of assurance and superfluity. Let me add, however, that the *Freyshütz* was remarkably well rendered in every respect. Even the famous "Wolf-Schlucht" *mise-en-scène* was managed, for once, in such a manner that, while it was unnecessary to line the lobbies with couches for swooning ladies, no one could discover therein aught for ridicule; indeed its demoniacal features may be said to have been quite successfully managed.

We have a rapidly rising young pianist, of whose achievements I shall send you some account. I allude to CHARLES JARVIS, Jr., son of the late Prof. Charles Jarvis, so long identified, in his lifetime, with the musical interests of our city. Pure classical soirées transpire within the four walls of his studio, once each fortnight; one of these I intend to portray for you. You shall then have a full description of his style, and some idea of the compass of his *repertoire*. Until then, *adieu!* MANRICO.

Dwight's Journal of Music.

BOSTON, MARCH 24, 1860.

CLOSE OF THE VOLUME.—With the present number the JOURNAL OF MUSIC completes its eighth annual round of weekly appearances. The ninth year, Vol. XVII., will commence next Saturday, March 31.

To make room for the title-page and index for the year now finished, we give no music in this number. In the next volume we shall complete the publication of Wm. Sterndale Bennett's "May Queen" Cantata; and in alternation with the various instalments thereof, shall give a piano-forte arrangement of the entire opera, *Der Freyschütz*, by Weber.

Concerts.

ORPHEUS GLEE CLUB.—The concerts of this genial fraternity of German part-singers have been sadly missed during the past two winters. There was a peculiar zest about them. They always drew the best sort of audience, and always sent them home musically happy. Their programmes were so good, and the pervading spirit so artistic. And if there are certain peculiarities of *timbre* in the German voices, a certain something which one must first get used to, as to the taste of olives, you soon felt that there was much essential music in it, that the spirit was right, that there was real feeling and enthusiasm vivifying the remarkable precision, unity and light and shade of all the singing. It was therefore a foregone conclusion that the hall in Bumstead Place was filled with the largest audience it has yet held, last Saturday evening. And the programme was of the richest and the choicest; just look along the list of great composers' names:

PART I.

1. Fruehling ohn' Ende, (Endless Spring,).....C. Reinecke
2. Finale of the opera "Der Wasserträger,".....(Cherubini)
3. Turkish Drinking Song (by request,).....Mendelssohn
4. Piano Solo: Allegro from Sonata, op. 58.....Beethoven
Hugo Leonhard.
5. a. Schlummerlied, (Slumber song,).....C. M. v. Weber
6. b. Schwertlied, (Sword song,) Words by Th. Körner.
6. *Arie*: Iphigenie in Tauris.....Gluck
A. Kreisemann.
7. a. In der Ferne.....R. Franz
7. b. Rheinwein Lied....."

PART II.

1. a. Gute Nacht.....G. Schreier
 1. b. Hüte Dich. (Beware!)....."
- I know a maiden fair to see,
Take care!
She can both false and friendly be,
Beware! Beware!
Trust her not,
She is fooling thee!
She has two eyes, so soft and brown,
Take care!
She gives a side-glance and looks down,
Beware! Beware, &c.
And she has hair of golden hue,
Take care!
And what she says, it is not true,
Beware! Beware, &c.

She gives thee a garland woven fair,
Take care!
It is a fools-cap for thee to wear,
Beware! Beware!
Trust her not,
She is fooling thee.

2. Piano Solo: Polonaise, op. 53. Chopin
Hugo Leonhard.

3. Recitative and Air: "Alessandro Stradella," F. Flotow
Mr. W. Schraubstaedter.

4. Walzer. Vogel

5. Serenade, (Schlaf in Ruh!). Möring

6. Wer ist unser Mann? (Drinking Song,). Zöllner

Recurring first to that which is the peculiar province of the Club, or Liederkreis, the German four-part-song, we had the first taste, and that a very satisfactory one, of some new pieces. The most remarkable among these were the two by Robert Franz, although the voices seemed not quite so perfectly at home in them as in some of the old favorites; the sense of newness, as in a freshly painted room, not quite worn off. Still the interpretation was no failure, and the pieces were decidedly effective, especially the "Rhine-wine Song." These little pieces unite the very soul and *verve* of German popular song, with the ripest artistic, contrapuntal skill, to a degree not surpassed by Mendelssohn. The pieces by Reincke and Girschner, too, were very pleasing; especially the quaint, arch humor of *Hüte Dich!*; the words are quite ingenious, and the music equally happy. It was sung with rare life and delicacy, and delighted everybody.

One of the most enjoyable things of the evening was the Finale from Cherubini's "Water-carrier," sometimes called *Les deux Journées*. It consisted of three solo voices, baritone and bass (Messrs. SCHRAUBSTAEDTER, LANGERFELD and JANSEN), with chorus of soldiers, and a running accompaniment, sparkling with happy ideas, played with the utmost delicacy and nervous life-someness of touch by Mr. DRESEL, on one of the new Chickering Grands. It is indeed most genial music, and made one's mouth water for the whole opera. The other part-songs were old favorites. The Serenade was exquisitely sung, especially the baritone solo by Mr. SCHRAUBSTAEDTER, whose singing always wins by genuine feeling and expression.

Mr. KREISSMANN deserves the thanks of all lovers of pure, noble, tender melody, free from all sentimentality, false effect, or mere bravura, for presenting to us so feelingly the air from Gluck. It is the song of Pylades, where he consoles Orestes, and counts it joy to be united with his friend in death. Such songs should be studied and made common in our concerts and our parlors. Mr. W. SCHRAUBSTAEDTER (tenor) also added to the pleasure of the evening by his solo.

With regard to the singing of the Orpheus generally, we must still note one somewhat questionable peculiarity, which surely might be mitigated to advantage. We mean the habit of sudden and exaggerated contrasts of light and shade, forte and pianissimo. It amounts to a perpetual *forzando*. On a word like *Frühling*, for instance, or *Liebe*, the whole force of the voices is exploded on the first syllable, and dies away to nothing on the last. In shunning a common fault, they go over into the opposite extreme. Bating this blemish, the singing of the twenty-five or thirty voices of the Orpheus is the most satisfactory that we can hear.

Mr. LEONHARD had a much finer instrument than on the last occasion of his playing in that

hall, and gave us an admirably well conceived and beautiful rendering of that fine Allegro from Beethoven's Sonata in C. The wild, heroic Polonaise of Chopin, too, was given with great life and brilliancy. But for the best effects of the piano-forte there is evidently still something wrong about the place,—perhaps owing to its being placed within the niche that arches over the stage. The delicate passages sound best, the strong chords hard and unvibratory. Something of the same thing we feel, too, in the voices; all sounds very clear, so much so that the harsher qualities, the little imperfections are too mercilessly exposed. We doubt not, however, that a little experimenting will remedy all this.

ORCHESTRAL UNION.—The soul and sinew of the twentieth Wednesday Afternoon Concert was the C minor Symphony of Beethoven, the greatest favorite here, now that it has got to be so well known, of all works of orchestral music. Accidents will happen in the best of orchestras; and so it happened that on this occasion the first bassoonist was absent, and a trombone did duty in the place of second bassoon during the first two movements; also the strings were thinned out in the middle parts; and various little roughnesses and blunders marred some parts of the performance. Still the majesty and beauty of the symphony made itself felt, and there was no one but felt better for being there. The *Zanetta* overture, Strauss waltzes, and other "trifles light as air," found of course plenty of appreciators.

Musical Chit-Chat.

Of coming concerts a long line stretches out before us. To-night it is a Complimentary to our accomplished young pianist, Mr. B. J. LANG, a sort of God-speed to him from his brother artists on the eve of his departure for Europe. Mr. Lang is deservedly popular, and not merely by his brilliant execution. By his study and rendering of the best classical music he has steadily grown in the opinion of those whose good opinion is worth having. To-night the concert offers as prime attraction, the two pieces for eight hands on two pianos, which gave so much pleasure last year at the concert for Mr. Trenkle; one by Moscheles, the other Mr. Dresel's arrangement of the "Invitation to the Waltz." Messrs. DRESEL, PARKER, LEONHARD and LANG are the performers. Mr. LANG himself will play an Adagio and Scherzo from one of Mendelssohn's Sonatas, with WULF FRIES, and a Fantasia by Goria. Mrs. J. H. LONG will sing that scena and aria from *Nina Pazzo*, by Paisiello, and an English ballad; and Mr. WETTERBERG will join her in *La ci darem*. The Mendelssohn Quintette Club also will contribute parts of a Quintet by Lachner and a Quartet by Mozart. There will no doubt be a full house and a good time in the new Bamstead Hall. . . . On Tuesday evening, the MENDELSSOHN QUINTETTE CLUB give the last of their series of eight Chamber Concerts, in the same place. We are happy to say that they will repeat that Quartet, op. 127, by Beethoven. They will also present a new Quartet, by Mr. J. C. D. Parker, and Mozart's Quintet with Clarinet. The Club propose, in company with Mrs. LONG, to make a concert tour to Philadelphia, Baltimore, and Washington, about the middle of April. The true music-lovers in those cities may anticipate a rare pleasure. . . . Next Saturday evening, Mr. JULIUS EICHBERG gives his concert in the Bamstead Hall. Besides his own admirable violin playing, he offers the rich attraction of Mrs. HARWOOD, the Orpheus Club, the Mendelssohn Quintette Club, Mr. LEONHARD and Mr. COENEN. . . . On the following Saturday, April 7, the Boston Music Hall will witness the first performance of a new Ope-

ra, or operatic Cantata, upon Longfellow's "Miles Standish," composed by Mr. KIELBLOCK, of New Bedford; the libretto is prepared by Mr. CONGDON, of the New York Tribune. . . . The Benefit Concert for CARL ZERRAHN is fixed for April 14, at the Music Hall. Among the artists who have volunteered to take a part in it are Mrs. HARWOOD and Miss WASHBURN, vocalists, and Miss MARY FAY, the brilliant young pianist.

We have the pleasure of presenting to our readers in this and last week's papers a musical sketch, contributed to our Journal by Miss BREWSTER, of Philadelphia, author of the musical novel "Compensation," which has excited so much interest. The discussion of various works and composers is full of suggestion; though in some points we must differ from the writer. Especially must we protest against the coldly Protestant character which her Catholic preferences ascribe to Bach. "Positive" he is, & doubt, but loving, trusting, full of feeling too. Try over those eight alto songs of his, which have been lately published here, and say if there be any music with more of the heart and tenderness of deep religion in it.

Mr. W. V. WALLACE's new English opera, "Lurline," founded on the *Lorelei* legend of the Rhine has been produced with great success at Covent Garden by the Pyne and Harrison troupe. The *Times* of Feb. 24 says: "The house was crowded in every part, and though there was no vestige of a *claque*—always pleasant because a healthy incident to note—the audience were enthusiastic beyond measure. No less than seven pieces were re-demanded and repeated, the majority of the *encores* being genuine and spontaneous. The "numbers" thus marked out for distinction were the overture; a bacchanalian chorus, for men's voices, "Drain the cup of pleasure," a song for Miss Louisa Pyne, with dance and chorus, "Take this cup of sparkling wine," "Troubadour enchanting," "The nectar cup may yield delight," a ballad for Mr. Harrison, "My home, my heart's first home," and an unaccompanied four-part song. Other pieces, too long for repetition, were received with an extraordinary degree of favor; and at the end of each act, after the accustomed compliments had been paid to the chief performers, Mr. Wallace was summoned with acclamations before the footlights, and crossed the stage amid plaudits that seemed as if they would never cease. It is by far the best dramatic work of its composer, and a really valuable addition to the English operatic repertory."

GUSTAV SATTER, the pianist, gave a concert on the 12th of this month, at Miss Porter's Seminary, in Farmington, Ct., with a very classical programme, which the young ladies have been prepared to appreciate by the labors of their earnest music-teacher, Mr. KARL KLAUSER. Mr. S. played a Prelude and Fugue in A minor, by Bach; a Sonata, in B flat, Mozart; three of Chopin's Preludes; Beethoven's *Sonata quasi Fantasia*, op. 27, No. 1; half a dozen curious selections from Robert Schumann; Liszt's *Norma* Fantasia; and for *encores*, the Minuet from Mozart's E flat Symphony, the Barcarole by Chopin and Beethoven's "Moonlight" Sonata. . . . The Cleveland (Ohio) Gesangverein, assisted by the Cecilia, announced for this week the performance of an opera in three acts, by G. Schmidt, called "Prince Eugene." . . . We were in error about the name of young Mr. Paine, the organist from Portland, who is exciting attention in Germany. His name is JOHN KNOWLES PAINE.

Mdlle. PICCOLOMINI, "little Pic," is said to have been married recently in Dublin to an Italian nobleman. . . . The Royal Italian Opera in London is to open with *Der Freyschütz*; the novelty of the season will be Felicien David's *Herculeanum*. . . . Liszt has been appointed a conductor to the Royal Opera in Berlin. They have already three: Meyerbeer, Dorn and Taubert. . . . M. JULLIEN, on the eve of immense musical demonstrations, is reported to have attempted suicide in Paris, by stabbing himself. His rash hand was fortunately arrested. . . . There is talk of a great musical festival in June in the Crystal Palace, London; three thousand French male singers (Orphéonists) are expected over!

Music Abroad.

Paris.

Feb. 16.—At last the long expected and desired debut of Roger at the Italian Opera has taken place. Roger, the eminent singer, the man of taste, the consummate artist, who talks and sings equally well in German, French, English, and Italian—whose flexible voice lends itself so easily to the music of all times and of all schools, and whose twenty years of success had endeared him to the public here—more than ever justified on the 5th of February the golden opinions he has won. He made his first appearance at the Italiens as Edgardo, in *Lucia di Lammermoor*, Mdlle. Battu being the Lucia; Graziani, Ashton. Angelini also sang. With such a cast, the opera could hardly fail of being a success. Roger exerted himself to the utmost in the finale of the second act, and in the scene of the malediction he rose to the height of the highest efforts of dramatic art. By turns elegant, impassioned, and pathetic, he gave all the most delicate shades in the duet of the second act and in the scene of the tomb. Mdlle. Marie Battu is certainly charming, but Lucia is, at present, almost too arduous a rôle for her quality of voice. Graziani had but one fault; he throws too much energy into his voice. Roger is to sing next, I believe, in the *Traviata*, and towards the 15th of March, Tamberlik is expected. The Grand Opéra is still rehearsing the new opera of Prince Poniatowski's, and adheres for the nonce to its usual bill of fare. The Opéra-Comique, more on the alert, has just brought out the *Roman d'Elvire*. The libretto by MM. A. Dumas and De Leuven, reminds one of *La Vieille* (music by M. Fétis), and also still more strongly of the *Conte des Fées* vaudeville by MM. de Leuven and Brunswick, and played in 1845 at the Variétés, and in which the part of the Marquise was performed by Mdlle. Dejazet.

It is decided that the opera written by Berlioz, entitled *Les Troyens*, is the one with which the Théâtre-Lyrique will re-open the season in the new spot the company will occupy. The Théâtre-Lyrique will now be in the Place du Châtelet, and will take the title of Théâtre Municipal de la Ville de Paris.

All concerts are going on actively. MM. Alard and Franchomme have commenced theirs in the Salon-Royal. In the same salons, a pupil of Liszt, M. Hans de Bulow, gives his concerts, composed of the music of Bach, Mozart, Beethoven, and Richard Wagner. The Concerts du Conservatoire, or rather the second concert, which has been put off on account of the sad loss sustained in the person of the leader of the orchestra, M. Girard, has taken place. The choice of a fresh chef is put off till the next season—in the interim M. Tilmant directs. He has taken the *bâton* in a very brilliant manner, and without curtailing a note. Amongst other music, two fragments of a *quatuor* by Haydn, the air of *Joseph*, by Mehul, the chorus from the oratorio of *Solomon* by Handel, and the sublime overture to *Euryanthe*, were amongst the most remarkable performances.

The Société des Jeunes Artistes du Conservatoire have given their third concert, and performed a work of Meyerbeer's not known before in Paris, the music from the drama of *Struensee*, &c. It is getting greatly the fashion here amongst that fashionable part of society who have but little to do with their time, to unite in each other's saloons about once a week, and get up an unimportant concert, and study the music of the best masters. Among the best of these *concerts de salons*, those given by the young and charming Madame de H. are the most *renommée*.

Feb. 22.—The last week has been, so to speak, a week of "revivals," with the exception of one novelty—and certainly a great one—in the shape of the *Philemon et Baucis* of M. E. Gounod. The Grand Opéra, faithful to old traditions, has been giving the *Traviata*, Mdlle. Caroline Bartot being the *prima donna*. The engagement of Mdlle. Duprez-Vandenberg is announced at this theatre at the same time as the non-engagement of Mdlle. Dussy. Roger has been performing again in the *Luria* at the Italian Opera, and on Thursday or Saturday next he will appear in the *Traviata*. *Don Giovanni* was revived yesterday week; it was said Roger was to have performed, but it was Badiali who filled the part of Don Juan—a character, that, in his younger days, was one of his great triumphs. At the second performance of *Don Giovanni*, it is said that Tamberlik will succeed Gardoni in the part of Ottavio; M. Merly that of Badiali; Alboni will still remain, I suppose, Zerlina. Mad. Penco sings the part of Donna Elvira admirably. *Gulathee*, one of M. Victor Massé's works, has been revived at the Opéra-Comique—Mad. Cabel, being *Gulathee*, and Mdlle. Wertheimer, *Pygmalion*. M. Sainte-Foy and Ponchard fill the other parts.

The following is a close translation of the bill of the first concert which will be given by Jullien:

"The management of the Cirque de l'Imperatrice have the honor of announcing that they have concluded an engagement with M. Jullien, of London, and the principal solo players of his orchestra, with the object of founding, in Paris, a grand musical society, by means of which there may be organized brilliant festivals, in the style of those which M. Jullien has given with splendid success in England, Germany, and America. Sunday, 11th March, at two o'clock, grand festival of inauguration, given in Paris, by the Universal Philharmonic Society, under the direction of M. Jullien, conductor of the orchestra of the Theatre Royal of Her Majesty the Queen of Drury Lane, of Covent Garden, and of the London Lyceum, who will conduct a grand musical body of six hundred exccutants selected from the members of the greatest choral societies and the best orchestras of France, England, Belgium, and Germany. Programme:—PART I. Sacred music; classical music; selections from the *Creation*, words by M. de Segur, music by Haydn; the *Prophète Elie*, words by Bartholomew, translated by Maurice Bourges, music by Mendelssohn; the *Messiah*, text from the sacred books, music by Handel. PART II. Heroic music; national music: *La Guerre*, epic symphony, dedicated to the army; *La Paix*, quadrille symphony, dedicated to all nations; *L'Harmonie de l'Univers*, an essay, words by Humboldt, music by Roch-Albert. PART III. *Voyage musical*, selections from the repertory of national melodies, collected by M. Jullien, and executed by his orchestra during his universal tour; echoes of Italy, England, Germany, Russia, Switzerland, Spain, and America. The names of the solo instrumentalists, and of the singers, will be published in the detailed programme which will appear shortly."—*Corr. London Musical World*.

COLOGNE.—Among the pieces included in the programme of the concert for the benefit of the Cologne Orchestra, was the Symphony, No. VI., in G minor, Op. 32, by Niels W. Gade, which was here new. It was very favorably received by the audience.

A brilliant feature of the evening's entertainment was the performance of Herr Joachim from Hanover. He played Mendelssohn's concerto. He also gave Tartini's *Teufels Sonata*, and two pieces by J. S. Bach, all with the artistic certainty and energetic style which distinguish a master.

The following was the programme of the Seventh Gesellschafts concert:—

First Part. 1. Overture to a tragedy, Op. 18, by Woldemar Bargiel (new). 2. Airs and choruses from Gluck's *Orpheus* (Mdle. Jenny Meyer, from Berlin). 3. Symphony, No. IV. B flat major, Beethoven.—Second Part. 4. Piano-forte concerto in C minor, by Beethoven (Herr Alfred Jaell, pianist to the King of Hanover). 5. "Salve Regina," for chorus of four voices a capella, by M. Hauptmann. 6. Variations by Handel. Waits by Chopin. "Home, sweet home," for piano-forte alone (A. Jaell). 7. Scene from Bellini's *Romeo and Juliet* (Mdle. J. Meyer). 8. Overture to *Ruy Blas*, Mendelssohn.

GLASGOW.—The Festival was an unequivocal success. It opened on Tuesday evening with *Eljah*. The principal solo singers were Madame Clara Novello, Miss Dolby, Mr. Sims Reeves, Mr. Lockey and Mr. Weiss.

On Wednesday night a miscellaneous concert was given. There were no important pieces for the orchestra, besides the overtures to the *Zauberflöte*, *The Natades*, and *Oberon*. The latter was encored. The vocal pieces comprised most of the favorites of the day, which, of course, were in some measure new to most of the Glasgow folk. Mr. Lambert was incapacitated from attending, and Mr. Horsley filled the place of conductor.

Mr. Horsley's new oratorio, *Gideon*, produced on Thursday evening was the novelty of the festival, and excited much curiosity and interest. The composer himself conducted; the band and chorus had bestowed infinite pains on the rehearsals, and the soloists were instigated by a real brotherly and sisterly affection, to give the work every chance of succeeding. The principal singers were Madame Clara Novello, Miss Witham, Mr. Lockey, Mr. Sims Reeves, and Mr. Winn. The oratorio was eminently successful.

VIENNA.—At the Court Opera the past year there were three hundred and fifteen performances: two hundred and forty-three in the German, and seventy-two in the Italian season. In the German season were performed thirty-nine operas and operettas, eight ballets and divertissements; in the Italian, seventeen operas. Pieces given for the first time in German were: Balfe's "Rose of Castille," the Duke of Coburg's "Diana of Solange," Wagner's *Tannhäuser*, and Verdi's *Travatore*. The new Italian pieces were *Elisa di Valasco* and *Florina*. . . . Gluck's *Iphigenia in Tauris* is soon to be brought out: Fran Dustmann as Iphigenia; Herr Grimmiger, Orestes; Ander, Pylades; and Rudolf, Thoas.

Special Notices.

DESCRIPTIVE LIST OF THE LATEST MUSIC. Published by Oliver Ditson & Co.

MUSIC BY MAIL.—Quantities of Music are now sent by mail, the expense being only about one cent apiece, while the care and rapidity of transportation are remarkable. Those at a great distance will find the mode of conveyance not only a convenience, but a saving of expense in obtaining supplies. Books can also be sent by mail, at the rate of one cent per ounce. This applies to any distance under three thousand miles; beyond that, double the above rates.

Vocal, with Piano Accompaniment.

Departed friends. Song and Chorus. Bishop. 25

A pleasing song with an easy chorus for the social circle or plain concert.

I've something to tell you. S. Rooke. 25

The village stile. Song. Geo. Donkian. 25

Two pretty Parlor Ballads for young ladies.

A soldier's life for me. From "Victorine." 25

A splendid baritone song.

We parted, and in anger. C. W. Glover. 25

The reconciliation. " 25

Both charming songs, the second being the companion to "Take back those gems" by the same author. The excellence of both poetry and music would seem to warrant a large sale for these ballads.

Blind man and summer. Ballad. Brinsley Richards. 25

A touching poem, nicely set to music.

Byron's Farewell. Song. J. H. McNaughton. 25

Celebrated words by which many a composer has been inspired. This last musical version is superior to many a former one and will find great friends.

Little Rob and I. Ballad. L. Heath. 25

Pretty and playful. Will be sung with delight by young singers.

Minnie Brown. Song and Chorus. B. W. G. 25

In the popular style of Ethiopian melodies.

Do you really think she did? Comic Song. F. Harley. 25

Sung by Sam Cowell at his unique entertainments, with much success.

Tuscan girls crowning the sea. Duet. Stephen Glover. 25

For two Soprano voices. Lively and brilliant.

Instrumental Music.

Ypsilanti Galop. Carl Zerrahn. 25

The sensation Galop of the season, played at last Wednesday's Afternoon Concert. Since the galop has become the fashionable dance, nothing better has been furnished than this new Galop. The piano arrangement is full and effective, but easy.

Europa. Galop de Concert. Adolph Gullmick. 50

A dashing, brilliant piece, well suited for an amateur show piece. It is fluently written, has striking melodies and bold changes, and, if well played, will please, if not astonish.

Home Again and Sontag Polka. For 5 or 6 Instruments. B. A. Burditt. 60.

Coquette and Gipsy Polka. For 5 or 6 Instruments. B. A. Burditt. 60

Intended for small amateur orchestras or country bands. The arrangement is easy, but effective.

Books.

LIBRETTOS OF "MAGIC FLUTE," "HUGENOTS," and "DER FREYSCHUTZ," with Italian and English Text and the Music of the principal Airs. Each 25

Three new numbers of the neat and convenient Series known as "Ditson & Co.'s Standard Opera Librettos." Copies of these have at this early day of their publication become indispensable to the frequenters of the opera. They contain everything that any one can desire at a performance, and are as important to one in front of the stage as a card of admission is at the entrance of the house.

LOUIS COENEN,
Instructor of the Violin, Piano & Harmony,
Address, 16 Hudson Street. 392-6m

J. C. D. PARKER,
Instructor of the Pianoforte, Organ and
Harmony.

8 HAYWARD PLACE.
SIGNOR AUGUSTO BENDELARI
Gives Instruction in Singing.
Residence, Tremont House.
Address, until October, at Messrs. Chickering & Sons'; after-
wards at either place. 47

W. S. MACKIE,
MUSIC DEALER,
ROCHESTER, N. Y.

Bernard Baum,
Residence, No. 47 Hancock Street.

ADOLPH KIELBLOCK,
Residence, 236 Tremont Street.

GEO. L. BABCOCK,
TEACHER OF THE PIANO-FORTE,
84-47 Temple Place.

O. B. BROWN,
TEACHER OF PIANO & ORGAN,
Address, 277 or 291 Washington Street.

HUGO LEONHARD,
Residence No. 14 Hudson Street.

C. C. CLAPP & CO.
DEALER IN
SHEET MUSIC, MUSIC BOOKS,
Musical Instruments & Merchandise,
69 Court Street, corner of Cornhill, . . Boston.



J. SCHUBERTH & CO. Publishers and Dealers
in Foreign and American Music, St. Nicho-
las Hotel Building, 98 Spring Street, near the corner of
Broadway, New York. 367

HENRY SIEGLING,
SUCCESSOR TO JOHN SIEGLING,
Piano-Forte and Music Warehouse,
(Established, 1819)
KING STREET, CHARLESTON, S. C.

G. ANDRÉ & CO.
IMPORTERS OF FOREIGN MUSIC,
(Agents of J. André, Offenbach.)
1104 CHESTNUT STREET, PHILADELPHIA.

J. H. HIDLEY,
MUSIC PUBLISHER,
And Wholesale and Retail Dealer in
Pianos, Melodeons, and Musical Instruments,
619 Broadway, Albany, N. Y.

DAVID PAINE,
Teacher of Piano, Organ and Harmony,
Room, basement of First Church, Chauncy St. 3m

JOHN W. TUFTS,
TEACHER OF PIANO-FORTE, ORGAN AND HARMONY.
Address at residence, 19 Temple Pl., or at Ditson & Co's store

M. ZERDAHELYI,
THE PIANIST, respectfully announces that he is forming a
Class for Ladies, and will give instruction in the Theory of
Music, including the study of Harmony, of Forms, and the
Art of Composition. Scholars preparing for Teaching and
Playing in public, will also be received. Address at Messrs.
Chickering & Sons', or at Oliver Ditson & Co's. 394

C. KINKEL,
Dealer in Musical Merchandise,
SHELBYVILLE, KY.

**FARMER'S
MASS IN B FLAT.**
WITH LATIN AND ENGLISH WORDS.

— BY —
HENRY FARMER.
For Four Voices (Solo and Chorus) and Organ. Price \$1.00.
Published by Oliver Ditson & Co. . . Boston.

W. D. ZOGBAUM,
Importer of Musical Instruments and Strings of all descrip-
tions. Also, keeps constantly on hand a large stock of PIANO-
FORTES of the best American manufacture; and a complete
assortment of SHEET MUSIC, both American and Foreign.
393 SAVANNAH, GA.

MRS. ROSA DE RIBAS is now prepared to resume her
Instructions on the Pianoforte and in Singing. Resid-
ence, No. 2 Dearborn Street, Roxbury. Communications
received through Messrs. Russell and Tolman, 291 Washington
Street. 392-3m



THE
**BEST
PIANOS,**
ARE MANUFACTURED
BY
CHICKERING & SONS,
WHO HAVE RECEIVED

88 MEDALS,
THE FIRST PREMIUMS,
Over all Competitors in the United States.
WASHINGTON STREET,
BOSTON.

JOHN CHURCH, Jr.
Music Publisher and Dealer,
Wholesale and Retail, in
AMERICAN AND FOREIGN SHEET MUSIC,
AND MUSIC BOOKS,
And every variety of Musical Instruments and
Merchandise.

No. 66 West Fourth Street, Cincinnati.
SPECIAL ATTENTION paid to the prompt answering of orders
from SEMINARIES, DEALERS and TEACHERS. A new and Com-
plete Catalogue furnished on application. The publications of
all Music Houses in the United States furnished at the lowest
prices. 374

HARPS!
J. F. BROWNE,
Manufacturer, begs to inform his friends and the profession
that he has REMOVED his

HARP WAREHOUSES
TO 709 BROADWAY, N. YORK.
Between 4th St. and Washington Place, near the N. Y. Hotel.
and solicits a continuation of the liberal patronage he has re-
ceived during his establishment in New York, in 1841.

Prices, and descriptions forwarded by mail.
Strings of the best quality, and every requisite for the Harp-
J. F. Browne would call attention to his large and choice
collection of HARP MUSIC, both foreign and own publi-
cations. Just Published, "40 Studies" in four Numbers,
forming, with the "FIRST SIX WEEKS," a complete general
course of Instruction for the Harp. 371

C. BRUNO,
No. 2 Maiden Lane, New York:
IMPORTER AND MANUFACTURER OF
MUSICAL INSTRUMENTS, STRINGS &c.

Agent for the sale of C. F. MARTIN'S CELEBRATED
GUITARS, American, French, and German PIANO-FORTES.
[?] Brass Instruments, Clarionets, Flutes, &c. for Bands,
made to order, and warranted. BISSON'S CELEBRATED
FLUTINAS and ACCORDEONS constantly on hand. IN-
STRUCTION BOOKS for the Piano, Violin, Flute, Clarinet Sax-
horn, Cornet, Accordeon, &c., &c.

Wholesale Price Lists sent to Dealers, on application, gratis.
Orders by Mail, with the money inclosed, will be punctually
attended to. 316

J. ROBERTS,
THOROUGH AND PRACTICAL ORGAN
BUILDER,
Main Street, opposite Harrison Street,
CAMBRIDGEPORT, MASS.

Church and Parlor Organs, large or small, built in the most
thorough manner, and on the latest and most approved style
of the art. The Pneumatic lever (which makes a large organ
as easily governed as a small one) applied to Manual, Pedal,
and Composition movements, when required.
Tuning and Repairing faithfully executed.
References—A. U. HATNER, Organist Trinity Church.
Geo. J. WARD, Professor of Music, Boston. 398

NEW METHOD FOR THE MELODEON, HARMONIUM, AND OTHER INSTRUMENTS OF THE ORGAN CLASS,

SELECTED MAINLY FROM
"ZUNDEL'S MELODEON INSTRUCTOR."
THIS DAY PUBLISHED,

Presents the following Attractive Contents:

Description of Instruments.	Dictionary of Musical Terms.
Illustrations of Positions.	Progressive and Instructive
View of the Key-board.	Exercises.
Elements of Music.	Favorite Airs, Waltzes, Marches.

INSTRUMENTAL MUSIC.

Am I not fondly thine own.	Le Réve.
Antioch.	Life let us cherish.
Auld Lang Syne.	Love Not.
Away with Melancholy.	March from 'Il Puritani.'
Bonnie Doon.	Minuet from 'Don Giovanni.'
Bonny Boat.	Mount Vernon.
Choral.	Pensée Fugitive.
Chorus from 'Der Frieschütz.'	Romanza from 'Zampa.'
Chorus fr. 'La Dame Blanche.'	Rose of Allendale.
Exercise Melodique.	Selection fr. 'L. di Chamouni.'
Farewell Song.	Selection from 'Stradella.'
Farewell Song to Minka.	Swiss Boy.
Hours there were.	Switzer's Song of Home.
In my cottage.	Theme from 'Henri Herz.'
Katy Darling.	The Rose.
Last Rose of Summer.	What Fairy-like Music.
Le Désir.	Zerlina's Air from 'Giovanni.'

VOCAL MUSIC—SECULAR.

Bird of Beauty.	Kitty Tirrell.	Glover.
Child's Wish.	Munson.	Long weary day.
Darling Nelly Gray.	Hanby.	My heart is sad.
Dearest spot on.	Wrighton.	Not for gold or precious stones.
Do they miss me.	Grannis.	Over the summer sea.
Ever of thee.	Hall.	Prison Song.
Gentle Nettle Moore.	Putnam.	Trusting in Thee.
Home, peaceful.	Trovatore.	Valley of Chamouni.
I'm leaving thee in sorrow.	Traviata.	When the swallows homeward
In whispers soft.	fly.	fly.

VOCAL MUSIC—SACRED.

America.	"My country, 'tis of thee."	
Antioch.	"Joy to the world."	
Beautiful World.		
Calvin.	"Arise, arise, with joy survey."	Zeuner.
Eden above.	"We're bound for the land."	
Greenville.	"Gently Lord, O gently lead us."	Rousseau.
Harland.	"The Lord my Shepherd is."	
Heaven is my Home.	"I'm but a traveller."	
Homeward Bound.	"Out on an ocean."	
Joyfully, joyfully.		
Lebanon.	"I was a wandering sheep."	Zundel.
Luther's Chant.	"Great God, we sing thy mighty hand."	
Missionary Chant.	"Ye Christian heroes."	Zeuner.
Missionary Hymn.	"From Greenland's Icy Mountains."	
Old Hundred.	"Be thou, O God."	Luther.
O that beautiful world.		
Peterboro'.	"Once more my soul."	
Pleyel's Hymn.	"To thy pastures fair and large."	Pleyel.
Portuguese Hymn.	"The Lord is our Shepherd."	
Shirland.	"Behold the morning sun."	Stanley.
Will you go.	"We're travelling home."	
Ydolem.	"Let heathens to their idols."	Zeuner.

* * * This work contains 88 Large Quarto
pages, elegant illustrations of the Proper Posi-
tions of Body and Hands, illustrations and
descriptions of Instruments, a copious Dictio-
nary of Musical Terms, and other matters per-
taining to the study and practice of Melodeon
Music of great value. Price ONE DOLLAR,
on receipt of which copies will be sent by mail
post-paid.

Published by Oliver Ditson & Co., Boston.

TO LET. THE NEW HALL AND ROOMS, Bumstead Place.



This new and beautiful Hall is intend-
ed to meet the want of a medium
sized, safe, elegant and well arranged
Hall for Concerts, Lectures, Readings,
Exhibitions, Assemblies, Fairs, Sun-
day Meetings, &c., &c. It is central
and quiet, with easy access from both
ends; seats on Main floor and Balcon-
ies from 800 to 1000; may be used
with or without the seats; is well
lighted, warmed and ventilated; has
several dressing and ante-rooms, and
a smaller hall or supper room, and
connection by doorway with the Mu-
sic Hall. No pains have been spared
to make it in all respects adapted to
its uses. Also, to let, various other
Rooms on first, second, third and
fourth floors, suitable for Society and
School Rooms or other purposes; a large loft for light manu-
facturing purposes; a large cellar for storage, &c. Apply to
the Superintendent, at the building. 413

FRANCIS G. HILL,
TEACHER OF THE PIANO-FORTE,
21 Lagrange Place.

MILLET'S MUSIC SALOON,
329 BROADWAY, N. Y.
ESTABLISHED FOR 80 YEARS.
Piano-fortes, Melodeons, Music

And a general assortment of
MUSICAL INSTRUMENTS,
Wholesale and Retail.

New Music.—*Lover's Golden Chain, Rose Belles, Departed Joy, Kitty Ray, Gentle Spirit, A Country Home, Widow Bedott, Moonlight, Lonely Desert Track, Foley Hall's Songs, Ever of Thee, Still in my dreams, When I am far away, Where art thou dearest, At that hour of calm, O yes thou art remembered, Keep a cheerful heart by Cromwell; Wake my love, Milford Polka, New York Ledger Polka Redowa and La Plus Jolie Valse by C. D. Curtis; Elopement Schottische by Thomas Baker, Echo from Lake Mahopac Polka Redowa, Silent Love Polka, Phoenix Polka and Sweet Thoughts Polka Redowa by Ovington; Les Caledonians Quadrilles by Neuman.* With a large and a general assortment at wholesale and retail. Customers at any distance will be supplied by express, or otherwise. Music sent by mail free of postage on receipt of marked price. Teachers and Schools supplied at liberal terms.

CHURCH ORGANS.

E. & G. G. HOOK,

TREMONT AVENUE near ROXBURY LINE

Continue to build **O E G A N S** of every size and variety. They give personal attention to Planning, Constructing, Voicing, and Finishing every Instrument, adapting each to its peculiar place and required use, sparing no effort to insure the greatest perfection in Tone, Mechanism, and Durability.

Possessing every facility for obtaining the best material, for storing, seasoning, and manufacturing the same, with every aid machinery can give; which, with an experience of more than thirty years, during which time they have supplied most satisfactorily several hundred churches—a company of choice and select workmen, many of whom have been connected with their establishment nearly as long—they are enabled to offer superior inducements to Organ Committees.

Organs, suitable for Halls, Lecture-rooms, and small Churches, always on hand, either finished or in a state of forwardness, also, Second-hand Organs for sale. 415-44

C. BREUSING'S, 701 Broadway, N. York,
Monthly Bulletin of Foreign Music.

The Second number, for February, has been published and may be had on application, or will be sent by mail. 415

BOSTON MUSIC SCHOOL.

THE SPRING TERM of Twelve Weeks will commence on **MONDAY, April 2, 1880, at**

Hall No. 3 Mercantile Building, Summer St. This Institution was incorporated in May, 1867, and its success proves beyond a doubt the practicability of the plan of its organization.

This School affords facilities for obtaining a thorough Musical Education in the different branches, both theoretical and practical, on the most reasonable terms. Instruction is given in **NOTATION, HARMONY, COUNTERPOINT and FUGUE, COMPOSITION WITH REFERENCE TO MUSICAL FORM, AND INSTRUMENTATION: SINGING, PIANO, ORGAN, VIOLIN, and any Orchestral Instrument.**

Tuition, \$25 a Term, allowing each pupil to pursue three different studies.

Board of Instruction:
B. F. BAKER, J. W. ADAMS,
WILLIAM SCHULTZ, J. W. TUFTS.
For particulars address,
B. F. BAKER, 4 Rowe Place.
WILLIAM READ, Secretary. 44

A COLLECTION OF
PSALM AND HYMN TUNES, CHANTS,
ANTHEMS AND SENTENCES,
ORIGINAL AND SELECTED,
FROM THE BEST STANDARD COMPOSERS

ADAPTED
For the use of the Protestant Episcopal Church in America. And for Congregations of other Denominations, as well as for Societies and Schools.

BY H. W. GREATOREX.
Price \$1.00.

Published by **OLIVER DITSON & Co.,**

WORDS AND MUSIC

One Hundred Comic Songs, 50 cts.

One Hundred Songs of Scotland, 50 cts.

One Hundred Songs of Ireland, 50 cents.

Copies by mail, *post-paid*, on receipt of price. Published by **OLIVER DITSON & CO., 277 Washington Street, Boston.**

Richardson's New Method
FOR THE PIANO-FORTE.

"Deserves our hearty recommendation."
N. Y. Musical Review.

"Unexceptionable in taste and style."
Dwight's Journal.

"We quite endorse Mr. Dwight's opinion."
New York Musical World.

"A School that will do excellent service."
Deutsche Musik-Zeitung, Phil.

"Having an unprecedented sale."
Christian Freeman.

"All that it is represented to be."
Godey's Lady's Book.

"Soundest, clearest, best book for the Piano."
Phil. Evening Bulletin.

"A work of solid and enduring merit."
Phil. City Item

"Will supersede every other of the kind."
Worcester Spy

"An improvement on all other books."
Symeuse Journal.

"Possesses merits not claimed by other works."
Cleveland Herald.

"Common sense, plain talk, and brevity."
Boston Journal.

"Best Piano Method we have ever seen."
Chattanooga Tenn. Advertiser.

"No Piano book comparable in value to it."
New Covenant.

"Presents many new and important ideas."
N. Y. Tablet.

"No more perfect treatise on the piano."
Norwich Courier.

"Distinguished by great & peculiar excellence."
Moravian.

"Possesses pre-eminently excellent qualities."
Providence Advertiser.

"General favorite with the musical public."
Biddford Union.

"Highly commended by competent judges."
Christian Witness.

"Adapted to the wants of new beginners."
Times.

"Cannot fail to insure 'satisfactory progress.'"
A. T. Thorap.

"Very best material suited to all capacities."
H. Schwing.

"I hope that all teachers will adopt it."
F. A. Tapp.

"Guide to accomplished performances."
J. Bellak.

"No work of equal merit is before the public."
C. H. Locher.

"Meets my unqualified approval."
W. S. B. Mathews.

PRICE THREE DOLLARS.

PUBLISHED BY **OLIVER DITSON & CO.**

TUNEFUL HOURS:

MEDLEY GLEE BOOK

CONTAINING

Quartets, Glee and Choruses,

FOR THE USE OF

MUSICAL CONVENTIONS, ASSOCIATIONS, CHOIRS and HOME CIRCLES.

Price One Dollar.

Just Published by **OLIVER DITSON & CO.**

POPULAR MUSIC
FOR
BANDS, ORCHESTRAS, &c.
Published by **OLIVER DITSON & Co.**
277 Washington Street, Boston.

The National Orchestra.

A collection of Valuable Music, arranged for Small Bands and Orchestras, consisting of 1st and 2d Violins, Flute, Clarinet, Cornet, and Bass. Edited by B. A. BURDITT. 33 Numbers. Price of each, 50 cts. A list of pieces sent free.

Ditson's Brass Band Music.

For 14 instruments, viz.: [but can be used for a less number, if desirable:] 2 Eb Cornets; 3 Bb Cornets; 2 Eb Altes; 2 Bb Baritone; 1 Bb Bass Tube, or Ophicleide; 1 Eb or F Bass Tube; Bass Drum; Cymbals, and Side Drum. Arranged by B. A. BURDITT. Printed on Cards. 40 Nos. Price of each \$1. A list of pieces sent free.

TERPSICHORE.

A collection of Dancing Music, containing new and favorite Quadrilles, Polkas, Redowas, Schottisches, Waltzes, Dances, &c. For an Orchestra of from 5 to 12 pieces.

For Small Orchestra, Five Parts. 1st and 2d Violins, Clarinet, Cornet, and Bass. 60 cts.

For Full Orchestra, Eighteen Parts. 1st and 2d Violins, Viola, Violoncello, Double Bass, Flute, 1st and 2d Clarinets, 1st and 2d Cornets, 1st and 2d Horns, 1st and 2d Trombones, Bass Trombone, Ophicleide, Drum, Cymbals, Triangles, &c. \$1.

Parts will be furnished, separate, for any instrument that may be desired. Price for each extra part, 10 cts.

A complete list of pieces sent free.

The New Germania.

A collection of the most favorite Operatic Airs, Marches, Polkas, Waltzes, Quadrilles, and Melodies of the Day. Arranged in an easy and familiar style, for Four, Five, and Six Instruments. By B. A. BURDITT. Price \$1.25.

The Star Collection of Instrumental Music. Arranged for Wind and Stringed Instruments, and for the Use of Small Bands and Orchestras. By JOHN W. MOORE, author of "Complete Encyclopedia of Music." Price \$1.50.

POPULAR BAND AND ORCHESTRA MUSIC.

NATIONAL ORCHESTRA.—1st and 2nd Violins, Flutes, Clarinet, Cornet and Bass. 33 Nos. Price of each, 50 cts. **DITSON'S SELECT BRASS BAND MUSIC.** Printed on Cards, for 14 or less number of instruments. 40 Nos. Price of each, \$1.00. **TERPSICHORE,** for 5 to 12 instruments. Price, for small orchestra, 60 cts; for large orchestra, \$1.00. A complete list of the pieces comprised in the above sets, sent on application.

THE NEW GERMANIA; A Collection of Operatic Airs, Marches, Polkas, Waltzes, Quadrilles, &c., for 5 and 6 Instruments, by Burditt, 1.25.

STAR COLLECTION OF MUSIC, for Wind and Stringed Instruments, by J. W. MOORE. Price \$1.50. Published by **OLIVER DITSON & CO., 277 Washington St., Boston.**

PIANOS & MELODEONS TO LET

AT VERY LOW PRICES.

\$3 TO \$12 PER QUARTER,

with rent deducted, if purchased within one year.

Oliver Ditson & Co. 277 Washington St. Boston.

SACRED CONCERTS.
The Creation, Seasons, Messiah,
Mozart's 12th Mass, etc.

THE MENDELSSOHN QUINTETTE CLUB have the above works finely arranged for Quintette Accompaniment, and are prepared to accept engagements for the performance of the same by Choral Societies. Application can be made to **THOMAS RYAN,** care of **RUSSELL & TOLMAN,** or **OLIVER DITSON & CO., Music Publishers, Boston, Mass.**

PIANO FORTE MUSIC.

\$50 WORTH OF VOCAL FOR \$2!

\$65 WORTH OF INSTRUMENTAL FOR \$1.50.

The Home Circle. A collection of Marches, Waltzes, Polkas, Schottisches, Redowas, Quadrilles, Contra Dances, &c. Arranged for the Piano-Forte. Price, \$1.50; in cloth, \$2.

The Shower of Pearls. A collection of the most beautiful Duets, arranged for the Piano-Forte. In cloth, \$2. Copies sent by mail, *post-paid*, on receipt of the price. Published by **DITSON & CO., 277 Washington Street, Boston.**

BECALMED AT SEA, AND PROSPEROUS VOYAGE.

(MEERES-STILLE UND GLUECKLICHE FAHRT.)

Words from GOETHE.

CHORUS, FOR MIXED VOICES.

L. VAN BEETHOVEN, Op. 112.

Metronome de Maelzel, (♩ = 84.)

Poco Sostenuto.

I. THE CALM.

Soprano. *pp* Deepest still - - - - - ness on the wa - ter! Scarcely heaves
Tie - fe Stil - - - - - le herrscht im Wasser, Ohne Re -

Alto. *pp* Deepest stillness on the wa - ter! Scarcely heaves
Tie - fe Stil - le herrscht im Wasser, Ohne Re -

Tenor. *pp* Deepest still - - - - - ness on the wa - ter! Scarcely heaves
Tie - fe Stil - - - - - le herrscht im Wasser, Ohne Re -

Bass. *pp* Deepest still - - - - - ness on the wa - ter! Scarcely heaves
Tie - fe Stil - - - - - le herrscht im Wasser, Ohne Re -

Piano-Forte. *pp* *Sempre.* *pp*

Sempre pianissimo.

... the slumb'ring main; And, with troub - led look, the sail - or Ga - - - zes out ..
... gung ruht das Meer, Und be - kum - mert sieht der Schiffer Glat - te Flä -

... the slumb'ring main; And, with troub - led look, the sail - or Ga - zes out ..
... gung ruht das Meer, Und be - kum - mert sieht der Schiffer Glat - te Flä -
Sempre pianissimo.

... the slumb'ring main; And, with troub - led look, the sail - or Ga - zes out ..
... gung ruht das Meer, Und be - kum - mert sieht der Schiffer Glat - te Flä -
Sempre pianissimo.

The image displays a musical score for the song "The Ocean Breeze." It includes four vocal staves (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are in English and German. The English lyrics are: "dread! O'er the vast expanse of ocean Not a billow lifts its head." The German lyrics are: "lich! In der un - ge - heu - ern Wei - te Re - get kei - ne Wel - le sich." The score features dynamic markings such as *Cres.*, *f*, *p*, and *pp*. The piano part includes complex chordal textures and arpeggiated figures.

English Lyrics:
 dread! O'er the vast expanse of ocean Not a billow lifts its head.

German Lyrics:
 lich! In der un - ge - heu - ern Wei - te Re - get kei - ne Wel - le sich.

O'er the vast expanse of o - - cean Not a bil - low lifts . . . its
In der un - ge - heu - ern Wei - - te Re - get kei - ne Wel - le

O'er the vast expanse of o - - cean Not a bil - low lifts . . . its
In der un - ge - heu - ern Wei - - te Re - get kei - ne Wel - le

O'er the vast expanse of o - - cean Not a bil - low lifts . . . its
In der un - ge - heu - ern Wei - - te Re - get kei - ne Wel - le

vast ex - panse of o - - cean Not a bil - low lifts its
un - ge - heu - ern Wei - - te Re - get kei - ne Wel - le

head, Not a bil - low lifts, No, not a bil - low lifts its
sich, kei - ne Wel - le sich, ja Re - get kei - ne Wel - le

head, Not a bil - low lifts, billow lifts its
sich, kei - ne Wel - le sich, kei - ne Wel - le

head, Not a bil - low lifts, billow lifts its
sich, kei - ne Wel - le sich, kei - ne Wel - le

head, Not a bil - low lifts . . . its head, billow lifts . . . its
sich. Re - get kei - ne Wel - le sich, keine Wel - - le

pp

head. Deep - est still - ness on the water! Scarcely heaves
 sich. Tie - fe Stil - le herrscht im Wasser, Ohne Re -

pp

head. Deep - est still - ness on the water! Scarcely heaves
 sich. Tie - fe Stil - le herrscht im Wasser, Ohne Re -

pp

head. Deep - est still - ness on the water! Scarcely heaves
 sich. Tie - fe Stil - le herrscht im Wasser, Ohne Re -

pp

head. Deep - est still - ness on the water! Scarcely heaves
 sich. Tie - fe Stil - le herrscht im Wasser, Ohne Re -

ppp

p

the slumb'ring main, slumb' - ring main,
 gung ruht das Meer, ruht das Meer,

p

the slumb'ring main, slumb' - ring main,
 gung ruht das Meer, ruht das Meer,

p

the slumb'ring main, slumb' - ring main, Scarcely heaves the
 gung ruht das Meer, ruht das Meer, Oh - ne Re - gung

Sempre piano.

the slumb'ring main, slumb'ring main,
 gung ruht das Meer, Ruht das Meer

Sempre piano.

slumb'ring main, Scarce - ly heaves the slumb' - - ring main.
ruht das Meer, Oh - ne Re - gung ruht das Meer.

Scarce - ly heaves the slumb'ring main, slumb' - ring main.
Oh - ne Re - gung ruht das Meer, ruht . . . das Meer.

slumb' ring main, Scarce - ly heaves the slumb' - ring main.
ruht das Meer, Oh - ne Re - gung ruht . . . das Meer.

Scarce - ly heaves the slumb' - ring main.
Oh - ne Re - gung ruht . . . das Meer.

II. PROSPEROUS VOYAGE.

II. GLÜCKLICHE FAHRT.

(♩ = 138.)

Allegro vivace.

Sempre pianissimo.

Allegro vivace.

f

The Die

The Die

The Die

The Die

f

Crea - - - con - - - de - - - pece - - - a - - - pece.

f *sf*

clouds roll a - sunder, A bright sky is o'er us, And Ae - o - lus loos - ens the wea - risome
Ne - bel zerreis - sen, Der Him - mel ist hel - le, Und Ae - o - lus lö - set das ängstli - che

f *sf*

clouds roll a - sunder, A bright sky is o'er us, And Ae - o - lus loos - ens the wea - risome
Ne - bel zerreis - sen, Der Him - mel ist hel - le, Und Ae - o - lus lö - set das ängstli - che

f *sf*

clouds roll a - sunder, A bright sky is o'er us, And Ae - o - lus loos - ens the wea - risome
Ne - bel zerreis - sen, Der Him - mel ist hel - le, Und Ae - o - lus lö - set das ängstli - che

f *sf*

clouds roll a - sunder, A bright sky is o'er us, And Ae - o - lus loos - ens the wea - risome
Ne - bel zerreis - sen, Der Him - mel ist hel - le, Und Ae - o - lus lö - set das ängstli - che

band,
Band,

Ae - o - lus loos - ens the
Ae - o - lus lö - set das

band,
Band,

Ae - o - lus loos - ens the
Ae - o - lus lö - set das

band,
Band,

Ae - o - lus loos - ens the
Ae - o - lus lö - set das

band,
Band,

Ae - o - lus loos - ens the
Ae - o - lus lö - set das

sf sf sf sf sf sf sf sf sf

A few voices.
(Einige Stimmen.)

wea - risome band.
ängst - liche Band.

The
Es

wea - risome band.
ängst - liche Band.

The sail - or bestirs him, The
Es ruht sich der Schiffer, es

A few voices. (Einige Stimmen.)

wea - risome band.
ängst - liche Band.

The winds whistle wild - ly,
Es säu - seln die Win - de,

wea - risome band.
ängst - liche Band.

The winds whistle wild - ly,
Es säu - seln die Win - de,

sf sf

Sempre piano.

Loco.

Tutti.

winds whistle wild - ly,
säu - seln die Win - de,

Tutti.

And swift - ly! O swiftly! The
Geschwin - de! Geschwin - de! Es

Tutti.

winds whistle wild - ly,
säu - seln die Win - de,

Tutti.

And swift - ly, O swiftly! The
Geschwin - de! Geschwin - de! Es

Tutti.

And swiftly! O swift - ly! O swiftly! The
Geschwin - de! Geschwin - de! Geschwin - de! Es

Tutti.

The sail - or be - stirs him,
Es rührt sich der Schiffer,

And swift - ly! O swiftly! The
Geschwin - de! Geschwin - de! Es

f

Sf

waves part before us, The dis - tant is nearing; See! see, yon - der the
theilt sich die Welle, Es naht sich die Ferne; Schon schon seh' ich das

Sf

waves part before us, The dis - tant is nearing; See! see, yon - der the
theilt sich die Welle, Es naht sich die Ferne; Schon schon seh' ich das

waves part before us, The dis - tant is nearing; See! see, yon - der the
theilt sich die Welle, Es naht sich die Ferne; Schon schon seh' ich das

waves part before us, The dis - tant is nearing; See! see, yon - der the
theilt sich die Welle, Es naht sich die Ferne; Schon schon seh' ich das

land! See, see the land, see the land! . . . yes, land! . . .
Land! Schon ja schon seh' ich das Land! . . . das Land! . . .

land! See, see the land, see the land! . . . yes, land! . . .
Land! Schon ja schon seh' ich das Land! . . . das Land! . . .

land! See! see the land, see the land! . . . yes, land! . . .
Land! Schon ja schon seh' ich das Land! . . . das Land! . . .

land! See! see the land, see the land! . . . yes, land! . . .
Land! Schon ja schon seh' ich das Land! . . . das Land! . . .

ff

. . . yes, land! *p*
das Land! A
Der

. . . yes, land!
das Land!

. . . yes, land! The clouds roll a - sunder,
das Land! Die Ne - bel zer - reissen,

. . . yes, land!
das Land!

fp *pp* *Sempre pianissimo.*

bright sky is o'er us,
Him - mel ist hel - le, *f* The Die

p And Ae - o - lus loos - ens the wea - risome band, *f* The
Und Ae - o - lus lö - set das ängst - li - che Band, *f* Die

p And Ae - o - lus loos - ens the wea - risome band, *f* The
Und Ae - o - lus lö - set das ängst - li - che Band, *f* Die

Cres.

clouds roll a - sunder, A bright sky is o'er us, And Ae - o - lus loos - ens the wea - risome
Ne - bel zerreis - sen, Der Him - mel ist hel - le, Und Ae - o - lus lö - set das ängstli - che *f* *Sf*

clouds roll a - sunder, A bright sky is o'er us, And Ae - o - lus loos - ens the wea - risome
Ne - bel zerreis - sen, Der Him - mel ist hel - le, Und Ae - o - lus lö - set das ängstli - che *f* *Sf*

clouds roll a - sunder, A bright sky is o'er us, And Ae - o - lus loos - ens the wea - risome
Ne - bel zerreis - sen, Der Him - mel ist hel - le, Und Ae - o - lus lö - set das ängstli - che *f* *Sf*

clouds roll a - sunder, A bright sky is o'er us, And Ae - o - lus loos - ens the wea - risome
Ne - bel zerreis - sen, Der Him - mel ist hel - le, Und Ae - o - lus lö - set das ängstli - che *f* *Sf*

Lece.

fp wea - risome band, And Ae - o - lus loos - ens the
 ängst - li - che Band, und Ae - o - lus lö - set das

band, Ae - o - lus, Ae - o - lus loos - ens the
 Band, Ae - o - lus, Ae - o - lus lö - set das

band, Ae - o - lus loos - ens, and Ae - o - lus loos - ens the
 Band, Ae - o - lus lö - set, und Ae - o - lus lö - set das

band, Ae - o - lus loos - ens the wea - risome band, Ae - o - lus loos - ens the
 Band, Ae - o - lus lö - set das ängst - li - che Band, Ae - o - lus lö - set das

fp fp fp f

A few voices. (Einige Stimmen.) *Tutti.*

wea - risome band. The winds whistle wild - ly, The sail - or be-
 ängst - li - che Band. Es säu - seln die Win - de, Es rührt sich der

wea - risome band. The winds whistle wild - ly,
 ängst - li - che Band. Es säu - seln die Win - de,

wea - risome band.
 ängst - li - che Band.

wea - risome band.
 ängst - li - che Band.

p f

stirs him,
Schiſſer.

Tutti.
The waves part be-
Es theilt ſich die

A few voices. (Einige Stimmen.) *Tutti.*
The winds whistle wild - ly, The sail - or be - stirs him, And swift - ly! O
Es ſäu - ſeln die Win - de, Es rührt ſich der Schiſſer. Geſchwin - de! Ge-

The winds whistle wild - ly,
Es ſäu - ſeln die Win - de,

fp

fore us,
Welle,

The diſtant is nearing;
Es naht ſich die Ferne;

O ſwift - ly! O ſwift - ly! O ſwift - ly! O
Geſchwin - de! Geſchwin - de! Geſchwin - de! Ge-

ſwift - ly! O ſwift - ly! O ſwift - ly!
ſchwin - de! Geſchwin - de! Geſchwin - de!

The wave parts before us,
Es theilt ſich die Welle,

The diſtant is
Es naht ſich die

f

O swift - ly! O swift - ly! O swift - ly! O swift - ly!
 Geschwin - de! Geschwin - de! Geschwin - de! Geschwin - de!

swift - ly!
 schwin - de!

The wave parts before us,
 Es theilt sich die Welle,

The distant is nearing,
 Es naht sich die Ferne,

nearing;
 Ferne;

O swift - ly! O swift - ly! O swift - ly! O swiftly! O swiftly! O
 Geschwin - de! Geschwin - de! Geschwin - de! Geschwinde! Geschwinde! Ge-

f

O
 Ge-

The wave parts before us,
 Es theilt sich die Welle,

The distant is nearing,
 Es naht sich die Ferne;

The
 Es

O swiftly! O swiftly!
 Geschwin - de! Geschwin - de!

The distant is nearing,
 Es naht sich die Ferne;

The
 Es

swiftly!
 schwinde!

O swiftly! O swiftly!
 Geschwin - de! Geschwin - de!

The
 Es

swift - ly! O swiftly! O swift - ly! O swiftly! O swiftly! The
 schwin - de! Ge - schwinde! Geschwin - de! Geschwin - de! Es

waves part before us, Yes, the dis - tant is nearing; The clouds roll a - sunder, A
 theilt sich die Welle, ja Es naht sich die Ferne; Die Ne - bel zer - reis - sen, Der

waves part before us, Yes, the dis - tant is nearing; The clouds roll a - sunder, A
 theilt sich die Welle, ja Es naht sich die Ferne; Die Ne - bel zer - reis - sen, Der

waves part before us, Yes, the dis - tant is nearing; The clouds roll a - sunder, A
 theilt sich die Welle, ja Es naht sich die Ferne; Die Ne - bel zer - reis - sen, Der

waves part before us, Yes, the dis - tant is nearing; The clouds roll a - sunder, A
 theilt sich die Welle, ja Es naht sich die Ferne; Die Ne - bel zer - reis - sen, Der

sf sf

bright sky is o'er us, And Ae - o - lus loos - ens the wea - risome band, the
 Him - mel ist hel - le, Und Ae - o - lus lö - set das ängst - li - che Band, das

bright sky is o'er us, And Ae - o - lus loos - ens the wea - risome band, the
 Him - mel ist hel - le, Und Ae - o - lus lö - set das ängst - li - che Band, das

bright sky is o'er us, And Ae - o - lus loos - ens the wea - risome band, the
 Him - mel ist hel - le, Und Ae - o - lus lö - set das ängst - li - che Band, das

bright sky is o'er us, And Ae - o - lus loos - ens the wea - risome band, the
 Him - mel ist hel - le, Und Ae - o - lus lö - set das ängst - li - che Band, das

sf sf ff

f

wea - risome band, And swift - ly! O swiftly! O swiftly! O
 ängst - li - che Band. Geschwin - de! Geschwin - de! Geschwin - de! Ge-

wea - risome band, And swift - ly! O swiftly! O swiftly! O
 ängst - li - che Band. Geschwin - de! Geschwin - de! Geschwin - de! Ge-

wea - risome band, O swift - ly! O swiftly! O swiftly! O
 ängst - li - che Band. Geschwin - de! Geschwin - de! Geschwin - de! Ge-

wea - risome band, O swift - ly! O swiftly! O swiftly! O
 ängst - li - che Band. Geschwin - de! Geschwin - de! Geschwin - de! Ge-

p *f*

Sf *Sf*

swiftly! O swiftly! O swiftly! See, see, yon - der the land!
 schwinde! Geschwin - de! Geschwin - de! Schon schon seh' ich das Land!

swiftly! O swiftly! O swiftly! See, see, yon - der the land!
 schwinde! Geschwin - de! Geschwin - de! Schon schon seh' ich das Land!

swiftly! O swiftly! O swiftly! See, see, yon - der the land! See,
 schwinde! Geschwin - de! Geschwin - de! Schon schon seh' ich das Land! Schon

swiftly! O swiftly! O swiftly! See, see, yon - der the land! See,
 schwinde! Geschwin - de! Geschwin - de! Schon schon seh' ich das Land! Schon

[illegible]

See, yon - der the land! . . .
 Schon seh' ich das Land! . . .

O swiftly! O swiftly! See yon - der the land! . . .
 Ge - schwinde! Ge - schwinde! Schon seh' ich das Land! . . .

O swiftly! O swiftly! See, yon - der the land! . . .
 Ge - schwinde! Ge - schwinde! Schon seh' ich das Land! . . .

See yon - der the land! See yon - der the land! . . .
 Schon seh' ich das Land! Schon seh' ich das Land! . . .

the land! . . .
 das Land! . . .

the land! . . .
 das Land! . . .

the land! . . .
 das Land! . . .

the land! O swiftly! O swiftly!
das Land! Ge - schwinde! Ge - schwinde!

the land! See yon - der the land!
das Land! Schon seh' ich das Land!

the land! See yon - der
das Land! Schon seh' ich

the land! O swiftly! O
das Land! Ge - schwinde! Ge -

See yon - der the land! the land! the land!
Schon seh' ich das Land! das Land! das Land!

See yon - der the land! the land! the land!
Schon seh' ich das Land! das Land! das Land!

See yon - der the land! the land! the land!
Schon seh' ich das Land! das Land! das Land!

swiftly! See yon - der the land! the land! the land!
schwinde! Schon seh' ich das Land! das Land! das Land!

PALESTRINA.

Ho - - - ly, Ho - - - ly, Ho - - - ly, Ho - - - ly, Ho - - - ly, Ho - - - ly, Ho - - - ly, Ho - - - ly, Ho - - - ly, Je -

ly, Ho - - - ly, Ho - - - ly, Ho - - - ly, Je -

ly, Ho - - - ly, Je - ho -

Ho - - - ly, Ho - - - ly, Ho - - - ly,

Je - ho - vah of hosts, Je - ho - - - vah of hosts, Je - ho -

Je - ho - vah of hosts.. Je - ho - - vah of hosts,.. Je - ho - vah of

Je - ho - vah... of.. hosts, Je - ho - vah of hosts, Jehovah of hosts, Je -

Je - ho - vah... of.... hosts,.... Je - ho - vah of hosts....

"Holy Jehovah of hosts." Concluded.

First system of the musical score. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics are: - vah of hosts, All the earth.... is hosts, Je - ho - vah of hosts, All the earth.... is full of thy ho - vah of hosts, All the earth.... is full All the earth... is full of thy glo -

Second system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: full of thy glo - ry, All the earth is glo - ry, of thy glo - ry, thy glo - ry, is of thy glo - ry, the earth is full, is full of thy - ry, All... the earth is full of thy glo - ry,

Third system of the musical score. It consists of five staves. The top four staves are vocal parts and the bottom staff is the piano accompaniment. The lyrics are: full of thy... glo - ry, All the earth is full of thy glo - ry. full of thy... glo - ry, All the earth is full of thy..... glo - ry. glo - ry, All... the earth is full, is full of thy glo - ry. All... the earth is full of thy... glo - ry, is full of thy glo - ry.

THE OPERA OF

DON GIOVANNI;

COMPOSED BY

(Johann Chrysostomus Sigismund) Wolfgang Amadeus

W. A. MOZART,

AND ARRANGED

FOR PIANO SOLO.

Published by OLIVER DITSON, 277 Washington Street.

SKETCH OF MOZART'S "IL DON GIOVANNI."

After the production of "*Le Nozze di Figaro*," at Vienna, in 1786, Mozart visited Prague, whither he had been cordially invited by a distinguished nobleman and connoisseur. On the same evening that he alighted at the castle of his noble entertainer, his opera of "*Le Nozze*" was performed at the theatre. Mozart found himself for the first time presented to that Bohemian audience, of the enthusiasm, discrimination and taste, of which he had heard so much. The news of his presence spread with great rapidity, and the overture was no sooner concluded than the whole audience rose and gave him a general acclamation of welcome.

In a few days he was called upon to give a concert at the Opera House. Great success attended the effort. The concert proved so satisfactory to the music-loving citizens, that another soon followed. Thoroughly delighted with his reception, Mozart one day remarked to Bondini, the manager, "As the Bohemians understand me so well, I must write an opera on purpose for them." Bondini took him at his word; a contract was entered into on the spot for Mozart to furnish the theatre with an opera for the ensuing winter. Thus was laid the foundation of "*Il Don Giovanni*."

The death of the composer's father, shortly subsequent to the making of the contract, obliged him to suspend all application to his art. He left Vienna in September, 1787, for Prague, accompanied by his wife. At this date not a note of the composition was on paper.

Reaching Prague, Mozart took up his quarters at the inn called the Three Lions, in the Coal Market: but he removed subsequently to the house of his friend Dussek, situated in a vineyard at Kozohite, in the picturesque city, studded with ruins, and fronted with embattled fortresses, under the mellowing rays of an autumnal sun, and in the open air, "*Il Don Giovanni*" was written. The house of Dussek was at this time the scene of frequent revelry and amusement; a resort where the choice spirits of the day could meet and unbend. The company he assembled there were very partial to playing bowls, and amidst the uproarious laughter and boisterous merriment attending this game, the composer was engaged in writing out his score, rising from his seat to take part in the game when it became his turn to play.

The work was completed in about six weeks from its commencement. A week only was left for stage rehearsals. At the conclusion of the first rehearsal, he walked out in company with the organist and orchestra-director Kucharz. Talking confidently together, the discourse fell on the new opera. Mozart asked his companion, "What is your opinion of '*Il Don Giovanni*'?" It is quite of a different character to '*Figaro*'; do you think it will please as much?" On receiving an encouraging reply, he continued—"Your assurance quiets me; it comes from a connoisseur. But, indeed, I have spared neither labor nor pains to produce something extraordinary for Prague."

The time of the first public performance of "*Il Don Giovanni*" fast approached. Some of the composer's friends became uneasy, and one of them said to him, "Mozart, the first performance of '*Il Don Giovanni*' is to-morrow, and you have not yet written the overture." He appeared to be engaged in

deep thought for some little while, and then, about midnight, he retired to his room accompanied by his wife, whom he requested to make some punch and stay with him to keep him awake. She accordingly began to tell him fairy tales, and odd stories, which made him laugh till the tears came. The punch caused such a drowsiness that he could only go on while his wife was talking; as soon as she ceased, he fell asleep. At length he became so fatigued that his wife persuaded him to take some rest, promising to awake him in an hour's time. He slept so profoundly that she allowed him to repose for two hours. At five in the morning she awoke him. He proceeded to his task, and at seven o'clock the overture was finished.

The late Mr. Attwood, organist of St. Paul's, who was for a time Mozart's pupil, remembered that on entering the musician's apartment one morning, he found the floor strewn with sheets of a score, thrown down one by one as they were finished, and left to dry. It was in this way that the overture to "*Don Giovanni*" was produced.

The appearance of Mozart as leader of the orchestra was the signal for the most general and unbounded applause from all parts of the densely packed audience.

Mozart was extremely sensitive in the point of the manner in which his composition was presented, and he availed himself of various means to bring about his purpose. The following is an example. The original Zerlina of the opera was Signora Bondini, daughter of the manager. In rehearsing that part of the finale of the first act, where she is seized by Don Giovanni, there was some difficulty in getting her to scream in the right manner and place. It was tried repeatedly and failed. At length Mozart, desiring the orchestra to repeat the piece, went quietly on the stage, and awaiting the time that she was to make the exclamation, grasped her so suddenly and so forcibly, that, really alarmed, she shrieked in good earnest. He was now content. "That's the way," said he, "you must cry out just in that manner."

He gave at this time a fresh instance of his extraordinary memory. The drum and trumpet parts to the finale of the second act were written by him without the score, from mere recollection. He brought them himself into the orchestra, and, giving them to the players, said, "Pray, gentlemen, be particularly attentive at this place, (pointing to one,) as I believe that there are four bars either too few or too many." It proved to be as he had said. The brass instruments have frequently no place in the original scores of Mozart. He wrote them continually on a separate paper, carrying the composition in his memory at the time.

"*Il Don Giovanni*" has been considered a mighty monument of human genius, combining, in the language of Mr. Holmes, "the labor of the greatest melodist, symphonist, and master of dramatic expression, ever united in the same individual. Whether we regard the mixture of passions in its concerted music, the profound expression of melancholy, the variety of its situations, the beauty of its accompaniment, or the grandeur of its heightening and protracted scene of terror—the finale of the second act—'*Il Don Giovanni*' stands alone in dramatic eminence. Of all musical romances it is certainly the first."

DON GIOVANNI.

OVERTURE.

Andante Grave.

f Ped. *

f

p *ff* ** p* *Ped.* ** p* *p*

Allegro Molto.

f *p*

This musical score page for Don Giovanni consists of eight systems of piano accompaniment, each with a treble and bass staff. The key signature is D major (two sharps). The score is marked with various dynamics and performance instructions:

- System 1:** Treble staff begins with *f* and *Ped.*, followed by *p* and an asterisk. Bass staff has *f* and *Ped.* markings.
- System 2:** Treble staff has *f* and *Ped.* markings. Bass staff has *f* and *Ped.* markings.
- System 3:** Treble staff has *Ped.* and asterisk markings. Bass staff has *Ped.* and asterisk markings.
- System 4:** Treble staff has *ff* and *p* markings. Bass staff has *f* and *p* markings.
- System 5:** Treble staff has *f* and *p* markings. Bass staff has *f* and *p* markings.
- System 6:** Treble staff has *f* and *p* markings. Bass staff has *f* and *p* markings.
- System 7:** Treble staff has *f* and *p* markings. Bass staff has *f* and *p* markings.
- System 8:** Treble staff has *f* and *p* markings. Bass staff has *f* and *p* markings.

Don Giovanni.

7

This page contains eight systems of musical notation for the piano accompaniment of Don Giovanni, page 7. Each system consists of a treble and bass staff. The key signature is G major (one sharp) and the time signature is 2/4. The notation includes various musical symbols such as notes, rests, and dynamic markings like *p* (piano), *f* (forte), and *ff* (fortissimo). The piece is characterized by its rhythmic complexity and dramatic intensity.

This musical score page for Don Giovanni consists of eight systems of piano accompaniment, each with a treble and bass staff. The key signature is one sharp (F#) and the time signature is 4/4. The score is marked with various dynamics and performance instructions:

- System 1:** Treble staff has a melodic line with trills. Bass staff begins with a forte (*f*) dynamic, followed by a piano (*p*) dynamic.
- System 2:** Treble staff continues the melodic line. Bass staff has a forte (*f*) dynamic.
- System 3:** Both staves feature a forte (*f*) dynamic. Pedal markings (*Ped.*) with asterisks (*) are present in both staves.
- System 4:** Treble staff has a forte (*f*) dynamic. Bass staff has a piano (*p*) dynamic. Pedal markings (*Ped.*) with asterisks (*) are present in the bass staff.
- System 5:** Treble staff has a forte (*f*) dynamic. Bass staff has a forte (*f*) dynamic.
- System 6:** Treble staff has a piano (*p*) dynamic. Bass staff has a forte (*f*) dynamic.
- System 7:** Treble staff has a piano (*p*) dynamic. Bass staff has a forte (*f*) dynamic.
- System 8:** Treble staff has a piano (*p*) dynamic. Bass staff has a forte (*f*) dynamic.

Don Giovanni.

9

Allegro molto.

ACT I.

No. 1.
Introduction.
*Notte e giorno
faticar.*

The musical score for page 10 of Don Giovanni consists of nine systems of piano accompaniment. Each system is written for a grand piano with a treble and bass staff. The music is in 3/4 time and features various dynamic markings and articulations.

System 1: Treble staff has a trill (tr) and a fermata. Bass staff has a fermata. Dynamics: *f*, *p*.

System 2: Treble staff has a trill (tr). Bass staff has a fermata. Dynamics: *f p*, *p*.

System 3: Treble staff has a trill (tr). Bass staff has a fermata. Dynamics: *p p*, *f*, *cres.*.

System 4: Treble staff has a trill (tr). Bass staff has a fermata. Dynamics: *p*, *cres.*.

System 5: Treble staff has a trill (tr). Bass staff has a fermata. Dynamics: *f*, *f*.

System 6: Treble staff has a trill (tr). Bass staff has a fermata. Dynamics: *p*, *f*, *p*, *f*.

System 7: Treble staff has a trill (tr). Bass staff has a fermata. Dynamics: *f*, *cres.*, *f*.

System 8: Treble staff has a trill (tr). Bass staff has a fermata. Dynamics: *p*, *cres.*, *f p*, *p*.

This page of the musical score for Don Giovanni contains eight systems of music, each with a treble and bass staff. The key signature is one flat (B-flat major or D minor). The music is characterized by rapid sixteenth-note passages in the treble and more rhythmic, often dotted or eighth-note patterns in the bass. Dynamics are indicated by letters: *p* (piano), *ff* (fortissimo), *f* (forte), *cres.* (crescendo), and *sp* (sforzando). The score includes various musical notations such as slurs, ties, and repeat signs. The overall texture is dense and rhythmic, typical of Mozart's style in this opera.

p *f* *p* * *Ped.* * *fz* *fz*

Andante. *pp*

No. 2.
Duetto.
*Ma quel mai
s'offre.*

Allegro assai. *ff* *sf* *sf* *cres.* *f* *Recit.*

a tempo. *sf* *cres.* *f* *Recit.*

Don Giovanni.

13

The musical score for page 13 of Don Giovanni consists of eight systems of piano and vocal staves. The notation includes various musical symbols such as notes, rests, and dynamic markings. The tempo and performance instructions are as follows:

- System 1:** *f a tempo.*, *p*, *Recit.*, *a tempo Recit.*
- System 2:** *a tempo.*, *Recit.*, *a tempo.*, *Recit.*, *a tempo.*
- System 3:** *f*, *p*
- System 4:** *Maestoso.*, *Recit.*, *f*
- System 5:** *p*, *Andante.*, *f*
- System 6:** *Recit.*, *f*
- System 7:** *Allegro.*, *f*, *p*
- System 8:** *f*, *p*

cre - scen - do.

Maestoso. *Adagio in tempo.* *Tempo lmo.*

Recit.

This musical score page, numbered 15, is for the opera Don Giovanni. It contains ten systems of piano accompaniment, each with a treble and bass staff. The music is written in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The notation includes various musical symbols such as notes, rests, slurs, and dynamic markings. The dynamics *p* (piano) and *f* (forte) are used throughout. Crescendo markings (*cres.*) are present in the fifth, sixth, and tenth systems. The score concludes with a double bar line at the end of the tenth system.

Terzetto.

**Ah! chi mi
dis ce mai.**

Allegro.

[illegible]

Piano accompaniment for Don Giovanni, measures 1-24. The music is in G minor (three flats) and 3/4 time. It features a complex texture with rapid sixteenth-note passages in the right hand and more rhythmic accompaniment in the left hand. Dynamic markings include *f* (forte), *p* (piano), *cres.* (crescendo), and *fp* (fortissimo piano). The piece concludes with a double bar line.

No. 4.
Aria.
Madaminar.

Allegro.

Piano accompaniment for No. 4, Aria, Madaminar, measures 1-8. The music is in G major (one sharp) and 3/4 time. It is marked *Allegro.* and begins with a piano (*p*) dynamic. The texture is characterized by steady sixteenth-note patterns in both hands, creating a rhythmic and driving accompaniment.

The image displays a page of a musical score for the piece "Der Giovanni" by Franz Liszt, Op. 10, No. 1. The score is written for piano and violin. The piano part is in G major and 2/4 time. The violin part is in G major and 2/4 time. The score includes various dynamic markings such as *f*, *p*, *f p*, and *cres.* The piano part features a complex rhythmic pattern in the right hand, while the violin part has a more melodic line. The score is presented in a clear, legible format with standard musical notation.

Musical score for Don Giovanni, measures 1-10. The score is written for piano and voice. The key signature is one sharp (F#) and the time signature is 2/4. The music features a complex piano accompaniment with many sixteenth and thirty-second notes, and a vocal line with trills and slurs. Dynamics include *f* (forte) and *p* (piano).

No. 5.
Duetto
e Coro.
GiovINETTE.

Musical score for Don Giovanni, measures 11-20. The score is written for piano and voice. The key signature is one sharp (F#) and the time signature is 2/4. The music features a complex piano accompaniment with many sixteenth and thirty-second notes, and a vocal line with trills and slurs. Dynamics include *f* (forte) and *p* (piano). The tempo is marked *Allegro*.

This musical score is for page 21 of Don Giovanni. It consists of eight systems of piano accompaniment, each with a treble and bass staff. The key signature is one sharp (F#), and the time signature is 4/4. The score includes various musical notations such as chords, arpeggios, and melodic lines. Dynamics are indicated by 'p' (piano) and 'f' (forte). The piece concludes with a double bar line at the end of the eighth system.

Allegro di molto.

No. 6.
Aria.
Hò capito.

The musical score is written for piano and consists of 16 staves. The key signature is one sharp (F#), and the time signature is 2/4. The tempo is marked 'Allegro di molto'. The score begins with a piano introduction. The first staff has a treble clef and a key signature of one sharp. The first two staves are marked with a forte (f) dynamic. The third staff has a piano (p) dynamic. The fourth staff has a piano (p) dynamic. The fifth staff has a piano (p) dynamic. The sixth staff has a piano (p) dynamic. The seventh staff has a piano (p) dynamic. The eighth staff has a piano (p) dynamic. The ninth staff has a piano (p) dynamic. The tenth staff has a piano (p) dynamic. The eleventh staff has a piano (p) dynamic. The twelfth staff has a piano (p) dynamic. The thirteenth staff has a piano (p) dynamic. The fourteenth staff has a piano (p) dynamic. The fifteenth staff has a piano (p) dynamic. The sixteenth staff has a piano (p) dynamic. The score includes various dynamic markings such as f (forte), p (piano), and cresc. (crescendo).



No. 7.
Duetto.

*Là ci darem
la mano!*



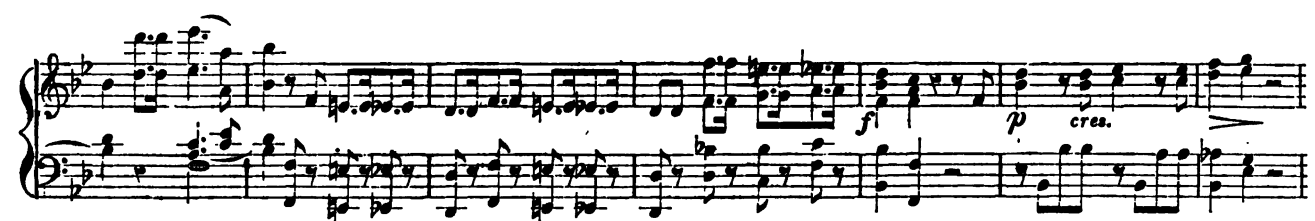
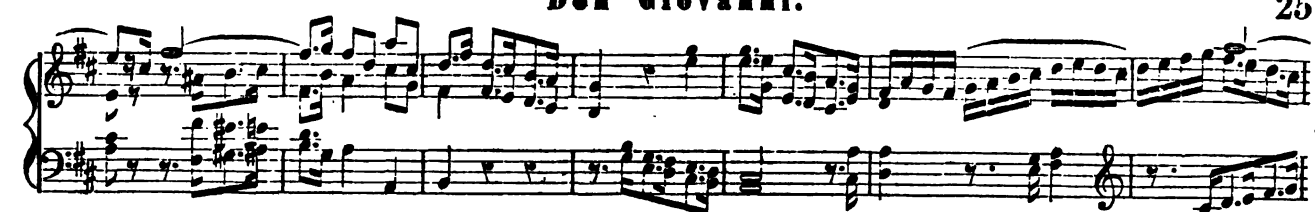
Allegro.

Allegro.

No. 8.
Aria.
Ah fuggi il traditor.

Don Giovanni.

25



musical score for piano accompaniment, consisting of eight systems of staves (treble and bass clef). The key signature is B-flat major (two flats). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics include piano (*p*), forte (*f*), and crescendo (*cres.*). The score ends with a double bar line and repeat signs.

Don Giovanni.

27

No. 10.

Aria.

Or sai, chi
l'onore.

Andante.
p

p *f* *p* *f* *p* *f* *p* *f*

p *f*

p *f*

p *f*

f *ff*

No. 11.
Aria.
Dalla sua
pace.

p *Andante sostenuto.*

cres. mf *p* *p*

p *p*

p *p*



Don Giovanni.

31

The musical score for page 31 of Don Giovanni is presented in eight systems. Each system contains a treble and a bass staff, connected by a brace. The notation includes various musical symbols such as trills (marked 'tr'), slurs, and dynamic markings like 'f' (forte) and 'Allegro.' (allegro). The key signature is one flat (B-flat major or D minor). The tempo and mood change to 'Allegro.' in the seventh system, indicated by a double bar line and the word 'Allegro.' above the staff. The eighth system continues the fast-paced accompaniment.

Musical score for Don Giovanni, measures 1-20. The score is written for piano and voice. The piano part features a complex, rhythmic accompaniment with many sixteenth and thirty-second notes. The voice part consists of a single melodic line with various intervals and rests. The key signature has one flat (B-flat), and the time signature is common time (C). The piece concludes with a double bar line and a *pp* (pianissimo) marking.

No. 14.
Finale.
Presto, presto
pria ch'ci.

Allegro assai.

Musical score for Don Giovanni, measures 21-30. This section is marked *Allegro assai* and begins with a *p* (piano) dynamic. The piano part continues with a fast, rhythmic accompaniment. The voice part features a more active melodic line with many eighth and sixteenth notes. The key signature remains one flat (B-flat), and the time signature is common time (C). The piece concludes with a double bar line and a *cres.* (crescendo) marking.

This musical score page, numbered 33, is from the opera Don Giovanni. It features a piano accompaniment and a vocal line. The piano part is written in a grand staff (treble and bass clefs) and includes various dynamics such as *f* (forte), *p* (piano), *cres.* (crescendo), and *ff* (fortissimo). The vocal line is written in a single staff with a treble clef and includes trills marked with *tr*. The music is in a key with one sharp (F#) and a 3/4 time signature. The score is divided into eight systems, each with a piano staff and a vocal staff. The piano part includes a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. The vocal part includes a variety of note values, including eighth and sixteenth notes, and rests. The overall mood is dramatic and intense, with the piano part providing a strong accompaniment for the vocal line.

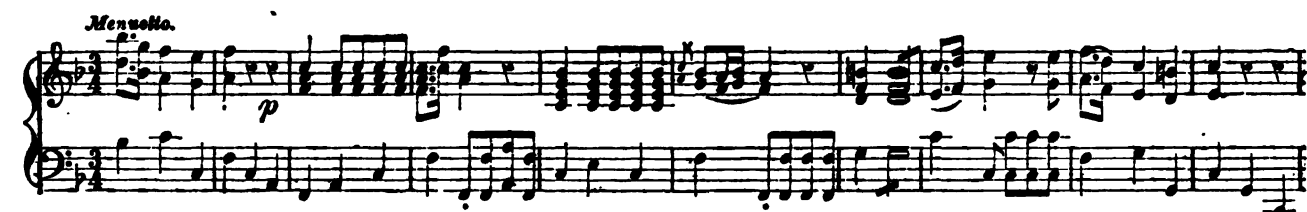
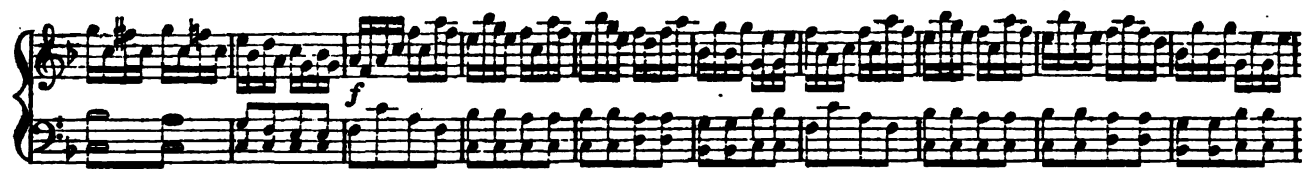
Andante.

p

cres. *p* *cres.* *p* *y*

Allegretto.

p *cres.*

*Menzella.*

The musical score is written for piano and voice. It consists of eight systems of staves. The first system has a vocal staff and a piano accompaniment. The second system has a vocal staff and a piano accompaniment. The third system has a vocal staff and a piano accompaniment, with the tempo marked *Adagio*. The fourth system has a vocal staff and a piano accompaniment. The fifth system has a vocal staff and a piano accompaniment. The sixth system has a vocal staff and a piano accompaniment. The seventh system has a vocal staff and a piano accompaniment. The eighth system has a vocal staff and a piano accompaniment, with the tempo marked *Allagro*. The score is in G major, 2/4 time, and features various musical notations including notes, rests, and dynamic markings.

This musical score page, numbered 37, is for the opera Don Giovanni. It contains eight systems of music, each with a treble and bass staff joined by a brace. The key signature is one flat (B-flat major or D minor). The music is characterized by rapid sixteenth-note passages and chords. Dynamics are indicated by letters: *f* (forte), *p* (piano), and *cres.* (crescendo). The first system begins with a *p* dynamic in the right hand and a *f* in the left. The second system starts with a *cres.* marking in the right hand. The third system continues with *f* and *p* markings. The fourth system features a *cres.* marking in the right hand. The fifth system begins with a *f* dynamic. The sixth system starts with a *p* dynamic. The seventh system includes *f*, *p*, and *cres.* markings. The eighth system concludes with *f* and *p* dynamics.

Don Giovanni.

Maestoso.

f *tr* *p* *mf* *f* *f* *Menuetto.* *p*



The musical score for page 40 of Don Giovanni consists of eight systems of piano accompaniment. Each system is written for a grand piano, with a treble staff and a bass staff. The music is in 2/4 time and features various dynamics and articulations.

System 1: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *cres.*, *f*, *p*, *cres.*

System 2: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment.

System 3: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *Andante Mass.*, *p*

System 4: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*

System 5: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment.

System 6: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *f*, *p*, *f*, *p*, *f*, *p*

System 7: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment.

System 8: Treble staff has a melodic line with slurs and ties. Bass staff has a rhythmic accompaniment. Dynamics: *cres.*, *f*

Don Giovanni.

41

Allegro.

The musical score is written for piano accompaniment, consisting of ten systems of two staves each (treble and bass). The tempo is marked *Allegro.* The key signature has one sharp (F#). The score includes various dynamic markings: *f* (forte), *p* (piano), *cres.* (crescendo), and *ff* (fortissimo). There are also trills marked with *tr*. The music features a mix of eighth and sixteenth notes, often beamed together, and some rests. The overall texture is dense and rhythmic.

The musical score for page 42 of Don Giovanni consists of eight systems of piano accompaniment. Each system is written for a grand piano, with a treble staff and a bass staff. The music is in 2/4 time and features various dynamics and articulations.

- System 1: Treble staff has a melodic line with a trill in the final measure. Bass staff has a rhythmic accompaniment. Dynamics: *p*.
- System 2: Treble staff has a melodic line with a trill in the final measure. Bass staff has a rhythmic accompaniment. Dynamics: *p*.
- System 3: Treble staff has a melodic line with a trill in the final measure. Bass staff has a rhythmic accompaniment. Dynamics: *f*, *p*, *ff*. Marking: *piu stretto.*
- System 4: Treble staff has a melodic line with a trill in the final measure. Bass staff has a rhythmic accompaniment.
- System 5: Treble staff has a melodic line with a trill in the final measure. Bass staff has a rhythmic accompaniment.
- System 6: Treble staff has a melodic line with a trill in the final measure. Bass staff has a rhythmic accompaniment.
- System 7: Treble staff has a melodic line with a trill in the final measure. Bass staff has a rhythmic accompaniment.
- System 8: Treble staff has a melodic line with a trill in the final measure. Bass staff has a rhythmic accompaniment.

ACT II.

No. 15. *Allegro assai.*

Duetto.

*Eh via
buffone.*

The musical score for Act II, No. 15, Duetto, is written for piano and violin. The tempo is marked *Allegro assai*. The key signature is one sharp (F#), and the time signature is 2/4. The score consists of eight systems of staves. The piano part is written in the bass clef, and the violin part is written in the treble clef. The piano part features a complex, rhythmic accompaniment with frequent trills and dynamic markings. The violin part has a melodic line with trills and slurs. The score includes various dynamic markings such as *f*, *p*, and *cres.* (crescendo).

No. 16.

Terzetto.

*Ah taci, in-
giusto core.*

Allegretto.

f

tr

p

mf

p

Don Giovanni.

45

f p *f p* *f p* *f p* *cres.*

p *mf* *p* *mf* *un poco cres.*

p *mf* *tr* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

mf *p* *mf* *p* *mf* *p* *mf* *p*

f p *cres.* *f p* *pp*

No. 17.
Aria.
*Deh vieni
alla finestra.*

Allegretto.

No. 18.
Aria.
*Metà di voi
quà vadano.*

Andante con moto.

p

The musical score for page 47 of Don Giovanni is presented in eight systems. Each system contains a treble and bass staff. The notation includes various musical symbols such as trills (tr), crescendos (cres.), and dynamic markings (p, f). The key signature is one flat (B-flat). The score is a piano accompaniment, likely for a guitar or piano.

System 1: Treble staff has a trill (tr) on the first measure. Bass staff has a trill (tr) on the first measure.

System 2: Treble staff has a trill (tr) on the first measure. Bass staff has a trill (tr) on the first measure.

System 3: Treble staff has a trill (tr) on the first measure. Bass staff has a trill (tr) on the first measure.

System 4: Treble staff has a trill (tr) on the first measure. Bass staff has a trill (tr) on the first measure.

System 5: Treble staff has a trill (tr) on the first measure. Bass staff has a trill (tr) on the first measure.

System 6: Treble staff has a trill (tr) on the first measure. Bass staff has a trill (tr) on the first measure.

System 7: Treble staff has a trill (tr) on the first measure. Bass staff has a trill (tr) on the first measure.

System 8: Treble staff has a trill (tr) on the first measure. Bass staff has a trill (tr) on the first measure.

This block contains the first 18 measures of a musical piece. It is written for piano in 3/4 time. The score consists of three systems, each with a grand staff (treble and bass clef). The first system (measures 1-4) features a complex, fast-moving melody in the right hand with many trills and sixteenth notes, while the left hand provides a steady accompaniment. The second system (measures 5-8) continues this texture, with dynamic markings of *f*, *p*, *f*, *p*, and *cres.*. The third system (measures 9-12) shows a change in the right-hand melody, with dynamic markings of *cres.*, *f*, *sf*, *p*, *mf*, and *p*. The fourth system (measures 13-16) returns to a more active right-hand melody with *f*, *p*, *mf*, and *p* markings. The fifth system (measures 17-18) concludes the section with a final flourish in the right hand.

No. 19.

Aria.

Vedrai
carino.

This block contains the first 8 measures of an aria. The tempo is marked *Andante.* and the time signature is 3/8. The score is for piano and consists of two systems, each with a grand staff. The first system (measures 1-4) is marked *mezza voce.* and features a melody with several trills (*tr*) in the right hand. The second system (measures 5-8) continues the melody, also with trills, and ends with a *p* (piano) dynamic marking.

Don Giovanni.

49

The musical score for Don Giovanni, page 49, is presented in nine systems. Each system contains a vocal line (treble clef) and a piano accompaniment (bass clef). The vocal line is characterized by frequent trills (marked 'tr') and a melodic flow. The piano accompaniment provides a rhythmic foundation with various chordal textures and melodic lines. Dynamic markings such as 'p' (piano) and 'f' (forte) are used throughout the score to indicate changes in volume. The overall structure of the page shows a continuous musical piece with varying instrumental and vocal textures.

No. 20.

Sestetto.

*Sola, sola
in bujo.*

Andante.

p *f* *mf*

This page contains a musical score for Don Giovanni, page 51. The score is written for piano and voice. It consists of ten systems of music. Each system has a vocal staff (treble clef) and a piano accompaniment staff (bass clef). The key signature is B-flat major (two flats). The time signature is 4/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are dynamic markings such as *p* (piano) and *f* (forte) throughout the score. The piano part includes complex chordal textures and arpeggiated figures. The vocal part consists of melodic lines with some ornamentation. The score is printed in black ink on a white background.

Don Giovanni.

This page of musical notation is for a piano piece, likely a sonata or concerto movement. It features a complex, flowing melody in the right hand and a more rhythmic accompaniment in the left hand. The notation includes various dynamic markings such as *p* (piano), *cres.* (crescendo), and *sf* (sforzando). The piece concludes with a section marked *Allegro molto.* and *tr* (trills).

53

Digitized by Google

Piano accompaniment for Don Giovanni, measures 1-18. The music is in G major, 2/4 time. It features a complex texture with rapid sixteenth-note passages in the right hand and a more rhythmic bass line. Dynamic markings include *f* (forte) at measure 1, *p* (piano) at measure 5, and *ff* (fortissimo) at measure 10.

No. 21.
Aria.
Ah pieto.

Piano accompaniment for No. 21, measures 1-12. The tempo is marked *Allegro assai*. The music is in G major, 2/4 time. It features a complex texture with rapid sixteenth-note passages in the right hand and a more rhythmic bass line. Dynamic markings include *f* (forte) at measure 1, *p* (piano) at measure 2, *f* at measure 3, *p* at measure 4, *f* at measure 5, *p* at measure 6, *mf* (mezzo-forte) at measure 7, *p* at measure 8, *mf* at measure 9, *p* at measure 10, *mf* at measure 11, and *p* at measure 12.

The musical score on page 55 of Don Giovanni consists of eight systems of piano accompaniment. Each system is written for a grand piano, with a treble staff and a bass staff. The key signature is G major (one sharp) and the time signature is 3/4. The notation includes various dynamics such as *f* (forte), *p* (piano), *mf* (mezzo-forte), and *sf* (sforzando). There are also trills and slurs throughout the piece. The piece concludes with a final cadence.

p *sf* *p*

No. 22.
Aria.
Il mio
tessoro.

Andante.

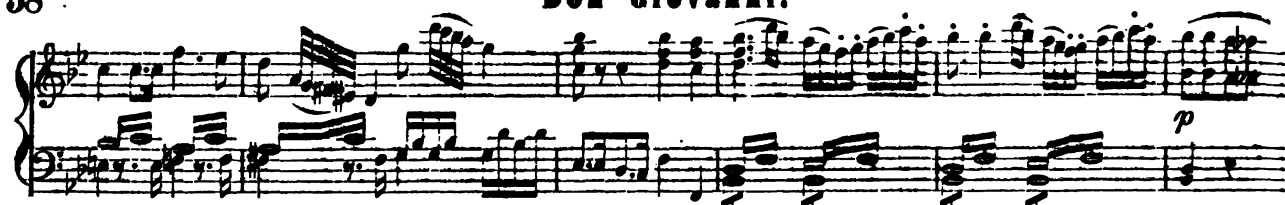
p *sf* *p*

f *fp* *fp* *p* *p* *p*

Don Giovanni.

57

This musical score page, numbered 57, is titled "Don Giovanni." It contains eight systems of music, each consisting of a treble and bass staff joined by a brace. The key signature is one flat (B-flat major or D minor). The music is characterized by dynamic markings: *cres.* (crescendo), *f* (forte), and *p* (piano). The first system begins with a *cres.* marking in the treble staff, followed by a *p* marking in the bass staff. The second system features a *cres. f* marking in the treble staff. The third system has a *f* marking in the bass staff. The fourth system has a *p* marking in the bass staff. The fifth system has a *f* marking in the bass staff. The sixth system has a *p* marking in the bass staff. The seventh system has a *f* marking in the bass staff. The eighth system has a *p* marking in the bass staff. The music is written in a style typical of 18th-century opera, with complex melodic lines and a strong rhythmic foundation.

*Allegro moderato.***No. 23.****Duetto.***Per questo
tue manin.*

This musical score page for Don Giovanni, page 59, contains eight systems of music. Each system consists of a piano accompaniment (piano) and a vocal line (soprano). The piano part is written in a grand staff (treble and bass clefs), while the vocal part is in a single staff (soprano clef). The music is in 3/4 time and features a variety of musical notations, including notes, rests, and dynamic markings. The dynamics range from piano (p) to forte (f), with some sections marked 'cres.' (crescendo). Trills (tr) are indicated above certain notes in the vocal line. The score is a page from a larger work, as indicated by the page number 59 in the top right corner.

Musical score for Don Giovanni, measures 1-24. The score is written for piano and voice. It features a complex arrangement of notes, including many trills (tr) and a crescendo (cres.) in the piano part. The tempo is marked as Allegretto.

No. 24.
Aria.
*Mi tradi
quell' alma.*

Musical score for Don Giovanni, measures 25-32. The score is written for piano and voice. It features a complex arrangement of notes, including many trills (tr) and a crescendo (cres.) in the piano part. The tempo is marked as Allegretto.

Don Giovanni.

61

f
p
p
p
p
p
p

cres. *cres.* *sf* *f* *p*

Don Giovanni.

63

Musical score for Don Giovanni, page 63. The score consists of eight systems of piano accompaniment, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The music features various dynamics including piano (*p*), forte (*f*), and crescendo (*cres.*). Trills (*tr*) are marked in the first system. The notation includes complex rhythmic patterns, including sixteenth and thirty-second notes, and rests.

Piano accompaniment for Don Giovanni, measures 1-12. The music is in G major (one sharp) and 2/4 time. The first system (measures 1-4) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. Dynamics include *f*, *p*, and *sfz*. The second system (measures 5-8) continues the melodic and rhythmic patterns, with a *cres.* marking. The third system (measures 9-12) shows a more active bass line with a *sfz* marking. The fourth system (measures 13-16) features a complex, rapid melodic line in the treble staff. The fifth system (measures 17-20) continues this rapid melodic line, with a *decres.* marking. The sixth system (measures 21-24) concludes the passage with a final cadence.

Larghetto.

No. 26.
Aria.
Non mi dir.

Piano accompaniment for Don Giovanni, measures 25-32. The music is in G major and 2/4 time. The tempo is marked *Larghetto*. The first system (measures 25-28) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 29-32) continues the melodic and rhythmic patterns, with a *sotto voce.* marking.

Piano accompaniment for Don Giovanni, measures 33-40. The music is in G major and 2/4 time. The first system (measures 33-36) features a treble staff with a melodic line and a bass staff with a rhythmic accompaniment. The second system (measures 37-40) continues the melodic and rhythmic patterns, with a *mf* and *p* marking.

The musical score is written for piano and voice. It consists of eight systems of staves. The key signature is one flat (B-flat). The tempo is marked *Allegro.* in the seventh system. Dynamics include *p*, *mf*, *f*, and *ff*. Trills (*tr*) are marked in the seventh system. The score features complex piano accompaniment with many sixteenth and thirty-second notes, and a vocal line with various ornaments and trills.

First system: Treble and bass staves with complex rhythmic patterns, including sixteenth and thirty-second notes. Dynamics include *f* and *p*.
Second system: Treble and bass staves. Treble staff has *cres.* and *f* markings. Bass staff has *p* marking.
Third system: Treble and bass staves. Treble staff has *p* marking. Bass staff has *f* marking.
Fourth system: Treble and bass staves. Treble staff has *cres.* and *f* markings. Bass staff has *f* marking.

No. 27.
Finale.

Già la mensa.

Fifth system: Treble and bass staves. Treble staff has *f* and *p* markings. Bass staff has *f* marking.
Sixth system: Treble and bass staves. Treble staff has *cres.* and *f* markings. Bass staff has *f* marking.
Seventh system: Treble and bass staves. Treble staff has *f* and *p* markings. Bass staff has *f* and *p* markings.
Eighth system: Treble and bass staves. Treble staff has *cres.* and *f* markings. Bass staff has *f* and *p* markings.

This musical score page for Don Giovanni, page 67, contains ten systems of piano accompaniment. The notation is in treble and bass staves with a key signature of two sharps (F# and C#). The score includes various dynamic markings: *f* (forte), *p* (piano), *fz* (forzando), *cres.* (crescendo), and *pp* (pianissimo). The tempo marking *Allegretto.* appears in the fourth system. The music features complex textures with rapid sixteenth-note passages in the right hand and steady eighth-note or sixteenth-note patterns in the left hand. The piece concludes with a final *f* (forte) dynamic in the tenth system.

sf p sf p sf p sf p p f

p sf p

sf *Allegretto.* *f*

p sf p sf p

p sf p sf p

f *Moderato.*

f sf p

The musical score for page 69 of Don Giovanni consists of eight systems of piano accompaniment. Each system contains a treble staff and a bass staff. The music is written in 3/4 time and includes various dynamics and articulations.

- System 1:** Treble staff has a trill (tr) and a fermata. Dynamics include *f*, *p*, *f*, and *p*. Bass staff has a trill (tr).
- System 2:** Treble staff has a trill (tr) and a fermata. Dynamics include *f*, *p*, *f*, and *p*. Bass staff has a trill (tr) and a fermata.
- System 3:** Treble staff has a trill (tr) and a fermata. Dynamics include *f*, *p*, *f*, and *p*. Bass staff has a trill (tr) and a fermata.
- System 4:** Treble staff has a trill (tr) and a fermata. Dynamics include *f*, *p*, *f*, and *p*. Bass staff has a trill (tr) and a fermata.
- System 5:** Treble staff has a trill (tr) and a fermata. Dynamics include *f*, *p*, *f*, and *p*. Bass staff has a trill (tr) and a fermata.
- System 6:** Treble staff has a trill (tr) and a fermata. Dynamics include *f*, *p*, *f*, and *p*. Bass staff has a trill (tr) and a fermata.
- System 7:** Treble staff has a trill (tr) and a fermata. Dynamics include *f*, *p*, *f*, and *p*. Bass staff has a trill (tr) and a fermata.
- System 8:** Treble staff has a trill (tr) and a fermata. Dynamics include *f*, *p*, *f*, and *p*. Bass staff has a trill (tr) and a fermata.

The tempo marking *Allegro assai.* appears above the fifth system. The score is marked with various dynamics including *f* (forte), *p* (piano), *cres.* (crescendo), and *tr* (trill).

musical score for Don Giovanni, page 70. The score consists of eight systems of piano and vocal staves. The piano part is in the lower staff of each system, and the vocal part is in the upper staff. The key signature is one flat (B-flat). The tempo is not explicitly marked. The score includes various musical notations such as notes, rests, trills (tr), and dynamic markings (cres., f, p, sfz, mfz, f, p, sfz).

Don Giovanni.

71

The musical score for Don Giovanni, page 71, is written for piano and bass. It consists of eight systems of staves. The key signature is one flat (B-flat major or D minor). The time signature is 3/4. The score includes various dynamic markings such as *f* (forte), *p* (piano), *f p* (fortissimo piano), *cres.* (crescendo), and *tr* (trill). The music is characterized by rapid sixteenth-note passages in the piano part and more melodic lines in the bass. The score ends with a double bar line and repeat dots.

Allegro molto.

The musical score for page 72 of Don Giovanni is written for piano. It begins with a tempo marking of *Allegro molto*. The score is divided into two systems of four staves each. The first system starts with a piano (*p*) dynamic. The second system features a crescendo (*cres.*) leading to a forte (*f*) dynamic, followed by a piano (*p*) dynamic. The third system continues with a crescendo (*cres.*) and a forte (*f*) dynamic, then a piano (*p*) dynamic. The fourth system includes a crescendo (*cres.*) and a piano (*p*) dynamic. The fifth system marks a change in tempo to *Andante* and includes a pedal point (*Ped.*) and a section marked *col 8va*. The sixth system features a piano (*p*) dynamic and a section marked *col 8va*. The seventh system includes a piano (*p*) dynamic and a section marked *col 8va*. The eighth system features a piano (*p*) dynamic and a section marked *col 8va*. The score concludes with a final chord.

This page contains eight systems of musical notation, each consisting of a grand staff (treble and bass clefs). The music is a piano accompaniment, likely for a scene in Don Giovanni. The notation includes various musical symbols such as notes, rests, and dynamic markings. The dynamics range from *p* (piano) to *ff* (fortissimo). Crescendo and decrescendo hairpins are used throughout to indicate changes in volume. The key signature is one flat (B-flat major or D minor). The time signature is not explicitly shown but appears to be 4/4 based on the note values. The page number 73 is in the top right corner, and the title 'Don Giovanni.' is in the top left corner.

Key markings and dynamics observed in the score include:

- cres.* (crescendo)
- p* (piano)
- f* (forte)
- ff* (fortissimo)
- col 8vi* (colla 8va - 8th octave)
- pp* (pianissimo)
- f p* (fortissimo piano)

74 Don Giovanni.

piu stretto.

Allegro.

f p f p f p f p

Don Giovanni.

75

This musical score page, numbered 75, is for the opera Don Giovanni. It features a piano accompaniment and a vocal line. The piano part is written in G major and 2/4 time, characterized by a driving eighth-note pattern in the right hand and a more rhythmic bass line. Dynamic markings include *f* (forte), *p* (piano), and *cres.* (crescendo). The vocal line, in the upper staff, consists of a melodic line with various ornaments and trills. The page contains eight systems of music, each with a piano and vocal staff. The key signature has one sharp (F#), and the time signature is 2/4. The score concludes with a double bar line and repeat dots.

Allegro assai.

The musical score is written for piano and violin. The piano part is in the lower register, featuring a complex rhythmic pattern of eighth and sixteenth notes, often with triplets. The violin part is in the upper register, featuring a melodic line with many slurs and ties. The key signature is one sharp (F#), and the time signature is 2/4. The score is divided into systems, each with a piano and violin staff. Dynamics include *f* (forte), *fp* (fortissimo piano), *mf* (mezzo-forte), *mp* (mezzo-piano), *p* (piano), *cres.* (crescendo), and *f* (forte). Articulations include accents and slurs. The score ends with a double bar line.

This page contains a musical score for Don Giovanni, page 77. The score is written for piano and voice. It consists of eight systems of music. The first system shows a vocal line and a piano accompaniment. The second system begins with a piano (p) dynamic and a tempo marking of *Larghetto*. The third system continues the vocal and piano parts. The fourth system features a piano (p) dynamic and a tempo marking of *Larghetto*. The fifth system shows a piano (p) dynamic and a tempo marking of *Larghetto*. The sixth system continues the vocal and piano parts. The seventh system shows a piano (p) dynamic and a tempo marking of *Larghetto*. The eighth system concludes the page with a piano (p) dynamic and a tempo marking of *Larghetto*. The score includes various musical notations such as notes, rests, and dynamic markings.

The musical score for page 78 of Don Giovanni is written for piano. It begins with a 'Presto' tempo marking. The key signature is G major (one sharp). The time signature is 3/4. The score consists of two systems of staves. The first system has two staves, and the second system has two staves. The music is written in a grand staff format, with the right hand on the upper staff and the left hand on the lower staff. The score includes various musical notations, including notes, rests, trills (tr), and dynamic markings (p for piano, f for forte). The first system starts with a piano introduction, marked 'Presto.' and 'p'. The second system continues the piece, with a 'f' marking at the beginning of the second staff. The score ends with a final cadence.

Don Giovanni.

79

The musical score is written for piano accompaniment. It begins with a treble staff and a bass staff. The key signature has one sharp (F#), and the time signature is 2/4. The score is divided into eight systems. The first system includes dynamics *p*, *f*, and *p*. The second system includes *p* and *f*. The third system includes *tr* (trill) and *f*. The fourth system includes *tr* and *f*. The fifth system includes *f*. The sixth system includes *f*. The seventh system includes *tr* and *f*. The eighth system includes *tr* and *f*. The piece ends with a double bar line and the word "FINE".

S A L V E R E G I N A

George James
(FROM WEBB'S "CANTICA ECCLESIASTICA.")

Andante.

p We have thought of thy kind - ness, O God, in the midst of thy

p We have thought of thy kind - ness, O God, in the midst of thy

p tem - ple. Ac - cord - ing to thy name, O.. God, to thy..

mf tem - ple. Ac - cord - ing to thy name, O.. God, to thy..

mf tem - ple. Ac - cord - ing to thy.. name, O God, to thy name,

mf tem - ple. Ac - cord - ing to thy name, O God, to thy

cres. name, O God, *dim.* So is thy praise un - to the ends of the earth. *mf* Thy

cres. name, O God, *dim.* So is thy praise un - to the ends of the earth. *mf* Thy right hand..

cres. O.. God, *dim.* So is thy praise un - to the ends of the earth. *mf* Thy

cres. name, O God, So.. is thy praise un - to the ends of the earth.

"We have thought of thy kindness, O God." Continued.

right hand is full of thy righteousness, Thy right hand... is... full of thy righteousness.

.... is full of thy righteousness, Thy right hand is full of thy righteousness. Mount

right hand is full of thy righteousness, Thy right hand is... full of thy righteousness.

Thy right hand... is full of thy righteousness,

Mount Zi-on shall re-joice, re-joice, re-joice; The

Zi-on shall re-joice, re-joice, re-joice, re-joice;

Mount Zi-on shall re-joice, re-joice, re-joice; The

Mount Zi-on shall re-joice, re-joice, re-joice;

daughters of Judah shall be glad, shall be glad, be-cause... of thy

The daughters, the daughters of Ju - dah... shall be... glad,..... Be -

daughters of Judah shall be glad, shall be glad, Because of thy judgments, Be -

Because of thy judgments, Because of thy judgments,

"We have thought of thy kindness, O God." Continued.

deces. *pp*

judg - ments, be-cause.. of thy judgments. Walk a - bout Zi - on, and

deces. *pp*

cause of thy judgments, of thy judgments. Walk a - bout Zi - on, walk a - bout Zi - on, and

deces. *pp*

cause..... of.. thy judgments. Walk a - bout Zi - on, walk a - bout Zi - on, and

Because of thy judgments, thy judg - ments, Walk a - bout Zi - - on, and

deces. *pp*

dol.

go round a - - - bout.. her: Num - ber, num - ber ye the tow - ers there-

dol.

go round a - - - bout.. her: Num - ber, num - ber ye the tow - ers there-

dol.

go round a - - - bout.. her: Num - ber, num - ber ye the tow - ers there-

mf *cres.*

of;.... Mark ye well her bul - warks; Con - sid - er her pal - a -

mf *cres.*

of;.... Mark ye well her bul - warks; Con - sid - er her pal - a -

mf *cres.*

of;.... Mark ye well her bul - warks; Con - sid - er her pal - a - ces, that

mf *cres.*

of;.... Mark ye well her bul - warks; Con - sid - er her pal - a -

"We have thought of thy kindness, O God." Concluded.

ces, That ye may tell..... it, may tell it To the gen-er-a-tion fol-low-ing;

ces, That ye may tell.... it, may tell it to the gen-er-a-tion following, For

ye may tell..... it, may tell it to the gen-er-a-tion fol-low-ing, For.....

ces, That ye may tell it, may tell it to the gen-er-a-tion following, For

For this God is our God for-ev-er, For this God is our God for-ev-er and ev-er,

this God is our God.. for-ev-er, For this God is our God for-ev-er and ev-er,

.... this God is our God.. for-ev-er, For this God is our God for-ev-er and ev-er,

this.. God is our God for-ev-er, For this God is our God for-ev-er and ev-er,

He.. will be..... our.. guide, He.... will be our guide un-to death.

He will be, will be.. our.. guide, He will be our guide un-to death.

He will be, will be.... our.. guide, He.. will be our guide un-to death.

He will be, will be.... our.. guide, He will be our guide un-to death.

"O be joyful in the Lord, all ye lands." Ps. 100, v. 1, 2, 3, 4. MENDELSSOHN.

O be joy - - - ful, joy - - - ful in the Lord, all...

O..... be joy - - - ful in the Lord, all ye

O be..... joy - - - ful in the Lord,.....

O, O..... be joy - - - ful in the Lord,

..... ye lands, Serve the Lord with glad - - -

lands,..... Serve the Lord with glad - - ness, Serve the

all.... ye lands, Serve the Lord..... with glad

all ye lands, Serve the Lord,..... Serve the

ness, with glad - ness, and come be - fore His pre - - - sence, be - fore His

Lord with glad - ness,..... and come be - fore His pre

ness, Serve the Lord with glad - - ness, and come be - fore His pre - -

Lord with glad - - ness, with glad - - ness, and come be - fore His

"O be joyful in the Lord, all ye lands." Continued.

pre - sence with a song, be - fore His pre - sence with a song.
 - sence with a song,..... with.... a song.
 sence..... with a song, with..... a song.
 pre - sence with a.... song,..... with a song.

Be ye sure that the Lord He is God; it is He that hath made us, that hath
 Be ye.. sure that the Lord He is God; it is He that hath made..... us, hath...
 Be ye sure that the Lord He is God; it is He that hath made..... us,
 Be ye sure that the Lord He is God;..... it is He that hath made..

made us,..... and not our - selves,..... we are His peo - ple,.... His...
 made..... us,..... and not our - selves,..... we are His
 He.. that hath made us, and not our - selves,..... and not we our -
 us, and not we our - selves,..... we are His peo - - -

"O be joyful in the Lord, all ye lands." Continued.

... peo - ple, and the sheep..... of His pas - ture.

peo - ple, and the sheep..... of His pas - ture.

selves, we are His peo - ple, and the sheep..... of His pas - ture.

ple, and the sheep..... of His pas - ture.

Andante.

p *cres.*

For the Lord is gra - cious, His mer - cy is ev - er - last - ing, And his

For the Lord is gra - cious, His mer - cy is ev - er - last - ing, And his *cres.*

For the Lord is gra - cious,

Andante.

p

truth en - dur - eth from gen - er - a - tion to gen - er - a -

truth en - dur - eth from gen - er - a - tion to gen - er - a -

and His truth en - dur - eth, en - dur -

"O be joyful in the Lord, all ye lands." Continued.

p

For the Lord is gra - cious, His mer - cy is
 tion; For the Lord is gra - - - - cious, His mer - cy is ev - er -
 tion: For the Lord is gra - - - - cious, His mer - cy is ev - er -
 eth; For the Lord is gra - - - -

cres. *cres.*

ev - er - last - ing, and His truth en - dur - eth from gen - er - a - tion to
cres. last - - ing, and His truth en - dur - eth from gen - er - a - - - - tion to *cres.*
cres. last - ing, and his truth en - dur - eth from gen - - - - er - a - - - - tion to *cres.*
 cious, and His truth en - dur - - - -

gen - er - a - - - - tion; For the Lord is gra - - - - cious, His
 gen - er - a - - - - tion; For the Lord is gra - - - - cious, His
 gen - er - a - - - - tion; For the Lord is gra - - - - cious, His
 - - - - eth, en - dur - - - - eth, For the Lord is gra - cious,

"O be joyful in the Lord, all ye lands." Concluded.

mer - cy is ev - er - last - - ing, and His truth en - dur - eth from gen - er -
mer - cy is ev - er - last - - ing, and His truth en - dur - eth from
mer - cy is ev - er - last - - ing, and His truth en - dur - eth from gen - er -
His mer - cy is ev - er - last - ing, His truth en - dur - eth from gen - er -

a - - - tion to gen - er - a - - - tion. For the
gen - er - a - - - tion to gen - er - a - - - tion. For the Lord is
a - - - tion to gen - er - a - - - - tion. For the Lord is
a - - - - tion to gen - er - a - - - - - tion.

Lord... is gra - - - cious.
gra - - - cious, is gra - - - cious.
gra - - - cious, ... is gra - - - cious.
For the Lord... is gra - - - cious.

"Be pleased, O Jehovah, to deliver me." *(Franz) Joseph HAYDN.*

Be pleased, O Je - ho - vah, Be pleased, O Je - ho - vah, to de - liv - er

Be pleased, O Je - ho - vah, Be pleased, O Je - ho - vah, to de - liv - er

Be pleased, O Je - ho - vah, Be pleased, O Je - ho - vah, to de - liv - er

Be pleased, O Je - ho - vah, Be pleased, O Je - ho - vah, to de - liv - er

me, Make haste to help me, Be

me, Make haste to help me, Be

me, Make haste to help me, Be

me, Make haste to help me, Be

pleased, O Je - ho - vah, Be pleased, O Je - ho - vah, to de - liv - er me, de -

pleased, O Je - ho - vah, Be pleased, O Je - ho - vah, to de - liv - er

pleased, O Je - ho - vah, Be pleased, O Je - ho - vah, to de - liv - er me, de -

pleased, O Je - ho - vah, Be pleased, O Je - ho - vah, to de - liv - er me, de -

"Be pleased, O Jehovah, to deliver me." Continued.

[illegible]

pleased, O Je - ho - vah, de - liv - er, de - liv - er me,

pleased, O Je - ho - vah, de - liv - er, de - liv - er me,

Je - ho - vah, de - liv - er, de - liv - er me,

pleased, O Je - ho - vah, de - liv - er, de - liv - er me,

mf

For in thee, O Je -

in thee, O Je -

in thee, O Je -

in thee, O Je -

"Be pleased, O Jehovah, to deliver me." Concluded.

The musical score is written for four voices (Soprano, Alto, Tenor, Bass) and piano accompaniment. It is in a key of B-flat major (two flats) and 4/4 time. The lyrics are in English and are repeated across several systems. The piano accompaniment features a steady bass line and a more active treble line with chords and moving lines. The lyrics are: "ho - vah, for in thee, O Je - ho - vah, in thee do I trust, in thee do I trust, in thee do I trust, in thee do I trust, For in thee, O Je - ho - vah do I trust, do I trust, For... in thee... O Je - ho - vah do I trust, do I trust, For in thee... O Je - ho - vah do I trust, do I trust, For..... in thee... O Je - ho - vah do I trust, in thee, O Je - hovah do..... I trust. trust in thee, O Je - ho - vah, do.. I trust. trust in thee, O Je - ho - vah, do.. I trust. trust in thee. O Je - ho - vah, do I trust." The piano part includes a dynamic marking of *p* (piano) in the third system.

ho - vah, for in thee, O Je - ho - vah, in thee do I trust, in
ho - vah, for in thee, O Je - ho - vah, in thee do I trust, in thee do I
ho - vah, for in thee, O Je - ho - vah, in thee do I trust, in
ho - vah, for in thee, O Je - ho - vah, in thee do I trust, in
thee do I trust, For in thee, O Je - ho - vah do I
trust, do I trust, For... in thee... O Je - ho - vah do I
thee do I trust, For in thee... O Je - ho - vah do I
thee do I trust, For..... in thee... O Je - ho - vah do I
trust in thee, O Je - hovah do..... I trust.
trust in thee, O Je - ho - vah, do.. I trust.
trust in thee, O Je - ho - vah, do.. I trust.
trust in thee. O Je - ho - vah, do I trust.

MORNING, A CANTATA.

ENGLISH WORDS BY J. S. DWIGHT.

Ferdinand
MUSIC BY F. RIES.

INTRODUCTION. Representation of Twilight.

Larghetto quasi Andante.

pp *Sempre. pp*

Cresc.

p

tr

Morning.

Piano introduction for 'Morning'. The music is in G major, 2/4 time. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A piano (pp) dynamic marking is present in the middle of the piece.

Poco Allegretto.
COR. SOLI.

First system of vocal and piano accompaniment. The vocal line is in G major, 2/4 time, with lyrics 'Ca - lan - do.' and a 'Dura.' marking. The piano accompaniment includes a 'Ped. I' marking and a 'Cresc.' dynamic marking.

Second system of piano accompaniment. The music is in G major, 2/4 time. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A piano (pp) dynamic marking is present at the beginning, and an 'Agitato.' marking is present in the middle.

Third system of piano accompaniment. The music is in G major, 2/4 time. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A 'Cresc. Accellerando. Poco a poco.' dynamic marking is present at the beginning.

Fourth system of piano accompaniment. The music is in G major, 2/4 time. The right hand features a melodic line with trills (tr) and slurs. The left hand provides a harmonic accompaniment with chords and single notes. A forte (f) dynamic marking is present at the beginning, and a piano (p) dynamic marking is present in the middle.

No. 1. MORNING. "Wake, Brothers, Wake."

Soprano.  Wake, Brothers, wake, and

Alto.  Wake, Brothers, wake, and

Tenor.  Wake, Brothers, wake, and

Bass.  Wake, Brothers, wake, and

Piano-Forte.  *ALLEGRO NON TROPPO.* *Sf* *f*

strike the golden harp, strike the harp, the harp To the Lord of the morning.

strike the golden harp, the harp To the Lord of the morning.

strike the golden harp, strike the harp, the harp To the Lord of the morning. It glimmers, it glimmers through the dusky

strike the golden harp, To the Lord of the morning. It glimmers, it glimmers through the dusky

 *Sf* *Sf* *pp*

Morning.

It glimmers, it glimmers through the dusky night, The dawn ap - pears, the dawn ap - pears, And

It glimmers, it glimmers through the dusky night, The dawn ap - pears, the dawn ap - pears, And

night, It glimmers, it glimmers through the dusky night, The dawn ap - pears, the dawn ap - pears, And

night, It glimmers, it glimmers through the dusky night, The dawn ap - pears, the dawn ap - pears, And

past e - ter - ni - ties, and fu - ture, And past e - ter - ni - ties, and fu - ture Praise his won - drous, won - drous

past e - ter - ni - ties, and fu - ture, And past e - ter - ni - ties, and fu - ture Praise his won - drous, won - drous

past e - ter - ni - ties, and fu - ture, And past e - ter - ni - ties, and fu - ture Praise his won - drous, won - drous

past e - ter - ni - ties, and fu - ture, And past e - ter - ni - ties, and fu - ture Praise his won - drous, won - drous

Morning.

7

might, praise his won - drous might. He sends the

might, praise his won - drous, won - drous might. He sends the

might, praise his won - drous, won - drous might. He sends the

might, praise his won - drous, won - drous might.

SOLO. Del.

Decres.

p

young and joy - ous feeling, the joy - ous feeling Through eve-ry heart, He sends the

SOLO. Del.

He sends the young and

young and joy - ous feeling, the joy - ous feeling Through eve-ry heart, He sends the young and

SOLO. Del.

He sends the young and

SOLO. Del.

Morning.

joy - ous feel - ing, He sends the young and joy - ous feel - ing, the joy - ous feel - ing Through eve - ry

joy - ous feeling, He sends the young and joy - ous feel - ing, the joy - ous feel - ing Through eve - ry

joy - ous feel - ing, He sends the young and joy - ous feel - ing, the joy - ous feel - ing Through eve - ry

joy - ous feel - ing, He sends the young and joy - ous feel - ing, the joy - ous feel - ing Through eve - ry

heart, He sends the joy - ous feel - ing, joy - ous feeling Through eve - ry heart,

heart, He sends the young and joy - ous feel - ing, joy - ous feeling Through eve - ry heart,

heart, He sends the young and joy - ous feel - ing, joy - ous feeling Through eve - ry heart,

heart, He sends the young and joy - ous feel - ing, joy - ous feeling Through eve - ry heart,

Morning.

9

joy - ous feeling through eve - ry heart.

joy - ous feeling through eve - ry heart.

joy - ous feeling through eve - ry heart.

joy - ous feeling through eve - ry heart.

No. 2.

ANDANTE.

p *pp*

BASSO SOLO.

'Twas slum - ber-ing, 'twas slum - bering, enwrapped in night, One

half the world, one half the world: When by His Spir - it, when

by His Spir - it sur - rounded, And watched, and guard - ed, and pre -

First and Second SOPRANO.

pp When by His Spir - it sur - rounded, And watched, and guarded, And watched, and guard - ed, and pre -

ALTO. *pp* When by His Spir - it sur - rounded, And watched, and guarded, And watched, and guard - ed, and pre -

- served.

Morning.

11

served, When by His Spir - it sur - rounded, and watched, and guard - ed, One half the world,

served, When by His Spir - it sur - round - ed, and watched, and guard - ed, One half the world,

First and Second TENOR. mp

One half the world, one half the world, When by His Spir - it sur - round - ed, and

One half the world, one half the world, When by His Spir - it sur - round - ed, and

Piano accompaniment for the first system of vocal parts, featuring a treble and bass staff with chords and melodic lines.

Cresc. one half the world, and watched, and guard - ed, and pre - served.

Cresc. one half the world, and watched, and guard - ed, and pre - served.

Cresc. watched, and guard - ed, and watched, and guard - ed, and pre - served.

Cresc. watched, and guard - ed, and watched, and guard - ed and pre - served.

Piano accompaniment for the second system of vocal parts, featuring a treble and bass staff with chords and melodic lines.

Morning.

Coro. Più Allegro.

Then fly the shadows, then fly the shadows, then

Coro. Più Allegro.

Then fly the shadows, then fly the shadows, then

SOLO.

He speaks, He speaks, He speaks to the light, Then fly, then fly the shadows, then

Coro. Più Allegro.

Then fly the shadows, then fly the shadows, then fly, then

Pia. Allegro.

fly, then fly the shadows, The stars are fading, the stars are fading, the stars are fad - - - ing,

fly, then fly the shadows, The stars are fading, are fad - - ing, are fading, are fad - - - ing,

fly, then fly the shadows, The stars are fad - - - ing, the stars are fading, the

fly, then fly the shadows, The stars are fad - - - ing, the stars are

Cresc. *p* *Dim.*

Morning.

13

Sempre Più Piano.

The stars are fad - ing, the stars are fad - ing, the stars are fad - ing.

Sempre Più Piano.

The stars are fad - ing, the stars are fad - ing, the stars are fad - ing, the

Sempre Più Piano.

stars, the stars are fad - ing, the stars are fad - ing, the stars are fad - ing, the

Sempre Più Piano.

fad - ing, the stars are fad - ing, the stars are fad - ing, the stars are fad - ing,

2nd. SOPRANO.

stars are fad - ing.

TENOR.

stars are fad - ing.

the stars are fad - ing.

ppp

Cell. & vln.

No. 3.

Adagio Maestoso.

SOPRANO SOLO.

Au - ro - ra ris - es

glo - rious - ly, And gold - en glow her pur - ple edg - es, Wooed by the welcome sun's ef - ful - gent

Coll. 8va.

beams, Au - ro - ra ris - es gloriously, And gold - en glow her pur - - ple

edges, Wooed by the sun's ef - ful - gent beams.

Morning.

15

CHORUS.
SOPRANO SOLO.



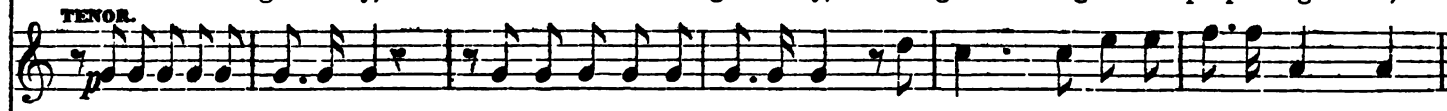
Au - ro - - ra ris - es, Au - ro - - ra ris - es, And gold - - en

SOPRANO and ALTO.



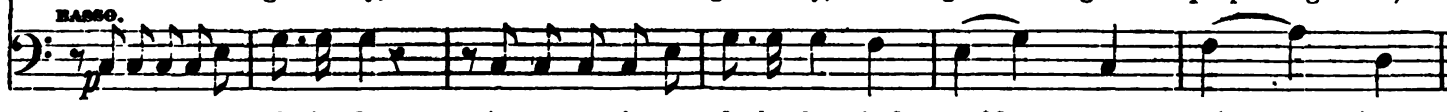
Aurora rises gloriously, Au-ro-ra ris-es gloriously, And gold - en glow her purple edg - es,

TENOR.



Aurora rises gloriously, Au-ro-ra ris-es gloriously, And gold - en glow her purple edg - es,

BASSO.



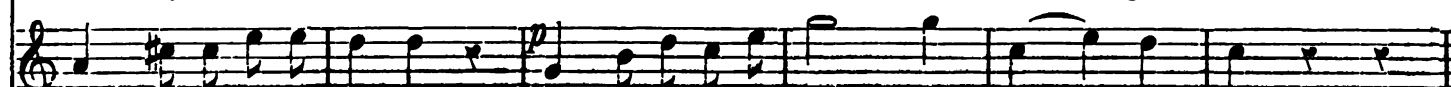
Aurora rises gloriously, Au-ro-ra ris-es gloriously, And gold - - en glow her



glow her pur - - ple edg - es, Wooed by the wel - come sun's efful - gent beams, the



Wooed by the welcome sunbeams, Wooed by the welcome sun's ef - - ful - - gent beams,



Wooed by the welcome sunbeams, Wooed by the welcome sun's ef - ful - - gent beams,



purple edg - es, Wooed by the wel - - come sun's ef - ful - - gent beams,



Morning.

sun's effulgent beams, the sun's effulgent beams.

the sun's effulgent beams, the sun's effulgent beams.

the sun's effulgent beams, the sun's effulgent beams.

the sun's effulgent beams, the sun's effulgent beams.

f *f* *f* *p*

No. 4.

Allegro molto con brio.

Tutti. Joy to us!

p. Tutti. Joy to us! Joy to us! Joy to us!

Cres. Joy to us! Joy to us! Joy to us! Joy to us!

Tutti. Joy to us! Joy to us! Joy to us! Joy to us!

p. Tutti. Joy to us! Joy to us! Joy to us! Joy to us!


Cres. Joy to us! Joy to us! Joy to us! Joy to us!

pp *Ped.* *Cres.*


Allegro molto con brio. Cell. 8 va ~~~~~ loco.

Morning.

17



Joy to us! She look-eth down up - on us, She looketh down up - on us! Come forth! Come
 Joy to us! She look-eth down up - on us, She looketh down up - on us, Come forth! Come
 Joy to us! She look-eth down up - on us, She looketh down up - on us, Come forth! Come
 Joy to us! She look-eth down up - on us, She looketh down up - on us, Come forth!



f Cres. *ff* *p* Cres.



forth! Come forth ye brothers, u - nite in joy - ous morning song, u - nite, u - nite, u -
 forth! Come forth ye brothers, u - nite in joy - ous morning song, u - nite, u - nite, u -
 forth! Come forth ye brothers, u - nite in joy - ous morning song, u - nite, u - nite, u -
 Come forth! Come forth ye brothers, u - nite in joy - ous morning song, u - nite, u - nite, u -



f *ff*

Morning.

SOLO. Del.

nite in joyous, joyous morning song! With her descends a Father's rich - est blessing, With

SOLO. Del.

nite in joyous, joyous morning song! With her descends a Father's

SOLO. Del.

nite in joyous, joyous morning song! With

nite in joyous, joyous morning song!

p *pp*

her descends a Father's richest bless - ing, a Fa - ther's blessing,

rich - - est bless - ing, With her de - scends a Fa - ther's blessing,

her descends a Father's rich - est bless - ing, a Fa - - ther's, Fa - ther's blessing,

With her ... descends a Father's rich - - - est, rich - est blessing,

Morning.

19

Tutti. p

As warm as morn-ing's glow-ing face.

Tutti. p

As warm as morn-ing's glow-ing face.

Tutti. p

As warm as morn-ing's glow-ing face. Joy to us,

Tutti. p

As warm as morn-ing's glow-ing face. Joy to us,




Joy to us! She look-eth down up-on us! Come

Joy to us! She look-eth down up-on us! Come

Joy to us! She look-eth, she look-eth down up-on us! Come

Joy to us! She look-eth, she look-eth down up-on us!



Morning.

forth! come forth! come forth! *ff* ye broth - ers, u - nite in joy - ous morning song, u -
 forth! come forth! come forth! ye broth - ers, u - nite in joy - ous morning song, u -
 forth! come forth! come forth! ye broth - ers, u - nite in joy - ous morning song, u -
 Come forth! come forth! come forth! ye broth - ers, u - nite in joy - ous morning song, u -

Cresc. *f*
 Musical accompaniment for piano.

nite in joy - ous morn - ing song.
 nite in joy - ous morn - ing song.
 nite in joy - ous morn - ing song.
 nite in joy - ous morn - ing song.

ff *Cres.* *ff* *Sempre Più Piano.* *pp* *ppp*
 Musical accompaniment for piano.

Morning.

21

SOLO.

With her we feel a Father's rich-est bless-ing, feel a

SOLO.

feel a

SOLO.

With her we

SOLO.

feel a

Fa - ther's rich - est bless - ing, As warm as morn - ing's glow - ing

Fa - ther's rich - est bless - ing, As warm as morn - ing's glow - ing

feel a Father's rich - est bless - ing, As warm as morn - ing's glow - ing

Fa - ther's rich - est bless - ing, As warm as morn - ing's glow - ing

Morning.

Sempre Più Presto.

face, as warm as morn - ing's glow - ing face,

face, as warm as morn - ing's glow - ing face,

Sempre Più Presto. *Tutti.* *p*

face, as warm as morn - ing's glow - ing face, as

Tutti. *p*

face, as warm as morn - ing's glow - ing face, as warm, as

Sempre Più Presto. *p* *Cres.*

Tutti. *f* *SOLO.* as morn - ing's glow - ing

Coro. *p* as warm as morn - ing's glow - ing

Tutti. *Cres.* *f* *p* as warm, as warm as morn - ing's glow - ing

Cres. *f* *p* warm, as warm, as warm as morn - ing's glow - ing

Cres. *f* *p* warm, as warm, as warm as morn - ing's glow - ing

f *p*

Morning.

23

Tutti. *Cres.* *f*

face, as warm, as warm, as warm, as warm as

Tutti. *Cres.* *f*

face, as warm, as warm, as warm as

Tutti. *Cres.* *f*

face, as warm, as warm, as warm as

Tutti. *Cres.* *f*

face, as warm, as warm, as warm, as warm as

morn - ing's glow - ing face, as morning's glow - - ing face, as warm as morn - -

morn - ing's glow - ing face, as morning's glow - - ing face, as warm as morn - -

morn - ing's glow - ing face, as morning's glow - - ing face, as warm as morn - -

morn - ing's glow - ing face, as morning's glow - - ing face, as warm as morn - -

f *sf* *sf*

Morning.

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics: - - - ing's glow - ing face.....

Piano accompaniment for the first system. Treble staff: Cres. *ff*. Bass staff: *ff*.

Piano accompaniment for the second system. Treble staff: *Fine*. Bass staff: *Fine*.

KYRIE A CAPELLA.

FOR CHORUS AND SOLO PARTS.

ROBERT FRANZ. *Op. 15.2*

MAESTOSO.

Soprano. *p* Ho - ly Lord! O bow thine ear, be mer - ci - ful, be mer - ci - ful, and hear our prayer!
Ky - ri - e! e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son!

Alto. *p* Ho - ly Lord! O bow thine ear, be mer - ci - ful, and hear..... our prayer!
Ky - ri - e! e - le - i - son, e - le - i - son, e - le - i - son!

Tenor. *p* Ho - ly Lord! O bow thine ear, be mer - ci - ful, be mer - ci - ful, and hear our prayer!
Ky - ri - e! e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son!

Bass. *p* Ho - ly Lord! O bow thine ear, be mer - ci - ful, and hear our prayer!
Ky - ri - e! e - le - i - son, e - le - i - son, e - le - i - son!

Piano-Forte.

p Ho - ly Lord! O bow thine ear, be mer - ci - ful, be mer - ci - ful, and hear our prayer!
Ky - ri - e! e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son!

p Ho - ly Lord! O bow thine ear, be mer - ci - ful, and hear..... our prayer! *mf* Ho - ly
Ky - ri - e! e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son!

p Ho - ly Lord! O bow thine ear, be mer - ci - ful, be mer - ci - ful, and hear our prayer! *mf* Ho - ly
Ky - ri - e! e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son!

p Ho - ly Lord! O bow thine ear, be mer - ci - ful, and hear our prayer! *mf* Holy Lord! O
Ky - ri - e! e - le - i - son, e - le - i - son, e - le - i - son! Ky - ri - e! e -

Kyrie a Capella.

Ho-ly Lord! O hear our prayer! Ho-ly Lord! be mer-ci-ful, be
Ky-ri-e!... e-le-i-son! Ky-ri-e! e-le-i-son, e-

Lord! O hear our prayer, Ho-ly Lord! be mer-ci-ful, Ho-ly Lord! be mer-ci-ful, be
e! e-le-i-son! Ky-ri-e! e-le-i-son! Ky-ri-e! e-le-i-son, e-

Lord! O hear our prayer, Ho-ly Lord! be mer-ci-ful, Ho-ly Lord! O hear our prayer,
e! e-le-i-son! Ky-ri-e! e-le-i-son! Ky-ri-e! e-le-i-son,

hear..... our prayer! Ho-ly Lord! be mer-ci-ful, and hear us, hear us,
le-i-son! Ky-ri-e! e-le-i-son, e-lei-son! Ky-ri-

mer-ci-ful, O hear our prayer! O Christ! de-liv-er me, de-liv-er me, de-
le-i-son, e-le-i-son! Chris-te! e-le-i-son, e-le-i-son, e-

mer-ci-ful, O hear our prayer! O Christ! de-liv-er me, de-liv-er me, de-
le-i-son, e-le-i-son! Chris-te! e-le-i-son, e-le-i-son, e-

O hear our prayer! O Christ! de-liv-er me, de-liv-er me, de-
e-le-i-son! Chris-te! e-le-i-son, e-le-i-son, e-

Lord! O hear our prayer, O hear us! O Christ! de-liv-er me, de-liv-er me, de-
e! e-le-i-son! e-lei-son! Chris-te! e-le-i-son, e-lei-son, e-

Kyrie a Capella.

3

liv - er me, de - liv - er me, de - liv - er me, de - liv - er me, de -
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e -

liv - er me, de - liv - er me, de - liv - er me, de - liv - er me, de -
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e -

liv - er me, de - liv - er me, de - liv - er me, de - liv - er me, de -
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e -

liv - er me, O Christ! de - liv - er me, O Christ! de - liv - er me, O Christ! de -
le - i - son! Chris - te! e - le - i - son, Chris - te! e - le - i - son, Chris - te! e -

liv - er me, O Christ! de - liv - er me, O Christ! de - liv - er me, de - liv - er
le - i - son! Chris - te! e - le - i - son, Chris - te! e - le - i - son, e - le - i - son, e -

liv - er me, de - liv - er me, de - liv - er me, de - liv - er me, de - liv - er
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e -

liv - er me, de - liv - er me, de - liv - er me, de - liv - er me, de - liv - er
le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e -

Kyrie a Capella.

p *Cres.* *p*

me, de - liv - er me, de - liv - er me, O Christ! deliv - - er me, de - liv - er
son, e - le - i - son, e - le - i - son! Christe! e - le - - - i - - son, e - le - i.

p *Cres.* *p*

me, de - liv - er me, de - liv - - - er me, de - liv - - er me, de - liv - er
son, e - le - - i - son, e - le - - - i - - son, e - le - - - i - - son, e - le - i.

p *Cres.* *p*

de - liv - er me, de - liv - - er me, de - liv - er me, deliver me, O Christ! deliv - er
e - le - i - son, e - le - - i - son, e - - le - i - son, e - le - i - - - - son, Christe! e - le - i.

p

me, O Christ! deliv - - er me, de - liv - er
son, Christe! e - le - - - i - son, e - le - i.

p *pp* *OLL.* *Piu moto.*

me, O Christ! de - liv - er me, O Christ! de - liv - er me,
son, Christe! e - le - i - son, Christe! e - le - i - son,

p *pp* *Piu moto.*

me, O Christ! deliv - - - er me, O Christ! de - liv - er me,
son, Christe! e - le - - - i - son, Chris - te! e - le - i - son;

p *pp* *Piu moto.*

me, de - liv - - - er me, de - liv - er me, de - liv - er me,
son, e - le - - - i - son, e - le - i - son, e - le - i - son,

p *pp* *Piu moto. Tutti.*

me, de - liv - - - er me, de - liv - er me, de - liv - er me, Ho - ly Lord! ho - ly
son, e - le - - - i - son, e - le - i - son, e - le - i - son, Ky - ri - e! Ky - ri -

Kyrie a Capella.

5

Holy Lord! holy
Ky-ri - e! Ky-ri -

Holy Lord! ho - ly Lord! de - liv-er me, de - liv-er me, deliver me, de-
Ky-ri - e! Ky - ri - e! e - le-i-son, e - le-i-son, e - le - - -

Lord! de - liv-er me, de - liv-er me, de-liv - - - er me, Holy Lord! Holy Lord! deliv - -
e! e - le-i-son, e - le-i-son, e - le - - - i-son, Ky-ri-e! Ky-ri-e! e - le - - -

Ho-ly Lord! ho - ly Lord! de - liv-er me, de - liver me, de - liv - - -
Ky-ri - e! Ky - ri - e! e - le-i-son, e - le-i-son, e - le - - -

Lord! de - liv-er me, de - liver me, de - liv - - - er me, Holy Lord! holy Lord!
e! e - le-i-son, e - le-i-son, e - le - - - i-son, Ky-ri-e! Ky-ri-e!

liv-er me, de - liver me, Holy Lord! de - liv - er me, deliv - - - er me, Ho - ly
-i-son, e - le-i-son, Ky-ri-e! e - le - i - son, e - le - - - i-son, Ky - ri-

er me, deliv - - - er me, Holy Lord! ho - ly
i-son, e - le - - - i - son, Ky-ri - e! Ky - ri-

Kyrie a Capella.

- er me, de - liv - er me, de - liv - er me, de - liv - - - - er me, de - liv -
 - i - son, e - - le - i - son, e - le - i - son, e - le - - - - i - son, e - le -

de - liv - - - - er me, de - liv - - er me, de - liv - - - - er me, de - liv -
 e - le - - - - i - son, e - le - - - i - son, a - le - - - - i - son, e - le -

Lord! de - liv - - - er me, Ho - ly Lord! de - liv - er me,
 e! e - le - - - i - son, Ky - ri - e! e - le - i - son,

Lord! de - liv - er me, de - liv - er me, de - liv - - - er, de - liv - - er, Ho - ly Lord! de -
 e! e - le - i - son, e - le - i - son, e - lei - - - son, e - lei - - son, Ky - ri - e! e -

- - - - er me, Holy Lord! de - liv - er me, de - liv - - - - er,
 - - - - i - son, Ky - ri - e! e - le - i - son, e - le - i - - - - son,

- er me, de - liv - - - - er me, de - liv - er me, Holy Lord! de - liv - - - -
 - i - son, e - le - - - - i - son, e - le - i - son, Ky - ri - e! e - le - - - -

Ho - ly Lord! ho - ly Lord! de - liv - er me, de - liv - er me, de - liv - - - er me, de - liv - er me,
 Ky - ri - e! Ky - ri - e! e - le - i - son, e - le - i - son, e - le - - - - i - son, e - le - i - son.

liv - er me, Holy Lord! ho - ly Lord! de - liv - er me, de -
 le - i - son, Ky - ri - e! Ky - ri - e! e - le - i - son, e -

Kyrie a Capella.

7

de - liv - - - - er me, de - liv - - - - er me, de - liv - - - - er, Holy
e - le - - - - i - son, e - le - - - - i - son, e - lei - - - - son, Kyri -

- - er me, de - liv - er me, de - liv - - - - er me, Holy Lord! de -
- - i - son, e - le - i - son, e - le - - - - i - son, Ky - ri - e -

de - liv - - - - er, de - liv - - - - er me,
e - lei - - - - son, e - le - - - - i - son,

liv - er me, de - liv - - - - er me, de - liv - - - - er, ho - ly
le - i - son, e - le - - - - i - son, e - lei - - - - son, Kyri -

Lord! ho - ly Lord! de - liv - - - - er me, de - liv - - - - er me, de - liv - er me, Ho - ly
e! Ky - ri - e! e - le - - - - i - son, e - le - - - - i - son, e - le - - - - i - son, Ky - ri -

liv - er, Ho - ly Lord! Ho - ly Lord! de - liv - - - - er, Ho - ly
lei - son, Ky - ri - e! Ky - ri - e! e - lei - - - - son, Ky - ri -

Ho - ly Lord! ho - ly Lord! de - liv - - - - er me, de - liv - - - - er me, de - liv - er me, Ho - ly
Ky - ri - e! Ky - ri - e! e - le - - - - i - son, e - le - - - - i - son, e - le - i - son, Ky - ri -

Lord! de - liv - - - - er, Ho - ly Lord! de - liv - er me, de - liv - er me, Ho - ly
e! e - lei - - - - son! Ky - ri - e! e - le - - - - i - son, e - le - - - - i - son, Ky - ri -

Kyrie a Capella.

SOLI. Lord! de-liv-er me, O Christ! de-liv-er me, Ho-ly Lord! ho-ly Lord! ho-ly Lord! de-
e! e-le-i-son, Christe! e-le-i-son, Ky-ri-e! Ky-ri-e! Ky-ri-e! e-

TUTTI. Lord! de-liv-er me, O Christ! de-liv-er me, Ho-ly Lord! de-liv-er me, de-liv-er me,
e! e-le-i-son, Christe! e-le-i-son, Ky-ri-e! e-le-i-son, e-le-i-son,

Lord! de-liv-er me, O Christ! de-liv-er me, Ho-ly Lord! ho-ly
e! e-le-i-son, Christe! e-le-i-son, Ky-ri-e! Ky-ri-

TUTTI. Lord! de-liv-er me, O Christ! de-liv-er me, Holy Lord! de-liv-er me, de-liv-er me,
e! e-le-i-son, Christe! e-le-i-son, Ky-ri-e! e-le-i-son, e-le-i-son,

liv-er me, de-liv-er me, de-liv-er me, de-liv-er me,
le-i-son, e-le-i-son, e-le-i-son,

Holy Lord! ho-ly Lord! de-liv-er me, de-
Ky-ri-e! Ky-ri-e! e-le-i-son, e-

Lord! de-liv-er me, de-liv-er me, de-liv-er me, de-liv-er me,
e! e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son,

-er me, Ho-ly Lord! holy Lord! de-liv-er me, de-liv-er me, de-liv-er me,
-i-son, Ky-ri-e! Ky-ri-e! e-le-i-son, e-le-i-son, e-le-i-son, e-le-i-son,

Kyrie a Capella.

9

Cres. *mf* *Cres.*

liv - er me, de - liv - er me, de - liv - er, de - liv - er me, de - liv - er, de -
 le - i - son, e - le - i - son, e - lei - son, e - le - i - son, e - lei - son, e -

Cres. *mf* *Cres.*

liv - - - er me, de - liv - er, Ho - ly Lord! ho - ly
 le - - - i - son, e - lei - son, Ky - ri - e! Ky - ri -

mf

Ho - ly Lord! ho - ly Lord! de - liv - er me, de - liv - - er me, Ho - ly
 Ky - ri - e! Ky - ri - e! e - le - i - son, e - le - - - i - son, Ky - ri -

Cres. *p* *Cres.*

- - - er, Ho - ly Lord! de - liv - er, de - liv - er me, de - liv - er, Ho - ly
 - - - son, Ky - ri - e! e - lei - son, e - le - i - - son, e - lei - son, Ky - ri -

SOLI.

liver, Ho - ly Lord! ho - ly Lord! de - liv - er me, Holy Lord! de - liv - er me, O Christ! de -
 leison, Ky - ri - e! Ky - ri - e! e - le - i - - son, Ky - ri - e! e - le - i - son, Christ! e -

Lord! de - liv - - - - - er, de - liv - er me, Ho - ly Lord!
 e! e - lei - - - - - son, e - le - i - - son, Ky - ri - e!

Lord! ho - ly Lord!... de - liv - - - - - er, de - liv - er, de - liv - er me, de -
 e! Ky - ri - e!... e - lei - - - - - son, e - lei - son, e - le - i - son, e -

Lord! de - liv - - - - - er me, de - liv - er me de -
 e! e - le - - - - - i - son, e - le - i - son, e -

Kyrie a Capella.

SOLL.

liv - er me,
le - i - - son,

O Christ!
Chri - ste!

liv - er me,
le - i - - son,

liv - er me,
le - i - - son,

Ho - ly Lord! de - liv - er me, O
Ky - ri - e! e - le - i - son, Chri -

Ho - ly Lord! de - liv - er me, O
Ky - ri - e! e - le - i - son, Chri -

Ho - ly Lord! de - liv - er me, O
Ky - ri - e! e - le - i - son, Chri -

Ho - ly Lord! de - liv - er me, O
Ky - ri - e! e - le - i - son, Chri -

TUTTL.

Ho - ly Lord! ho - ly Lord!.....
Ky - ri - e! Ky - ri - e!

Ho - ly Lord!.....
Ky - ri - e!.....

Ho - ly Lord! ho - ly Lord! ho - ly Lord! de - liv - er me,.....
Ky - ri - e! Ky - ri - e! Ky - ri - e! e - le - i - son,.....

Ho - ly Lord! ho - ly Lord! de - - liv - - - - - er me,.....
Ky - ri - e! Ky - ri - e! e - - le - - - - - i - son,.....

Kyrie a Capella.

11

**SOLI.
Tempo.**

Christ! de-liv-er me, Ho-ly
-ste! e-le-i-son, Ky-ri-

Christ! de-liv-er me, Ho-ly
-ste! e-le-i-son, Ky-ri-

Christ! de-liv-er me, Ho-ly
-ste! e-le-i-son, Ky-ri-

Christ! de-liv-er me, Ho-ly
-ste! e-le-i-son, Ky-ri-

Tutti. Tempo.

Ho-ly Lord! ho-ly Lord! de - liv - - - - er me,
 Ky-ri - e! Ky-ri - e! e - - - - - le - - - - i - son,

Ho-ly Lord! ho-ly Lord! de - liv - - - - er,
 Ky-ri - e! Ky-ri - e! e - - - - - lei - - - - son,

Ho-ly Lord! ho-ly Lord! de - liv - - - - er,
 Ky-ri - e! Ky-ri - e! e - - - - - lei - - - - son,

Ho-ly Lord! ho-ly Lord! de - liv - - - - er me,
 Ky-ri - e! Ky-ri - e! e - - - - - le - - - - i - son,

Tempo.

Kyrie a Capella.

Lord! O hear our prayer!
- e! e - le - i - son.

Lord! O hear our prayer!
- e! e - le - i - son.

Lord! O hear our prayer!
- e! e - le - i - son!

Lord! O hear our prayer!
- e! e - le - i - son.

Be mer - ci - ful, be mer - ci - ful, be mer - ci - ful, O hear our prayer.
e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son.

Be mer - ci - ful, be mer - ci - ful, O Christ! O hear our prayer.
e - le - i - son, e - le - i - son, Chri - ste! e - le - i - son.

Be mer - ci - ful, be mer - ci - ful, O Christ! O hear our prayer.
e - le - i - son, e - le - i - son, Chri - ste! e - le - i - son.

Be mer - ci - ful, be mer - ci - ful, O Christ! O hear us.
e - le - i - son, e - le - i - son, Chri - ste! e - lei - son.

Fine.

AS PANTS THE HART.

ANTHEM FOR SIX VOICES.

ARRANGED FROM ^{Ludwig} SPOHR'S "CRUCIFIXION," BY JAMES STIMPSON.

42nd. Psalm, (Metrical version,) v. 1. 2.

Treble Voice. *Andante. SOLO.*

As pants the Hart for cool - ing streams, When heat - ed in the chase, So

Accompaniment. *Andante.*

Cres. longs my soul, O God, for thee, And thy re - fresh - ing grace, And

Cres. thy re - fresh - ing grace.

Treble. *pp* As pants the Hart for cool - ing streams, When

1st. and 2nd. Alto. *pp* As pants the Hart for cool - ing streams, When

Tenor. *pp* As pants the Hart for cool - ing streams, When

Bass. *pp* As pants the Hart for cool - ing streams, When

As pants the Hart.

heat - ed in the chase, So longs my soul, O God, for thee, And

heat - ed in the chase, So longs my soul, O God, for thee, And

heat - ed in the chase, So longs my soul, O God, for thee, And

heat - ed in the chase, So longs my soul, O God, for thee, And

The first system of the musical score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "heat - ed in the chase, So longs my soul, O God, for thee, And". The music is in G major and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. Dynamics include *Cres.* and *p*.

SOLO.
So longs my soul for thee, for thee. For

thy re - fresh - ing grace, O God, O God.

thy re - fresh - ing grace, O God, O God.

thy re - fresh - ing grace, O God, O God.

thy re - fresh - ing grace, O God, O God.

The second system begins with a "SOLO." marking. The lyrics continue: "So longs my soul for thee, for thee. For thy re - fresh - ing grace, O God, O God." The vocal parts have a more melodic line, with the piano accompaniment providing harmonic support. Dynamics include *p* and *Cres.*

As pants the Hart.

3

thee, my God, the liv - - ing God, My thirs - - - ty soul doth

pine: O! when shall I..... be - hold thy face, Thou

Ma - - jes - ty di - - vine? O! when shall I..... be - hold thy

face? O! when?..... O! when?..... O! when?.....

pp *Cres.* *f*

As pants the Hart.

5

grace, O God, O God, And thy re-fresh - - - ing, refresh - ing

grace, for thee, for thee, And thy re-fresh - - ing

grace, for thee, for thee, And thy re-fresh - - ing

grace, for thee, for thee, And thy re-fresh - - ing.

O

Dim.

grace, and thy refresh - ing grace, and thy refresh - ing

grace, O God, for thee, for thee, and thy re-fresh - - - ing

grace, O God, for thee, for thee, and thy re-fresh - - - ing

grace, O God, for thee, for thee, and thy re-fresh - - - ing

God, for thee, and

Dim.

As pants the Hart.

grace, And thy re-fresh - - ing grace, re - fresh - ing grace... ..

grace, and thy re - fresh - ing grace.....

grace, and thy re - fresh - ing grace.....

grace, and thy re - fresh - ing grace.

thy re fresh - . . . ing grace.....

The piano accompaniment consists of two systems. The first system has a treble and bass staff. The treble staff features a continuous eighth-note arpeggiated pattern. The bass staff has a more rhythmic accompaniment with some chords. The second system continues the piano accompaniment, with the treble staff ending in a final chord and the bass staff concluding with a sustained chord.

"Blessed are the dead, which die in the Lord." Rev. 14, v. 13. SPOHR.

Adagio.

SOLI — Blessed are the dead, which die in the Lord ; from henceforth, forever, they rest from their labors. Their

SOLI. — Blessed are the dead, which die in the Lord ; from henceforth, forever, they rest from their labors,

SOLI. — Blessed are the dead, which die in the Lord ; from henceforth, forever, they rest from their labors,

Blessed are the dead, they rest from their la-bors,

Adagio.

works, their works do fol - low them, their works do follow them, do follow them, their works do

Their works do follow them, their works do follow, follow them, their works do follow, follow them, their works ... do

Their works do follow, their works do follow, follow them, their works do follow, follow them, their works ... do

Their works, their works do follow, follow them, their works do follow, follow them, their works ... do

CHORUS.

fol-low them. Blessed are the dead which die in the Lord, from henceforth, forever, they rest from their la-

CHORUS.

fol-low them. Blessed are the dead which die in the Lord, from henceforth, forever, they rest from their la-

CHORUS.

fol-low them. Blessed are the dead which die in the Lord, from henceforth, forever, they rest from their la-

CHORUS.

fol-low them. Blessed are the dead, they rest from their la-

"Blessed are the dead, which die in the Lord" Concluded.

SOLI.
Blessed, oh bless-ed, Blessed are they which die in the Lord, they

SOLI.
Blessed, oh bless-ed, Blessed are they which die in the Lord, they

SOLI.
Blessed, oh bless-ed, Blessed are they which die in the Lord, they

CHOR.
- bor. are they which die in the Lord, from henceforth, forever -

CHOR.
- bor. are they which die in the Lord, from henceforth, forever -

CHOR.
- bor. are they which die in the Lord, from henceforth, forever -

rest from their la - bor, for - ev - er - more.

rest from their la - bor, for - ev - er - more.

rest from their la - bor, for - ev - er - more.

more, from henceforth, forever - more, they rest for - ev - er - more.

more, from henceforth, forever - more, they rest for - ev - er - more.

more, from henceforth, forever - more, for - ev - er - more.

more, from henceforth, forever - more, for - ev - er - more.

Mendelssohn's
STUDENTS' SONG.

(DAS LIED VOM BRAVEN MANN.)

TENORE 1o.

TENORE 2o.

BASSO 1o.

BASSO 2o. SOLO.

Coun - sel fair, and words they gave me, Crown'd with honors they fain would
Gaben mir Rath und gu - te Leh - ren, ä - ber - schüt - te - ten mich mit

f CHORUS.

Told me
Sag - ten

Told me
Sag - ten

f CHORUS.

have me, Told me fame was a fic - kle thing, Said they would take me under their wing, Told me
Eh - ren, sagten, dass ich nur warten sollt', ha - ben mich prote - gie - ren ge - wollt, sag - ten

fame was a fic - kle thing, Told me fame was a fic - kle thing, Said they would take me under (their
dass ich nur warten sollt', sag - ten, dass ich nur war - ten sollt', ha - ben mich prote - gi - ren ge -

fame was a fic - kle thing, Told me fame was a fic - kle thing, Said they would take me under their

fame was a fic - kle thing, Told me fame was a fic - kle thing, Said they would take me under their
dass ich nur warten sollt', sag - ten, dass ich nur war - ten sollt', ha - ben mich prote - gi - ren ge -

Four-Part Songs.

wing, would take me un - der their wing, would take me un - der their wing.
wollt, mich pro - te - gi - ren ge - wollt, mich pro - te - gi - ren ge - wollt.

wing, would take me un - der their wing, would take me un - der their wing.

wing, would take me un - der their wing, would take me un - der their wing.
wollt, mich pro - te - gi - ren ge - wollt, mich pro - te - gi - ren ge - wollt.

their wing, would take me
ge - wollt, mich pro - te

un - der their wing. But with all. . their pro - tes - tation, Soon had I died from pure star -
gi - ren ge - wollt. A - ber bei all' ih - rem Pro - te - gi - ren, hätt' ich doch kön - nen vor Hunger cre -

vation, Had not there come a jol - ly friend, Boldly my for - tunes to de - fend,
pt - ren, wär nicht ge - kommen ein bra - vor Mann; wacker nahm er sich meiner an,

Mendelssohn's

come a jol - ly friend, Had not there come a jol - ly friend, Boldly my for - tunes to de -
kommen ein bra - ver Mann, wär nicht ge - kommen ein bra - ver Mann, wa - cker nahm er sich mei - ner

come a jol - ly friend, Had not there come a jol - ly friend, Boldly my for - tunes to de -

come a jol - ly friend, Had not there come a jol - ly friend, Boldly my for - tunes to de -
kommen ein bra - ver Mann, wär nicht ge - kommen ein bra - ver Mann, wa - cker nahm er sich mei - ner

fend, my for - tunes to de - fend, my for - tunes to..... de - fend.....
an, nahm er sich mei - ner an, nahm er sich mei - - - ner an!.....

fend, my for - tunes to de - fend, my for - tunes to..... de - fend.....

fend, my for - tunes to de - fend, my for - tunes to..... de - fend.....
an, nahm er sich mei - ner an, nahm er sich mei - - - ner an!.....

de - fend, my for - tunes
an, er nahm sich

.....

.....

.....

SOLO.

to de - fend. Jol - ly friend! from want did he save me, I'll ne'er for - get the help that he
mei - ner an! Bra ver Mann, erschafft' mir zu Es - sen, will es ihm nie und nimmer ver -

Four - Part Songs.

ritard.

CHORUS.
Shame that I
Schad' dass ich

CHORUS.
Shame that I

CHORUS.
Shame that I
Schad' dass ich

CHORUS.

ritard.

gave me ; Shame that I can-not a greet-ing send, For I my-self am this jol - ly friend.
ges-sen, schad' dass ich ihn nicht küs-sen kann, denn ich bin selbst die - ser bra - ve Mann.

can-not a greeting send, Shame that I can-not a greeting send, For I my-self am this jol - ly
ihn nicht küs-sen kann, schad' dass ich ihn nicht küs-sen kann, denn ich bin selbst die - ser bra - ve

can-not a greeting send, Shame that I can-not a greeting send, For I my-self am this jol - ly

can-not a greeting send, Shame that I can-not a greeting send, For I my-self am this jol - ly
ihn nicht küs-sen kann, schad' dass ich ihn nicht küs-sen kann, denn ich bin selbst die - ser bra - ve

friend, my-self am this jol - ly friend, myself am this jol - ly friend!.....
Mann, ich bin die - ser bra - ve Mann, ich bin die - ser bra - ve Mann!.....

friend, my-self am this jol - ly friend, myself am this jol - ly friend!.....

friend, my-self am this jol - ly friend, myself am this jol - ly friend!.....
Mann, ich bin die - ser bra - ve Mann, ich bin die - ser bra - ve Mann!.....

friend, myself am this jol - ly friend!
Mann, ich bin die-ser bra - ve Mann!

THE
MAY-QUEEN;

PASTORAL CANTATA,

WORDS BY

HENRY F. CHORLEY,

COMPOSED BY

WILLIAM STERNDALÉ BENNETT.

BOSTON:

Published by Oliver Ditson and Company.

277 WASHINGTON STREET.

THE MAY-QUEEN.

MAY-QUEEN: (SOPRANO.)

QUEEN: (CONTRALTO.)

LOVER. (TENOR.)

CAPTAIN OF THE FORESTERS, (AS ROBIN HOOD) BASS.

OVERTURE.—CHORUS.

Wake with a smile, O Month of May
Wake with a song of pleasant cheer:
Fill with thy breath the hedge-row spray,
Tune with thy pipe the river clear:
For Beauty's carpet gaily strown
The velvet green with daisy gems,
For fairer show is not below
Than English meadow by the Thames.

Come hither, young! come hither old!
With lisom boughs and ribbons new,
And sheaves of cowslips pale as gold,
And hawthorn pearly as the dew,
And violets we may smell, not see,
And blue-bells nodding on their stems;—
More bright May-tree there must not be
Than ours beside the royal Thames.

SOLO.—RECIT.

Now that the tree is drest—begone
And hither bring the Queen of May
With rebeck and with roundelay.

RECIT.—LOVER.

Why must I linger here alone,
Who love the maiden best of all?
I dare not look her face upon,
Nor see her eye upon me fall
With coldness worse than angry scorn:—
O woe the day when I was born!

AIR.

O meadow clad in early green!
O river gently flowing by!
Remember all you erst have seen,
And to my mournful plaint reply.
For well ye know the one dear name
So deeply carved on many a tree;
And well the face that hither came,
Through morning dew to smile on me!

Go crown her, all ye starry tears
By eyes of envying rival shed!
Go lull her, all ye sighs and fears
Wrung by her frown from hearts that bled!
Go tell her pride, when she goes by,
I'll lay me down on earth and die!
But never hope when all is done,
To melt her cruel heart of stone;—
O mournful May!

SEMICHORUS.

O melancholy plight
Of undeserved decay!
Can fancy thus delight
An honest love to spite,
And folly win the day?—
Behold him, late so bold,
How pallid and forlorn!
I would not have the gold
Of Ind one thousand fold,
To have with it her scorn.

CHORUS.

With a laugh as we go round
To the merry, merry sound
Of the tabor and the pipe,
We will frolic on the green;
For since the world began
And our royal river ran,
Was never such a May-day
And never such a Queen!

SOLO.—MAY QUEEN.

With the carol in the tree
And the blooming of the lea,
And the riot of the bee
Is my merry reign begun:
And my people, one and all,
Shall keep revel at my call,
Till my faded garment fall
At the setting of the sun.

I have welcome and relief
For the lover full of grief,
Howsoever the winged thief
In a snare his heart would bind,
For the April is away
With her tears for every day,
And beneath the moon of May
Even cruel maids are kind.

LOVER.

Yet hear me ere the dance begin;
One word—but one—

MAY-QUEEN.

Good morrow, friend,
What would ye now?

LOVER.

Have pity, and
This long, long play of cold disdain.—
Have pity on my weary pain!

MAY-QUEEN.

Come, that reproachful frown lay by!

LOVER.

Why hast thou changed thy fancy?

MAY-QUEEN.

—Why?—

DUET:—MAY-QUEEN.

Can I not find thee a warrant for changing,
Up in the firmament, down in the flower,
Round in the breezes for evermore raging,
City and wilderness, ocean and bower?
Till the wild wind with its messages laden
Thou canst set free or control with a span,
O! for inconstancy blame not a maiden,
Nor force her heart to do more than it can!

LOVER.

Why do you cruelly frown on and fly me,
Wither my heart and bewilder my brain,
Why are you beautiful but to destroy me,
Why, being tender delight in my pain?
Can you behold, without memory's upbraiding,
Eyes that are dim as mine, cheeks grown so wan?
O! of each vow that is broken by maiden,
Love keeps a record more sternly than man!

LOVER.

O! so soon to cast me by
For an idle fantasy!
Were we not brought up together
Sharing storm and summer weather;
O'er the same, same clear river leaning,
In the same brown harvest gleaming,
Homeward, hand in hand returning,
The same stars of evening learning,
Needing neither oath nor vow?—
Why is all forgotten now?

MAY-QUEEN.

Clear that doleful, frowning brow,
Tis no day for pining now;
All this precious sunshine losing;
What if I so fickle be,
Dance with other swains than thee,—
Is it manly to lament?
No—another partner choosing,
Thou be lightest in the ring—
Smile the kindest, loudest sing,
Only for my punishment.

MAY-QUEEN:

Can I not find thee a warrant for changing, ha.

LOVER.

Why do you cruelly frown on and fly me, ha.

RECIT:—MAY-QUEEN.

But enough—my people gay
Clamor for their Queen of May,
And here come the foresters—

THE MAY-QUEEN

LOVER. Led by yonder boastful stranger—
And the false one thus can tell
I must bid my hope farewell
Without blushing, without anger!
What a heart of stone is hers!—

BALLAD.—ROBIN HOOD.

'Tis jolly to hunt in the bright moonlight
When a man can couch in the six-foot fern!
And the cold crisp air of the autumn night
Makes the outlaws fagot more clearly burn.—
After prayers (heaven bless him!) the fat red priest
Talks big of his park as he sits at his feast:
There is not an abbot from sea to sea
But keepeth the best of his deer for me!
'Tis merry to spend in the broad, broad town,
Where the mayor snores loud o'er his cups of wine,
And the mercer to clothe us must needs roll down
His wools and his velvets so superfine.
Let the mayor (heaven bless him!) so gravely sleep,
Let the mercer boast of his vaults so deep,
And seal up his chests with his padlocks three,
There still is a bag of his gold for me!
'Tis bonny to feast in the gay, gay bower,
To the harp and the lute and the lovesick horn,
Where they sing and they dance till the mirk night hour,
Is busy as noon, and as blithe as morn:
And the Earl, (Heaven bless him!) must needs command
His lady to smile on his trusty friend!
There's never a lady of high degree
But hoardeth her kindness of smiles for me!

MAY-QUEEN. Methinks your song is something bold—

ROBIN HOOD. O! not too bold for beauty's ear:—
I am no shepherd-lover cold,
But a brave gallant forester!

LOVER. Prithee, be warned!—

ROBIN HOOD. What doth he here—
This moon-struck boy that loiters near?

TRIO:

ROBIN HOOD. Shall a clown that beauty wear
That would grace the home of Pride?
Shall those eyes beyond compare
An unseemly cottage hide?
Rather trust to me the fate
Of thine heart and of thine hand:
And I'll raise thee to the state
Of a lady in the land!
Then if love thou wilt obey,
When the world asleep is laid,
Through the moonshine steal away
To the hawthorn in the glade.

MAY-QUEEN. Can a simple maiden hear
Such a tongue and feel no charm?
E'en though Prudence in her ear
Mutter low a wise alarm:—
What a vision of proud estate
What a voice of sweet command
Dare I trust him with the fate
Of my heart and of my hand?
No! my love's last word by day
Must in holy church be said;
So—I'll even keep away
From the hawthorn in the glade.

LOVER. Can a virgin heart be won
By a mein so full of guile,
And a soft and honeyed tone,
And a dark deceitful smile?
O the love that scarce will woo,
So impatient to command.
Is a love one day to rue,
Be its gilding e'er so grand—
Ere thou trust him with thy fate,
O beware! unthinking maid,
Lost repentance come too late,
When no friend is nigh to aid!

ROBIN HOOD. And now the greenwood king shall claim
Sweet welcome from the greenwood Queen!

MAY-QUEEN. Not on my lips! bold man—

CHORUS.

CHORUS. For shame!

LOVER. Not while I live to stand between
The wolf and lamb!—here's jest for jest,
As this stout blow shall well attest!—

CHORUS. Part them!

ROBIN HOOD. And must I bear a blow?

CHORUS.

CHORUS. A blow!—Alas! what hast thou done?

LOVER. Made you disguised traitor know
He shall not feign and fawn and lie.
And her true love stand tamely by.

CHORUS.

Ill fated boy—begone!
For hast thou never heard
The hand that draweth sword
Against his bitterest foe—
Even on mischief bent—
Or striketh him a blow
Upon the royal land,
The law for punishment
Doth claim that hand?—
Fly ere 'tis all too late—
O wretched morn of May!
Hence! poor unfortunate!
Speed! ere they bar the gate—
Hide thee; away! away!

(Flourish of Trumpets.)

SOLO. Place for the Queen!

CHORUS.— Too late.

PAGEANT MUSIC.

CHORUS. Hark! their notes the hautboys swell.
Breathing love and breathing joy:
Hark! the trumpets pierce the sky,
Louder than old Triton's shell,
To proclaim our lady nigh—
And amid the sunny air,
And along the wave serene,
Echo, too, will have her share,
Singing—"Glory to the Queen!"

Thames is proud, and well may be,
Since his waves began to flow
And a river he did grow,
Never did the greybeard see
Such a bright and royal show:—
All that is not chaste or fair,
Hence away! and hide unseen,
Banished from the presence rare,
Of old England's gentle Queen.

QUEEN.

What mean the angry sounds we heard?
These faces all by passion stirred?
Are brawlers here?

CHORUS. A strife between
Two gallants for our May-day Queen.
And this is he who struck the blow.—

QUEEN. Upon our lands!—on May-day too!
As we are Queen, shall justice do
Its work—Hence with him!

MAY-QUEEN. O my liege lady! only hear
The pleading of repentant shame!
On me let judgment fall severe,
Whose vanity is all to blame;
If dashed by my mimic state,
His loving heart I madly tried,
Hear me declare, alas!
I love but him, and none beside.—
With breaking heart, on bended knees,
I pray for grace.—O set him free!—

QUEEN. Which is the other?

CHORUS. Stand aside!—
(To the Queen) The one who seeks his face to hide.

QUEEN. (To Robin Hood) What? you, my lord, in vile array?
What would your plighted lady say?
You, to a village girl descend!—
Shame! from our presence! Hence! Amend.
(To May-Queen.) For you, my maiden all too gay
To wear again the crown of May,
Wed him at morn, your folly o'er,—
And trifle with true love no more.
Lead on, my Lords.

CHORUS. God save the Queen!
So gaily ends the troubled scene.

CHORUS.—FINALE.

And the cloud hath passed away
That was heavy on the May:—
And the river floweth fair,
And the meadow bloometh green:—
They embrace no more to part,
While we sing from ev'ry heart,
A blessing on the bridal!
A blessing on the Queen!

THE MAY QUEEN.

OVERTURE.

ALLEGRO
SPIRITOSO.

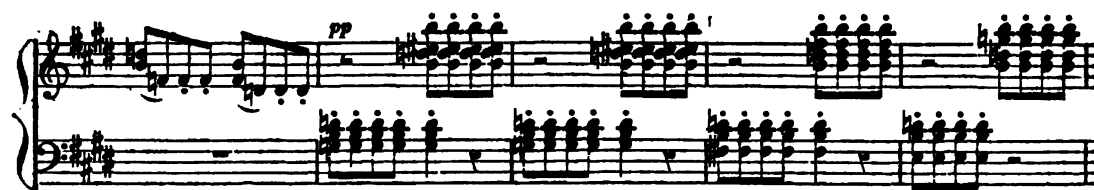
$\text{♩} = 112.$

The musical score is written for piano and consists of six systems of staves. The key signature is three sharps (F#, C#, G#) and the time signature is 2/4. The tempo is marked 'ALLEGRO SPIRITOSO' with a quarter note equal to 112 beats per minute. The score begins with a forte (f) dynamic. The first system shows the initial melodic and harmonic themes. The second system features a crescendo leading to a fortissimo (ff) dynamic, with a 'Ped.' (pedal) instruction. The third system is marked 'Con espress.' (con espressione) and includes a 'Ped.' instruction. The fourth system contains four measures, each with a 'Ped.' instruction. The fifth system includes a 'Cres.' (crescendo) marking and three 'Ped.' instructions. The sixth system concludes the piece with a final melodic flourish.

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as notes, rests, and dynamic markings. The first system begins with a treble staff and a bass staff. The second system includes a 'Cres.' marking. The third system includes 'ff' and 'Ped.' markings. The fourth system includes a 'Ped.' marking. The fifth system includes a 'Ped.' marking and a 'ff' marking. The sixth system includes a 'Dim.' marking and a section marked 'B'.

THE MAY QUEEN.

7



THE MAY QUEEN.

pp (D)

p *Cres.*

Cres.

Cres.

f

The musical score for 'The May Queen' is written for piano in D major (two sharps) and 2/4 time. It consists of seven systems of two staves each. The first system begins with a piano (*pp*) dynamic and a key signature change to D major, indicated by a '(D)' above the staff. The first system also includes a piano (*p*) dynamic and a crescendo (*Cres.*) marking. The second system includes a crescendo (*Cres.*) marking. The third system includes a crescendo (*Cres.*) marking. The fourth system includes a forte (*f*) dynamic. The fifth system includes a crescendo (*Cres.*) marking. The sixth system includes a crescendo (*Cres.*) marking. The seventh system includes a crescendo (*Cres.*) marking. The score features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.

THE MAY QUEEN.

9

(E) **TROMBE.**

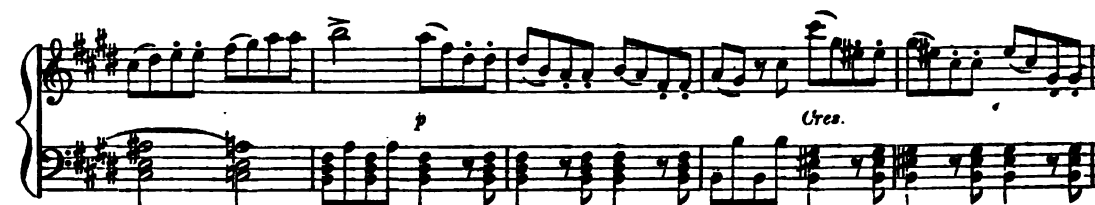
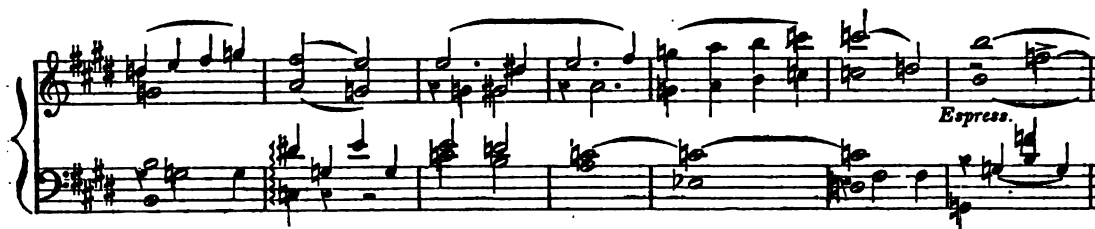
CORNT.

(F)

This musical score is for a piece titled "THE MAY QUEEN." It is a piano solo in the key of D major (indicated by two sharps) and 2/4 time. The score consists of seven systems of music, each with a treble and bass staff joined by a brace. The notation includes various musical symbols such as notes, rests, beams, and slurs. Dynamics include *f* (forte) and *ff* (fortissimo). Pedal markings are present throughout, including "Ped." and asterisks (*). The fourth system includes the instruction "Con espress." (Con espressione). The piece concludes with a final chord in the seventh system.

THE MAY QUEEN.

11



Handwritten musical score for 'The May Queen', page 12. The score is written for piano (L.H. and R.H.) and features a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The music is arranged in eight systems, each with a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, accidentals, and dynamic markings like *ff* (fortissimo). The score is marked with (1) and (K) in some measures. The piece concludes with a final cadence in the eighth system.

THE MAY QUEEN.

13

This musical score is for a piece titled "THE MAY QUEEN." It is page 13 of a larger work. The music is written for piano in a key with three sharps (F#, C#, G#) and a 2/4 time signature. The score consists of eight systems, each with a grand staff (treble and bass clef). The notation includes various musical symbols such as notes, rests, beams, and dynamic markings. A first ending bracket labeled "(L)" appears in the third system. Pedal markings ("Ped.") are present in the fifth and sixth systems. The piece concludes with a final double bar line in the eighth system.

No. 1.

WAKE WITH SMILE O MONTH OF MAY.

CHORUS. ALLEGRETTO.

ALLEGRETTO.

CORN. pizz.

arco

ten. ten. ten.

Cres.

Dim.

OBOR.

staccato.

FLAUTO Sov.

Piu vivo gradualmente.

Cres.

(A)

THE MAY QUEEN.

15

SOPRANO. **ALTO.** **TENOR.** **BASS.**

no 128.

A - wake! a - wake! Wake with a smile,..... O month of

A - wake! a - wake!

A - wake! a - wake!

May! Wake with a song..... of pleasant cheer, Fill with thy

Wake with a smile, O month of May!..... Wake with a smile, O month of

Wake with a smile, O month of May!..... Wake with a smile, O month of

breath..... the hedgerow spray, Tune with thy pipe..... the riv - er

May! Fill with thy breath the hedgerow spray, Tune with thy pipe the riv - er

May! Fill with thy breath the hedgerow spray, Tune with thy pipe the riv - er

THE MAY QUEEN.

f sempre spiritoso.

clear. Wake, wake, with a smile, O month of May!.. Wake, wake, with a
 clear, Wake, wake, with a smile, O month of May!.. Wake, wake, with a
 clear, Wake, wake, with a smile, O month of May!.. Wake, wake, with a

song of pleasant cheer, Tune with thy
 song of pleasant cheer, Fill with thy breath
 song of pleasant cheer, the hedge-row spray,

p e legato.
sf sf sf

(B) *assai leggiero.*
 pipe, For Beau - ty's car-pet gen-tly strow,
 For Beauty's car-pet gen-tly strow The vel-vet
 the ri-ver clear, For Beau - ty's car-pet, Beauty's car-pet gen-tly strow,
 For Beau - ty's car-pet, Beauty's car-pet gen-tly strow, The

(B)

THE MAY QUEEN.

17

The vel-vet green, the green with dai-sy gems, For fair - er scene is not be -
green, the green,.... the green with dai-sy gems, For fair - er scene is not be -
The green with dai-sy gems, For fair - er scene is
velvet, velvet green with dai-sy gems, For fair - er scene is not be -
- low, Than English, En-glish meadow by the Thames, For fair - er scene is not be -
- low, Than English, En-glish meadow by the Thames, For fair - er scene is not be -
not be - low than En-glish meadow by the Thames, For fair - er scene is not be -
low, than English,
Dim
- low, Than English mea-dow..... by the Thames.
- low, Than En-glish mea-dow..... by the Thames.
- low, Than En-glish mea-dow by the Thames.
Dim.

The musical score is arranged in three systems. Each system contains four staves: two for vocal parts (Soprano and Alto) and two for piano accompaniment (Right and Left Hand). The key signature has one sharp (F#), and the time signature is common time (C). The score begins with a piano introduction marked 'Cres.' and 'ff'. The vocal parts enter with the lyrics 'A - wake! a - wake!'. The piano accompaniment features a lively, rhythmic melody. The lyrics continue with 'Come hither young, come hither' and 'With lis - som boughs and rib - bons new, And sheaves of old,.... With lisom boughs and ribbons new,... And sheaves of cow - slip'. The score concludes with a final piano flourish.

A - wake! a - wake!

A - wake! a - wake!

A - wake! a - wake! Come hither young, come hither

With lis - som boughs and rib - bons new, And sheaves of

With lis - som boughs and rib - bons new, And sheaves of

old,.... With lisom boughs and ribbons new,... And sheaves of cow - slip

old,.... With lisom boughs and ribbons new,... And sheaves of

THE MAY QUEEN.

19

(D) *f Spiritoso.*

cow - slip pale as gold, And haw - thorn pear - ly as the dew; Come hither

cow - slip pale as gold, And haw - thorn pear - ly as the dew; Come hither

cow-slip pale as gold, And haw - thorn pear-ly as the dew; Come hi - ther

cow - slip pale as gold, And haw - thorn pear - ly as the dew; Come hither

(D)

young, come hither, hither old,... With lis - som boughs and rib-bons new,...

young, come hither, hither old,... With lis - som boughs and rib-bons new,...

young, come hither, hither old,... With lis - som boughs and rib-bons new,...

And haw - thorn pear-ly as the dew,

And sheaves of cowlip pale as gold, And haw - thorn pear-ly as the dew,

And sheaves of cowlip pale as gold, as the

pale as gold,

THE MAY QUEEN.

(E)

And vio - lets we may smell not see, blue - bells nodding on their
 And vio - lets we may smell not see, And blue - bells, blue - bells nodding on their
 dew, And vio - lets, vio - lets we may smell not see, And blue - bells, blue - bells nodding on their
 vio - lets we may smell not see, And blue - bells, blue - bells nodding on their

(E) *Cres.* *p* *f* *Dim.* *p* *Cres.*

stems, More bright May - tree, there must not be, Than ours, than ours be - side.....
 stems, More bright May - tree, there must not be, Than ours, than ours be - side.....
 stems, More bright May - tree, there must not be, Than ours, than ours be - side the

Dim. *p*

(F) *f*

.... the royal Thames. More bright May - tree, there must not be, Than ours,..... than
 the royal Thames. More bright May - tree, there must not be, Than ours,..... than
 roy - al Thames. More bright May - tree, there must not be, Than ours. than

(F) *f*

THE MAY QUEEN.

21

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics for the vocal parts are: "ours..... be - side the roy - al Thames. Wake, O month of". The piano part consists of a right-hand melody and a left-hand accompaniment.

Second system of the musical score. The vocal parts continue with the lyrics: "May! Smile, O month of May! Wake with a smile,". The piano accompaniment continues with a similar rhythmic pattern.

Third system of the musical score. The vocal parts conclude with the lyrics: "O month of May!". The piano accompaniment ends with a final chord. A *Dim.* (diminuendo) marking is present above the piano part.

No. 2.

O MEADOW CLAD IN EARLY GREEN.

RECIT. and AIR. (By a Singer, from her place in the Chorus.)

TREBLE VOICE.

Now that the Tree is drest, begone! and hither bring the Queen of May, with re.beck,

ACCOMP.

ALLEGRETTO CON MOTO.

and with roun-de - lay. (With Orchestra.)

$J = 132$

RECIT. TENOR.

Why....

pp

ALLEGRO. J. = 160.

..... must I lin - ger here a - lone, Who love the maid-en best of all?

Agitato.

THE MAY QUEEN.

23

MODERATO.

I dare not look her face up - on. And see her eye up -

Agitato. ♩=160.

f f f pp

Sempre. pp

on me fall With cold - - ness worse than an - - gry scorn, With cold.....

... - - - - - ness, with cold - ness worse than an - gry scorn.

O woe the day. O woe..... the

pp

day,..... O woe..... the day when I..... was born!....

Segue ARIA

The musical score is written for voice and piano. It begins with a vocal line in G major, marked 'MODERATO'. The piano accompaniment starts with a series of chords in the left hand and a melodic line in the right hand. The tempo changes to 'Agitato' with a tempo marking of ♩=160. The piano part features a rapid, rhythmic accompaniment. The score includes dynamic markings such as 'f' (forte) and 'pp' (pianissimo). The lyrics are written below the vocal line, with some words hyphenated across measures. The piece concludes with a 'Segue ARIA' marking.

No. 2.

O MEADOW CLAD IN EARLY GREEN.

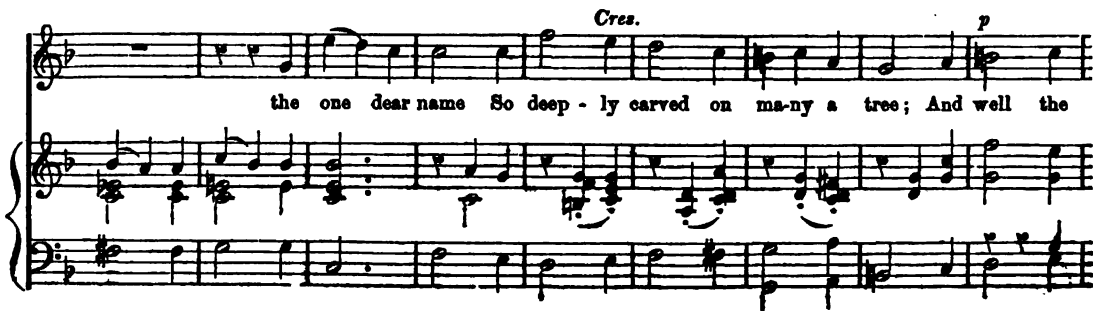
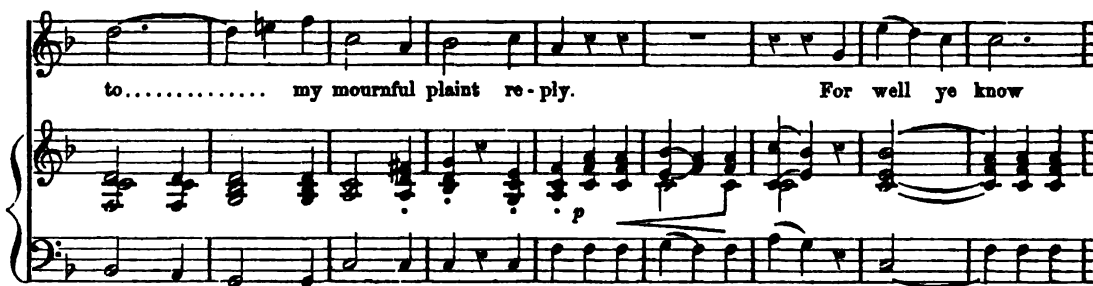
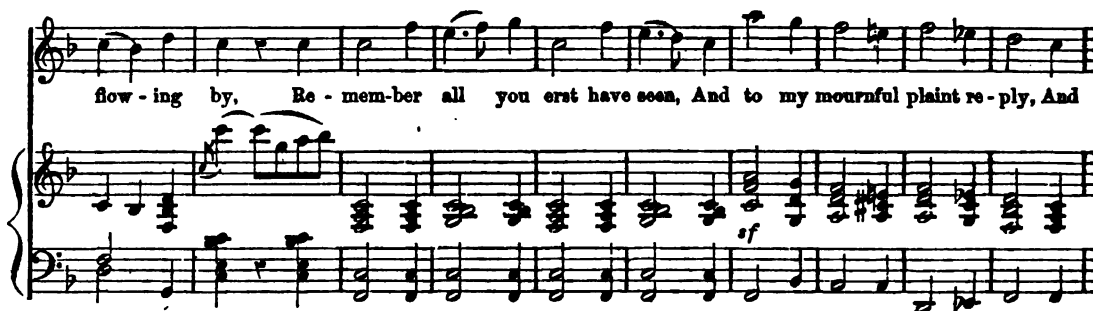
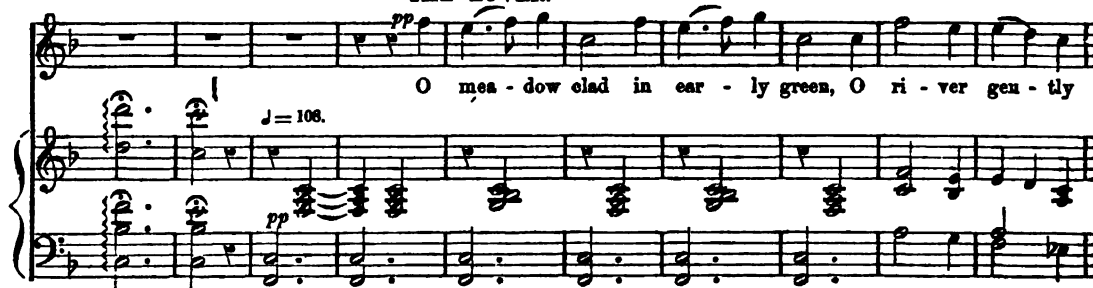
ARIA.

ANDANTE
AFFETTUOSO.

♩ = 116.



THE LOVER.



THE MAY QUEEN.

25

Cres. *pp* *Cres.*

face that hi - ther came, Thro' morning dew, Thro' morning dew to smile on

me, Thro' morn - ing dew to smile..... on me.

CLAR.

Go crown her, all ye

star - ry tears By eyes of en - vy - ing ri - vals shed! Go, lull her

all ye sighs and fears..... Wrung by her frown from hearts that bled,.....

THE MAY QUEEN.

Wrung..... by her frown from hearts that bled! Go, tell her pride

The first system of musical notation for 'The May Queen'. It consists of a vocal line and a piano accompaniment. The vocal line begins with a treble clef and a key signature of one flat (B-flat). The lyrics 'Wrung..... by her frown from hearts that bled! Go, tell her pride' are written below the notes. The piano accompaniment is in a grand staff (treble and bass clefs) and features a flowing, arpeggiated pattern in the right hand and a more rhythmic bass line in the left hand.

when she goes by, I'll lay me down on earth, and die! I'll lay me

The second system of musical notation. The vocal line continues with the lyrics 'when she goes by, I'll lay me down on earth, and die! I'll lay me'. The piano accompaniment continues with the same arpeggiated pattern.

Cres. down on earth, and die!— But ne-ver hope, *Cres.* But ne-ver hope, when all is

The third system of musical notation. The vocal line begins with a crescendo marking (*Cres.*) and the lyrics 'down on earth, and die!— But ne-ver hope, But ne-ver hope, when all is'. The piano accompaniment features a crescendo marking (*Cres.*) and a dynamic marking of *pp* (pianissimo).

done, To melt her cru-el heart..... of stone.

The fourth system of musical notation. The vocal line continues with the lyrics 'done, To melt her cru-el heart..... of stone.'. The piano accompaniment continues with the same arpeggiated pattern.

O mournful May! O mournful May!

The fifth system of musical notation. The vocal line begins with the lyrics 'O mournful May! O mournful May!'. The piano accompaniment features a dynamic marking of *sf* (sforzando) and a more complex, rhythmic pattern in the right hand.

THE MAY QUEEN.

27

No. 8.

O MELANCHOLY PLIGHT.

CHORUS. LARGHETTO.

SOPRANO.

ALTO.

TENOR.

BASSO.

LARGHETTO. *Sempre. pp*

$J = 104$

me - lan-cho - ly plight,

O me - lan-cho - ly plight,

O me - lan-cho - ly

OBOE.

pp

O me - lan-cho - ly plight, O me - lan - cho - - ly plight Of un - de -

O me - lan-cho - ly plight, O me - lan - cho - - ly plight Of un - de -

plight, O me - lan - cho - - ly plight Of un - de -

THE MAY QUEEN.

Cres.

- served de - cay, Can Fan - cy thus de - light An hon - - est

Dim.

- served de - cay, Can Fan - cy..... thus de-light, An hon -

- served de - cay, Can Fan - cy..... thus de-light, An hon -

- served de - cay, Can Fan - cy thus de - light An

Cres. *Dim.*

Dim.

love to spite, And Fol - ly win the day.

Cres. *Dim.*

- est love to spite, And Fol - ly win the day.

- est love to spite, And Fol - ly win the day.

- est love to spite, And Fol - ly win the day.

hon - est love to spite, And Fol - ly win the day.

TROMBE.

Be - hold him late so

Be -

Be -

Staccato e pp

CORNI.

THE MAY QUEEN.

29

Cres. *f* *pp*

Behold him, late so bold, behold him, of late so bold, How pal - lid
 bold, Behold, be - hold him, behold him, of late so bold, How pal - lid
 hold him, late so bold, Be - hold him, behold him, of late so bold, How pal - lid
 hold him, late so bold, Behold, be - hold him, behold him, of late so bold, How pal - lid

FLAUTO.
 CLAR.
 CONTRA BASSO.

p

and for - lorn, How pal - lid, How pal - lid, How pal - lid and for - lorn, I
 and for - lorn, How pal - lid, How pal - lid, How pal - lid and for - lorn,
 and for - lorn, How pal - lid, How pal - lid, How pal - lid and for - lorn, I would
 and for - lorn, How pal - lid, How pal - lid, How pal - lid and for - lorn, I

FAGOTTO.

would not have.... not have the gold Of Ind, one thousand fold,—To have it
cres.
 I would not have the gold Of Ind, one thousand fold,—To have it
 not have..... the gold Of Ind..... one thousand fold,—To have it
 would not, would not have the gold Of Ind, one thousand fold,—To have it
cres.

with her scorn. O me - - lan-cho-ly

with her scorn. O me - - lan-cho-ly

with her scorn. O me - - lan-cho-ly

with her scorn. O.... me - lan-cho-ly

plight, O me-lan-cho-ly plight Of un-deserved de-cay, O me-lan-cho-ly

plight, O me-lan-cho-ly plight Of un-deserved de-cay, O me-lan-cho-ly

plight, O me-lan-cho-ly plight Of un-deserved de-cay, O me-lan-cho-ly

TROMBE.

plight Of un-deserved de-cay.....

plight Of un-deserved de-cay.....

plight Of un-deserved de-cay.....

The musical score is for a piece titled "THE MAY QUEEN." on page 30. It features four vocal parts (Soprano, Alto, Tenor, and Bass) and a piano accompaniment. The lyrics are: "with her scorn. O me - - lan-cho-ly", "plight, O me-lan-cho-ly plight Of un-deserved de-cay, O me-lan-cho-ly", and "plight Of un-deserved de-cay.....". The score includes dynamic markings such as *Dim.* (diminuendo), *Cres.* (crescendo), and *f* (forte). A section for a Trombone (TROMBE.) is also indicated. The piano accompaniment consists of a right-hand melody and a left-hand bass line.

THE MAY QUEEN.

31

No. 4.

WITH A LAUGH AS WE GO ROUND.

SOLO and CHORUS. SPIRITOSO. *Cres.* *sf* *Dim.*

SOPRANO.
With a laugh as we go round To the mer-ry, mer-ry

ALTO.
With a laugh as we go round To the mer-ry, mer-ry

TENOR
With a laugh as we go round To the mer-ry, mer-ry

BASSO.
With a laugh as we go round To the mer-ry, mer-ry

VIVACE SPIRITOSO.
J = 116.

p *sf* *Dim.*
sound, To the mer-ry, mer-ry sound Of the ta-bor and the pipe, We will

p *sf* *Dim.*
sound, To the mer-ry, mer-ry sound Of the ta-bor and the pipe, We will fro-lie,

p *sf* *Dim.*
sound, To the mer-ry, mer-ry sound Of the ta-bor and the pipe, We will

p *sf* *Dim.*
sound, To the mer-ry, mer-ry sound Of the ta-bor and the pipe, We will fro-lie, we will

Cres. *Dim.*
fro-lie on the green, We will fro-lie on the green, We will fro-lie on the green

Cres. *Dim.*
We will fro-lie, We will fro-lie on the green, We will fro-lie on the green.

Cres. *Dim.*
fro-lie on the green, We will fro-lie on the green, We will fro-lie on the green.

Cres. *Dim.*
fro-lie on the green, on the green, We will fro-lie on the green, We will fro-lie on the green.

THE MAY QUEEN.

Cres.

p For since the world be-gan, And our roy-al ri-ver ran, And our

For since the world be-gan, For since the world be-gan, And our roy-al ri-ver

For since the world be-gan, And our roy-al ri-ver

For since the world be-gan, the world.... be-gan,.....

p

Cres.

dim. *p* roy-al ri-ver ran, Was ne-ver such a May-day, And ne-ver such a Queen! Was

roy-al ri-ver ran, Was ne-ver such a May-day, And ne-ver such a Queen! Was

roy-al ri-ver ran, Was ne-ver such a May-day, And ne-ver such a Queen! Was

pp

dim.

sf *dim.* *p* ne-ver such a May-day, Ne-ver, ne-ver such a Queen! Was ne-ver such a

ne-ver such a May-day, Ne-ver, ne-ver such a Queen! Was ne-ver such a

ne-ver such a May-day, Ne-ver, ne-ver such a Queen! Was ne-ver such a

sf *dim.* *sf*

THE MAY QUEEN!

33

Dim.

May-day, Ne-ver, ne-ver such a Queen!

May-day, Ne-ver, ne-ver such a Queen!

May-day, Ne-ver, ne-ver such a Queen!

May-day, Ne-ver, ne-ver such a Queen!

Dim. *Cres.*

SOLO. THE MAY-QUEEN.

With the ea-rol in the tree... And the bloom-ing on the lea, And the

ri-ot of the bee... Is my mer-ry reign be-gun: And my pee-ple, one and

all,.... Shall keep re-vel at my call... 'Till my fa-ded gar-land fall... At the

THE MAY QUEEN.

set - ting of the sun. And my peo - ple, one and all... Shall keep

Cres.

re - vel at the call, Till my fa - ded garland fall At the set - ting of the

Dim. *sf* *p*

CHORUS. *Dim.* *p*

sun. Was.... nev - er such a May-day, Ne - ver, no - ver such a Queen!

Was nev - er such a May-day, Ne - ver, no - ver such a Queen!

f *Dim.* *p*

Was nev - er such a May-day, Ne - ver, no - ver such a Queen!

Was.... nev - er such a May-day, Ne - ver, no - ver such a Queen!

f *Dim.* *p*

SOLO. THE MAY-QUEEN.

I have wel - come and re - lief,..... For the

pp e delicato.

0 11.

THE MAY QUEEN.

35

lo - ver full of grief, How-so - e'er the winged thief.... In a snare his heart should bind; For the

pp

Espress.

A - pril is a - way With the tears of eve - ry day, And be - neath the moon of May, E - ven

pp

oru - el maids are kind. And be - neath the moon of May... E - ven cru - el maids are

tr *sf* *p*

SOLO.

kind. **CHORUS.** *Dim.* Be - neath,.... be - neath.... the moon of

f Was ne - ver such a May-day, Ne - ver, ne - ver such a Queen! a Queen! Was

f Was ne - ver such a May-day, Ne - ver, ne - ver such a Queen! a Queen! Was

f Was ne - ver such a May-day, Ne - ver, ne - ver such a Queen! a Queen! Was

Was ne - ver such a May-day, Ne - ver, ne - ver such..... a Queen!

Dim. *Cres.*

THE MAY QUEEN.

May, the moon of May,..... Beneath the moon of May, E - ven cru - el maids are kind,
ad lib. a tempo.
 ne - ver such a Queen!
 ne - ver such a Queen!
 ne - ver such a Queen!
ad lib. a tempo.

Cres. f ad lib. p Ritard. Cres.

Cadenza.
 cru - el maids.. are kind.
f a tempo.
 Was ne - ver, ne - ver such a Queen!
 Was ne - ver, ne - ver such a Queen!
 Was ne - ver, ne - ver such a Queen!
 Was ne - ver, ne - ver such a Queen!
Cres. f a tempo.

THE MAY QUEEN.

37

No. 5.

CAN I NOT FIND THEE.

RECIT. and DUET. (SOPRANO AND TENOR.)

THE LOVER. **THE MAY-QUEEN.**

Voice. Yet hear me, ere the dance be - gin; One word—but one— Good morrow,

ACCOMP. *fp* *f*

THE LOVER.

friend, What would ye now? Have pi - ty, end This long, long play of cold dis-

THE MAY-QUEEN.

-dain, Have pi - ty, have pi - ty on my wea - ry pain! Come, that re-

THE LOVER. **MAY-QUEEN.**

-proach - ful frown lay by!... Why hast thou chan - ged thy fan - cy? Why!

Cres

Un poco rit. l. *Attacca duetto*

No. 5. CAN I NOT FIND THEE A WARRANT FOR CHANGING.

DUET. (SOPRANO AND TENOR.)

THE MAY-QUEEN.

VOICE.

Can I not find thee a war-rant for chang-ing, Up in the fir-ma-ment,

ALLEGRETTO
CON GRAZIA.

p e sempre legato.

$\text{♩} = 76.$

down in the flow-er, Round in the breezes for e-ver-more rang-ing, Ci-ty and wil-der-neas,

Espress.

o-cean and bower? Till the wild wind with its mes-sa-ges la-den Thou canst set free or con-

Ritard.

-trol with a span. O! for in-con-stan-cy blame not a mai-den, Nor force her heart to do

THE MAY QUEEN.

39

THE LOVER. (TENOR.)

more than it can! Why do you cru - el - ly

frown on, and fly me, Wi - ther my heart, and be - wil - der my brain? Why are you beau - ti - ful

FLAUTO. -

CLAR. -

FAGOTTI. -

but to de - stroy me? Why, be - ing ten - der, de - light in my pain? Can you be - hold, with - out

memory's up - braid - ing, Eyes that are dim as mine, cheeks grown so wan? O, of each vow that is

sf

THE MAY-QUEEN. *mf* (In tempo.)

Forse not my heart to do

Ritard.

bro - ken by mai - den Love keeps a re - cord more sternly than man! keeps a re - cord more

mf

f

THE MAY QUEEN.

more than it can!

stern-ly than man!

sf

Lento. $\text{♩} = 144.$

sf *Dim.* *sf* *Dim.* *pp*

Sosten.

THE LOVER.

O! so soon to cast me by For an i - die fan - ta -

pp

ay! Were we not brought up to - geth - er; Shar - ing storm and sum - mer wea - ther; O'er the

THE MAY QUEEN.

41

same clear riv - er lean-ing, In the same brown harvest glean-ing, Homeward hand in hand re -

- turn - ing, The same stars of even-ing learn-ing, Need-ing nei - ther oath nor vow? Why is

all for - got - ten now? Why is all for - got - ten now?

Cres. *Dim.* *Cres.* *Dim.* *sf*

THE MAY-QUEEN. (More cheerfully.)

Clear that dole-ful, frowning brow, 'Tis no day for pin-ing

now; All this pre-cious sun-shine lo-sing; What if I so fic-kle be, Dance with

THE MAY QUEEN.

o - ther swains than thee; Is it man - ly to la - ment? No! a - no - ther part - ner

Why is

choo-sing, Thou be light - est in the ring— Smile the kin - dest, lou - dest sing— On - ly

all for - got - - ten now? Why is all for - got - ten now?

Cres.

for my pun - ish - ment, On - ly for my pun - ish - ment.

Why? Why?

p *of* *Cres.*

On - ly for my pun - ish - ment, On - ly

Why is all for - got - ten now? Why is

Dim. *p* *Smorzando.*

THE MAY QUEEN.

43

for.... my pun - ish - ment.

all for - got - ten now? Why hast thou chan - ged thy fan - cy

Sostenuto.

Cres.

p

Can I not find thee a war - rant for chang - ing, Up in the

now?.... Why hast thou

Cres.

fir - ma-ment, down in the flow - er, Up in the fir - ma-ment, down in the

chan - ged thy fan - cy now?.... Why hast thou chan - ged thy fan - cy

Sempre. *Cres.* *Ritard.*

Molto *ritard*

Cres..

flew - er. Can I not find thee a war-rant for changing, Up in the fir - ma-ment,

now? Why, O, why do you frown on and fly me? Wither my heart, be-

Allegretto con grazia.

Rall.

THE MAY QUEEN.

down in the flow - er, Round in the breezes for e - ver-more rang-ing, Ci - ty and wil - der-ness,
 - wil - der my brain? Why..... do you frown..... on and

Espress.
 o - cean and bower? Till the wild wind with its mes - sa - ges la - den Thou canst set free or con -
 fly..... me, Can you behold, without memory's up - braid - ing, Eyes that are dim as mine,

- trol with a span. O! for in - con - stan - cy blame not a mai - den, Nor force her heart to do
 cheeks grown so wan? O! of each vow that is bro - ken by mai - den, Love keeps a re - cord more

Con anima.
 more than it can! O! for in - con - stan - cy blame not a mai - den,
 stern-ly than man! Love keeps..... a re - cord

THE MAY QUEEN.

45

Nor force her heart to do more.... than it can! O..... for in -

Love keeps a re - cord more stern - ly than man!

The first system of the musical score for 'The May Queen'. It features a vocal melody in treble clef and a piano accompaniment in bass clef. The key signature has two sharps (F# and C#), and the time signature is 2/4. The lyrics are: 'Nor force her heart to do more.... than it can! O..... for in -' on the first line, and 'Love keeps a re - cord more stern - ly than man!' on the second line.

con - stan - cy blame not a mai - den, Nor force her heart to do

Love..... keeps..... a

The second system of the musical score. The lyrics continue: 'con - stan - cy blame not a mai - den, Nor force her heart to do' on the first line, and 'Love..... keeps..... a' on the second line.

more.... than it can! Nor force her heart to do more than it can!

re - - eord, Love keeps a re - eord more sternly than man!

The third system of the musical score. The lyrics continue: 'more.... than it can! Nor force her heart to do more than it can!' on the first line, and 're - - eord, Love keeps a re - eord more sternly than man!' on the second line.

Nor force her heart to do more than it can.

Love keeps a re - eord more stern - ly. than man!

a tempo.

colla parte.

The fourth system of the musical score. The lyrics continue: 'Nor force her heart to do more than it can.' on the first line, and 'Love keeps a re - eord more stern - ly. than man!' on the second line. The system concludes with the tempo marking '*a tempo.*' and the instruction '*colla parte.*'.

No. 6.

'TIS JOLLY TO HUNT.

RECIT. and ARIA. (BASS.)

THE MAY-QUEEN.

VOICE.

But enough— my people gay Clamor for their Queen of May, And here come the

ACCOMP.

THE LOVER.

espress.

fo-resters.—Led by yon-der boast-ful stranger—And the false one thus can tell I must

lento.

bid my hope fare-well, Without blushing, without an-ger! What a heart of stone is here!

lento.

No. 6.

'TIS JOLLY TO HUNT.

ARIA.

VOICE.

FLAUTO.

CON
SPIRITO.

THE MAY QUEEN.

47

ROBIN HOOD.

'Tis jol-ly to hunt in the

bright moonlight, When a man can couch in the six-foot fern, And the

cold, crisp air of the Au-tumn night Makes the out-law's fag-got more clear-ly burn, Makes the

p *Assai staccato.* *Cres.* *pp*

out-law's faggot more clearly burn. After prayers, (Heaven bless him!) the fat, red priest Talks

Staccato e p *fp*

big of his park as he sits at his feast. There is not an Ab-bot from

f *Dim.* *sf*

THE MAY QUEEN.

sea... to sea, But keep-eth the best of his deer for me, But keep-eth the best of his

This system features a vocal line in the bass clef and a piano accompaniment in treble and bass clefs. The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The lyrics are written below the vocal line.

deer for me. 'Tis merry to spend in the

This system continues the musical piece. The piano accompaniment includes a *p* (piano) dynamic marking. The lyrics are written below the vocal line.

broad, broad town, When the Mayor snores loud o'er his cups of wine, And the

This system continues the musical piece. The piano accompaniment includes a *p* (piano) dynamic marking. The lyrics are written below the vocal line.

Mer - cer to clothe us must needs roll down His wool and his vel-vet so su - per-fine, His

This system continues the musical piece. The piano accompaniment includes a *p* (piano) dynamic marking. The lyrics are written below the vocal line.

wool and his vel-vet, so su - per-fine. Let the Mayor, (Heaven bless him!) so gravely sleep, Let the

pp *sf* *Staccato p*

This system concludes the musical piece. The piano accompaniment includes *pp* (pianissimo), *sf* (sforzando), and *Staccato p* (staccato piano) dynamic markings. The lyrics are written below the vocal line.

THE MAY QUEEN.

49

Mi - ser boast of his vaults so deep, And seal up his chest with its

pad - locks three, There still is a bag of his gold for me, There still is a bag of his

gold for me. 'Tis bonny to feast in the

gay, gay bower, To the harp and the lute and the love-sick horn, Where they

sing and they dance 'till the mirk night hour Is bu - sy as noon, and as blithe as morn, Is

busy as noon, and as blithe as morn, And the Earl, (Heaven bless him!) must needs commend His

cres.

p

cres.

sf

La - dy to smile on his trust - y friend. There's ne - ver a La - dy of

dim.

sf

dim.

sf

high de - gree, But hoar-deth her kin - dest of smiles for me, But hoardeth her kin - dest of

p

smiles for me, But hoar - deth her

p

sf

lento.

lento.

kin - dest of smiles for me.

a tempo.

a tempo.

f

f

THE MAY QUEEN.

51

No. 7.

THE HAWTHORN IN THE GLADE.

RECIT. and TRIO. (SOPRANO, TENOR AND BASS.)

THE MAY QUEEN. ROBIN HOOD.

VOICE. Methinks your song is something bold— O! not too bold for Beau-ty's

ACCOMP.

car:— I am no shep-herd - lo - ver cold, But a brave gal - lant fo - res -

THE LOVER. ROBIN HOOD.

- ter! Pri - thee, be warned!— What doth he here—This moon-struck boy that loi - ters near!

dim.

No. 7.

THE HAWTHORN IN THE GLADE,

TRIO. (SOPRANO, TENOR AND BASS.)

ANDANTE

AFFETTUOSO

♩ = 6.

ROBIN HOOD.

Shall a clown that beau-ty wear, Fit to grace the home of pride? Shall those
eyes be-yond oom-pare, An un-seem-ly cot-tage hide? An un-seem-ly cot-tage
hide! Ra-ther trust to me the fate Of thine heart, and of thine hand; And I'll
raise thee to the state, Of a La-dy of the land.— Then if love thou wilt o-
bey, When the world a-sleep is laid; Thro' the moonshine steal a-way,.... To the

hawthorn in the glade

THE MAY QUEEN.
Can a sim - ple maid-en hear, Such a tongue and feel no charm; E'en tho'

Pru - dence in her ear, Mut-ter low a wise a - larm?— What a mien of proud es -

cresc.
tate, What a voice of sweet command! Dare I trust him with the fate, Of mine

cresc. *pp*
heart, and of mine hand? No! my love's last word, by day Must in ho - - ly Church be

said— So I'll e - ven keep a - way.... From the hawthorn in the glade.

THE LOVER.

Can a vir - gin heart be

cres. *dim.* *pp*

won, By a mien so full of guile! By a soft and hon - ied tone, . By a

con anima.

dark deceit - ful smile! O, the Love that scarce will woo, So im - pa - tient to com -

f *p* *p* *cres.* *p* *cres.*

mand; Is a love one day to rue, Be its gild - ing e'er so grand— Ere thou

p

THE MAY QUEEN.

55

pp
 trust him with thy fate, O be-ware! un-think-ing maid, Lest re-pent-ance come too

late.... When no friend is nigh to aid.

Can a sim-ple maid-en hear, Such a tongue and feel no charm? E'en tho'
 Can a vir-gin heart be won, By a mien so full of guile? And a
 Shall a clown that beauty wear, That would grace a home of pride? Shall those

dim

Prudence in her ear, Mutter low a wise a-larm! What a mien of proud es-
 soft and ho-nied tone, And a dark de-cep-tive smile! O! the love that scarce will
 eyes beyond com-pare, An unseem-ly cot-tage hide! Rather trust to me the

ff

THE MAY QUEEN.

- fate, What a voice... of sweet command!— Dare I trust... him with the fate... Of my
woo, So im-pa - tient to command; Is a love one day to rue... Be its
fate Of thine heart and of thine hand, And I'll raise thee, raise thee to the state Of a

heart and of my hand— No! my love's last word, by day, Must in ho - ly Church be
gild - ing e'er so grand— Ere thou trust him with thy fate, O be-ware! un-think-ing
La - dy in the land— Then if Love thou wilt o - bey, When the world a-sleep is

said, So I'll e - ven keep a - way.... From the hawthorn in the glade.
maid, Lest re - pen - tance come too late,.... When no friend is nigh to aid.
laid, Thro' the moonshine steal a - way,.... To the hawthorn in the glade.

THE MAY QUEEN.

57

So I'll e - ven keep a - way From the
 Lest re - pen - tance come too late, - When no
 Thro' the moon - shine steal a - way, To the

haw - thorn in the glade, So I'll e - ven keep a - way
 friend is nigh to aid, Lest re - pen - tance come too late,
 haw - thorn in the glade, Thro' the moon - shine steal a - way,

From the haw - thorn in the glade.
 When no friend is nigh to aid.
 To the haw - thorn in the glade.

No. 8.

ILL-FATED BOY—BEGONE!

RECIT. (SOFRANO, TENOR AND BASS) and CHORUS.

ROBIN HOOD.

VOICE.

And now the green-wood King shall claim Sweet

MODERATO.

THE MAY-QUEEN.

THE LOVER.

welcome from the greenwood Queen! Not on my lips! bold man— Not while I

CHORUS. *f*

For shame!

For shame!

For shame!

Cres.

f

Trem.

live to stand be-tween The wolf and lamb!— Here's jest for jest, here's jest for

THE MAY QUEEN.

59

ROBIN HOOD.

jest, As this stout blow shall well at - test!— And must I bear a

CHORUS.

Part them!

Part them!

Part them!

THE LOVER.

cres.

blow? **CHORUS.** Made yon dis - gui - sed trai - tor

A blow!—A - las! what hast thou done?

A blow!—A - las! what hast thou done?

A blow!—A - las! what hast thou done?

cres.

know He shall not feign, and fawn, and lie, And her true love stand tame - ly by!

THE MAY QUEEN.

ILL-FATED BOY, BEGONE!

CHORUS. ALLEGRO AGITATO.

SOPRANO.

ALTO.

TENOR.

BASSO.

ALLEGRO
AGITATO.

♩ = 120.

mf Ill - fa - ted boy, be - gone! For hast thou

mf Ill - fa - ted boy, be - gone! For hast thou

mf Ill - fa - ted boy, be - gone! For hast thou

sf *sf* *mf Pizz.*

Cres. ne - ver heard, The hand that draw - eth sword A - gainst his bit - terest foe, E - ven on

ne - ver heard, The hand that draw - eth sword A - gainst his bit - terest foe, E - ven on

ne - ver heard, The hand that draw - eth sword A - gainst his bit - terest foe, E - ven on

f mis - chief bent, Or strik - eth him a blow, Up - on the ro - yal land,

f mis - chief bent, Or stri - keth him a blow, Or stri - keth him a blow, Up - on the

f mis - chief bent, Or stri - keth him a blow, Or stri - keth him a blow, Up - on the

THE MAY QUEEN.

61

ff

Up-on the roy - - al, roy - al lands, The law, for pun-ish-ment, doth
 roy - al land, Up-on the roy - al land, The Law for pun-ish-ment, doth
 roy - al land, Up-on the roy - al land, The Law for pun-ish-ment, doth

pp

claim for pun-ish-ment, The Law doth claim that hand.....
 claim for pun-ish-ment, The Law doth claim that hand.....
 claim for pun-ish-ment, The Law doth claim that hand,

OBOR. *pp*
 CORN.
 FAGOTTO

p Agitato. Cres. Dim. p

O..... wretch - - ed, wretched morn of May!
 Fly ere 'tis all too late,... Fly ere 'tis.. all too late, Fly ere
 Fly ere 'tis all too late. ere 'tis all too late, ere
 Fly ere 'tis.... all.. too late,... Fly ere 'tis... all too late, Fly

p Cres. Dim. p

THE MAY QUEEN.

Cres. *Dim.* *Cres.*

O..... wretch - - ed, wretched morn of May! The Law doth
 'tis.... all too late,.... Fly..... ere 'tis.. all too late. The Law doth
 'tis all too late, Fly..... ere 'tis all too late. The Law doth
 ere 'tis all too late,.... Fly..... ere 'tis.. all too late. The Law doth

Dim. *Cres.*

Cres. Sempre. *f*

claim for pun - ish-ment, The Law doth claim for pun - ish-ment, doth claim that hand,
 claim for pun - ish-ment, The Law doth claim for pun - ish-ment, doth claim that hand, Fly
 claim for pun - ish-ment, The Law doth claim for pun - ish-ment, doth claim that hand, Fly

Fly ere 'tis all too late— Hence! poor un - for - tu - nate! Speed
 fly..... ere 'tis all too late— Hence!..... poor un - for - tu - nate! Speed,
 fly..... ere 'tis all too late— Hence!..... poor un - for - tu - nate! Speed,
 ere.... 'tis all too late— Hence! poor.. un - for - tu - nate! Speed

ff

THE MAY QUEEN.

63

ere they bar the gate, Hide thee; a-way! a-way!

ere they bar the gate, Hide thee; a-way! a-way!

ere they bar the gate, Hide thee; a-way! a-way!

TRUMPET.

Hence!

Hence!

Hence!

un poco riten.

ritard.

Ah!..... too late!

Ah!..... too late!

Ah!..... too late!

SOLO (of the Chorus).

Place for the Queen!.. Ah!..... too late!

ten.

sf

p

PAGEANT MUSIC.

MODERATO
GRAZIOSO.
♩ = 122.

CLAR.

WIND INSTRUMENTS.

p e sostenuto.

Pod.

THE MAY QUEEN.

65

(A)

VIOLIN.

Cres.

Sostenuto.

ff

sempre f

Marcato. Cres.

sempre spiritoso.

tr

(B)

f

sf

The musical score is written for violin and piano. It consists of six systems of music. The first system is labeled (A) and includes a violin part and a piano accompaniment. The second system continues the piano accompaniment with a 'Sostenuto' marking. The third system has a 'sempre f' marking. The fourth system has a 'Marcato. Cres.' marking. The fifth system has a 'sempre spiritoso.' marking and a trill (tr) marking. The sixth system is labeled (B) and continues the piano accompaniment with 'f' and 'sf' markings.



THE MAY QUEEN.

67

No. 8. HARK! THEIR NOTES THE HAUTOBOYS SWELL!

CHORUS. *f*

SOPRANO. Hark! hark! hark!

ALTO. Hark! hark! hark!

TENOR. Hark! hark! hark! hark! hark!

BASSO. Hark! hark! hark! hark! hark!

ACCOMP.

Hark! their notes the haut - boys swell! Breath-ing love... and breath - ing

Hark! their notes the haut - boys swell! Breath-ing love, and breath - ing

Hark! their notes the haut - boys swell! Breath-ing love, and breath - ing

joy; Hark! their trum - pets pierce the sky,.... Lou - der than old Tri - ton's

joy; Hark! their trum - pets pierce the sky, Lou - der than old Tri - ton's

joy; Hark! their trum - pets pierce the sky,..... Lou - der than old Tri - ton's

THE MAY QUEEN.

First system of the musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "shell, To pro-claim our La-dy nigh, To pro-claim our La-dy shell, To pro-claim our La-dy nigh, To pro-claim our La-dy shell, To pro-claim our La-dy nigh,..... To pro-claim our La-dy shell, To pro-claim our La-dy nigh,..... To pro-claim our La-dy". The piano part provides a harmonic accompaniment with chords and moving lines.

Second system of the musical score. It continues the vocal and piano parts. The lyrics are: "nigh! And a-mid the sun-ny air, And a-long the wave se-nigh! And a-mid the sun-ny air, And a-long the wave se-nigh! And a-mid the sun-ny air, And a-long the wave se-nigh! And a-mid the sun-ny air, the wave se-". A dynamic marking of *p* (piano) is present. The piano accompaniment includes a section marked *(D)* and *pp* (pianissimo).

Third system of the musical score. It features the vocal and piano parts. The lyrics are: "-rene, E-cho too will have her share,.... Sing-ing, Sing -rene, E-cho too will have her share,.... Sing-ing, Sing -rene, E-cho, E-cho, Sing-ing, sing-ing, -rene,..... E-cho too will have her share,.... Sing-ing, sing-ing,". Dynamic markings include *p*, *Cres.* (Crescendo), and *pp*. The piano accompaniment features a section marked *Cres.* and *Ores.* (Crescendo).

THE MAY QUEEN.

69

ing, sing-ing, Glo - ry, glo - ry to.. the Queen!

sing - ing, sing-ing, Glo - ry to the Queen!

sing-ing, sing-ing, Glo - ry, glo - ry to.. the Queen!

sing-ing, sing - ing, Glo - ry, glo - ry to the Queen.

ff *Dim.* *p* *f* *ff* *Dim.* *p* *f* *ff*

ff *8va*

Thames is proud..... and well may

Thames is proud..... and well may

Thames is proud..... and well may

f

CYMBALS, GROSSE CAISSE, TRIANGLE, ETC.

f

THE MAY QUEEN.

be, and well may be, Thames is proud,..... Since his waves be-gan to
be, Thames is proud,..... and well may be, Since his waves be-gan to
be, and well may be, Thames is proud,..... Since his waves be-gan to
be, Thames is proud,..... and well may be, Since his waves be-gan to

This system contains four vocal staves and a piano accompaniment. The vocal parts are in treble and bass clefs, and the piano is in grand staff. The lyrics are repeated across the staves.

flow, his waves be-gan to flow, And a ri-ver he did grow, Ne-ver did the grey-beard
flow, his waves be-gan to flow, And a ri-ver he did grow, Ne-ver did the grey-beard
flow, his waves be-gan to flow, And a ri-ver he did grow, Ne-ver did the grey-beard

This system continues the musical score with three vocal staves and piano accompaniment. The lyrics are repeated across the staves.

(F)
see, Such a bright and ro-yal show, Such a bright and ro-yal show, Such a bright and ro-yal
see, Such a bright and ro-yal show, Such a bright and ro-yal show, Such a bright and ro-yal
see, Such a bright and ro-yal show, Such a bright and ro-yal show, Such a bright and ro-yal

This system features three vocal staves and piano accompaniment. It begins with a fermata (F) above the first staff. The lyrics are repeated across the staves.

(F)

This system contains piano accompaniment for the final part of the page, starting with a fermata (F) above the first staff.

THE MAY QUEEN.

71

show. All that is... not chaste or fair, Hence a - way! and hide un-

show. All that is... not chaste or fair, Hence a - way! and hide un-

show. All that is... not chaste or fair, Hence a - way! and hide un-

show. All that is not chaste or fair, Hence a - way! a - way! and hide un-

- seen, Ban - ished from her presence, her pre - sence rare, Hence a -

- seen, Ban - ished from her pre - sence rare,.... Hence.... a - way!

- seen, Ban - ished, ban - ished, banished, banished,

- seen, Ban - ished, ban - ished, banished, banished,

Cres. *f* Hence a - way!..... From old England's gen - tle Queen. *Dim.* *pp*

Hence a - way! From old En - gland's gen - tle Queen. Hence a -

banished, Hence a - way!..... From old En - gland's gen - tle Queen.

banished, Banished from old En - gland's gen - tle Queen.

Cres. *f* *Dim.* *pp*

THE MAY QUEEN.

Cres. Hence a - way! Hence a - way!..... From old En - gland's gen - tle

Dim. - way! Hence a - way! From old En - gland's gen - tle, gen - tle

Hence.... a - way! Hence.... a - way! From old En - gland's gen - tle

Banished from.... the presence rare Of old En - gland's gen - tle

Cres. *Dim.*

Queen! England's gen - tle Queen, England's

Queen! England's gen - tle Queen, England's

Queen! England's gen - tle Queen, England's

p of *Dim. sempre.*

pp gen - tle Queen.....

gen - tle Queen.....

gen - tle Queen.....

Ped.

THE MAY QUEEN.

73

No. 9.

WHAT MEAN THE ANGRY SOUNDS?

SOLO. and CHORUS.

RECIT. **THE QUEEN.**

What mean the an - gry sounds we heard? These fa - ces all 'by pas - sion

MODERATO ASSAL.

CHORUS.

stirr'd?—Are trawlers here? A strife between two gallants for our May-day Queen! And

Moderato assai. THE QUEEN.

this is he who struck the blow! Up - on our lands!—on May - day

Animato. **Trem.**

Animato.

tee! As we are Queen, as we are Queen,— shall Jus-tice do its work—

Assai appassionato. (J=180)

THE MAY QUEEN.

Hence with him!—hence with him! O my liege

La-dy! on-ly hear..... The plead - - ing of re - pen - tant

shame!— On me let judg - ment fall so - vere, Whose va - ni - ty is

all to blame; If, dar - - zled by my mi - - - nie state, His

cres.
lov - - ing heart I mad - ly tried, Hear me, hear me declare, a - las! too

THE MAY QUEEN.

75

late! I love but him, and none..... be - side.—With break - ing heart, on

bend - ed knee, I pray for grace,— I pray for grace, O

Dim. ed espress. THE QUEEN.
set..... him, set him free! Which is the other?

Cres. CHORUS. *f*
Which is the other? Stand a - side!—The one who seeks his face to hide.
Stand a - side!—The one who seeks his face to hide.
Stand a - side!—The one who seeks his face to hide.
Staccato.

THE MAY QUEEN.

THE QUEEN (to ROSE HOD).

What? you, my Lord, in vile ar - ray! What would your plighted Lady

say? You to a vil - lage girl de - scend! Shame! from our presence! Hence! hence a -

- mend! From our presence! hence a - mend!

Dolce ed Andante. J = 132. For you, my mai - den,

all too gay. To wear a - gain the crown of May, - Wed him at morn - your fol - ly

THE MAY QUEEN.

77

o'er, And tri - fle with true love no more! Tri - fle, tri - fle,

tri - fle with true love no more, with true love..... no more!

Cres. *f* *Dim.* *Cres.* **TROMBE.**

Lead on, my Lords!.....

ff

MAESTOSO. J = 100.

God save the Queen! God save the Queen! So gai - ly ends the trou - bled scene.

God save the Queen! God save the Queen! So gai - ly ends the trou - bled scene.

God save the Queen! God save the Queen! So gai - ly ends the trou - bled scene.

THE MAY QUEEN.

No. 10.

AND THE CLOUD. FINALE.

SOLOS (SOPRANO AND TENOR) and CHORUS.

SOPRANO. *p* And the cloud..... hath passed a - way.....

ALTO. *p* And the cloud hath passed a -

TENOR. *p* And the cloud hath passed a -

BASSO.

ALLEGRETTO PASTORALE.
♩ = 112

Cres.

That was hea - - - - - vy on the May,..... And the ri - - -

way, That was hea - vy, hea - vy on the May, And the ri - ver

way, That was hea - vy, hea - vy on the May, And the ri - -

That was hea - vy, hea - vy on the May, And the ri - ver

- - - ver flow-eth fair,..... And the mea - - - - - dow bloometh green :-

flow - eth fair, The mea - dow bloom - eth green :-

- - - ver flow-eth fair,..... And the mea - - - - - dow bloometh green :-

flow - eth fair, The mea - dow bloom - eth green :-

THE MAY QUEEN.

f Sempre spiritoso.

They em - brace, em - brace no more to part... While we sing, we

They em - brace, em - brace no more to part... While we sing, we

They em - brace, em - brace no more to part... While we sing, we

sing from eve - ry heart, A bless - ing, a bless - ing

sing from eve - ry heart, A bless - ing, a bless - ing

sing from eve - ry heart, A bless - ing, a bless - ing on the

sing from eve - ry heart, A bless - ing, a bless - ing, a

on the bri - dal! A bless - - - - ing on the

on the bri - dal! A bless - ing, bless - - - - ing on the

bri - dal! on the bri - dal! A bless - - - - ing on the

bless - ing, bless - - - - ing, bless - - - - ing on the

THE MAY QUEEN.

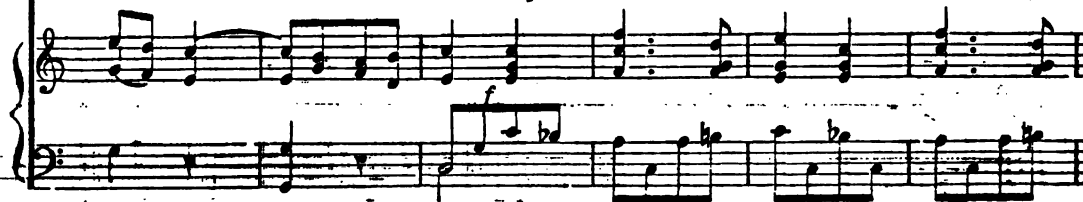
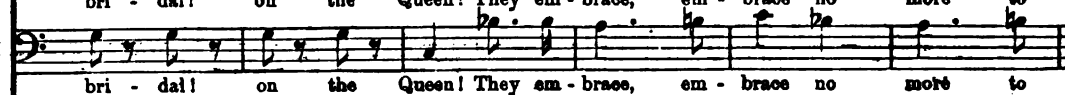
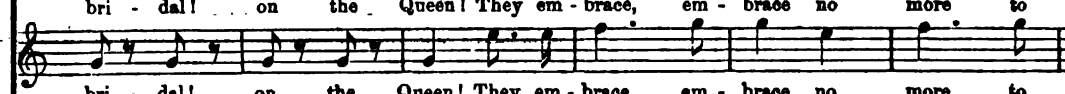
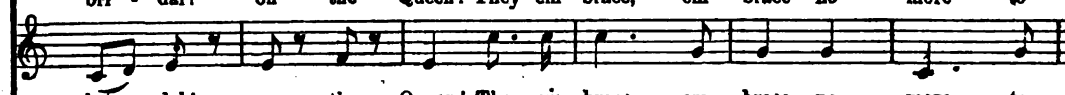
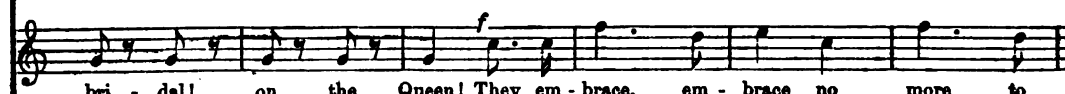
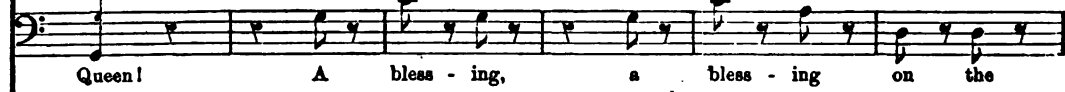
SOLO. (SOPRANO.) THE MAY-QUEEN.



SOLO. (TENOR.) THE LOVER.



CHORUS.



THE MAY QUEEN.

81

on the Queen! on the Queen! A... bless - -

part, A... bless - ing, a.... bless - ing, bless - ing,

part, While we sing,.... While we sing,..... we

part, While we sing,.... While we sing,..... we

part, While we sing,.... While we sing,..... we

The first system of the musical score for 'The May Queen'. It consists of five staves. The top four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the bottom staff is the piano accompaniment. The lyrics are: 'on the Queen! on the Queen! A... bless - -', 'part, A... bless - ing, a.... bless - ing, bless - ing,', 'part, While we sing,.... While we sing,..... we', 'part, While we sing,.... While we sing,..... we', and 'part, While we sing,.... While we sing,..... we'.

ing,

a bless - ing, a bless - ing, a bless - ing, bless - -

sing a bless - ing, a bless - ing, a bless - ing, bless - ing,

sing a bless - ing, a bless - ing, a bless - ing, bless - ing,

sing a bless - ing, a bless - ing, bless - - - - ing,

The second system of the musical score. It continues the vocal parts and piano accompaniment. The lyrics are: 'ing,', 'a bless - ing, a bless - ing, a bless - ing, bless - -', 'sing a bless - ing, a bless - ing, a bless - ing, bless - ing,', 'sing a bless - ing, a bless - ing, a bless - ing, bless - ing,', and 'sing a bless - ing, a bless - ing, bless - - - - ing,'.

THE MAY QUEEN.

bless - - - ing bless - - ing on the

- - - - - ing, bless - - ing on the

bless - - - ing, bless - ing, bless - - ing on the

bless - - - ing, bless - ing, bless - - ing on the

bless - - - ing, bless - ing, bless - - ing on the

Sempre. f

This system contains five vocal staves and a grand piano accompaniment. The vocal parts are in treble and bass clefs. The piano part is in grand staff. The lyrics are: 'bless - - - ing bless - - ing on the', '- - - - - ing, bless - - ing on the', 'bless - - - ing, bless - ing, bless - - ing on the', 'bless - - - ing, bless - ing, bless - - ing on the', and 'bless - - - ing, bless - ing, bless - - ing on the'. The piano part begins with the instruction 'Sempre. f'.

Queen!

Queen! Bless - - ing on the Queen!

Queen! Bless - - ing on the Queen!

Queen! Bless - - ing on the Queen!

Queen! Bless - - ing on the Queen!

This system contains five vocal staves and a grand piano accompaniment. The vocal parts are in treble and bass clefs. The piano part is in grand staff. The lyrics are: 'Queen!', 'Queen! Bless - - ing on the Queen!', 'Queen! Bless - - ing on the Queen!', 'Queen! Bless - - ing on the Queen!', and 'Queen! Bless - - ing on the Queen!'. The piano part features a more active melody in the right hand and a supporting bass line in the left hand.

THE MAY QUEEN.

83

Bless - ing, bless - ing, bless - ing, bless - ing,

Bless - ing, bless - ing, bless - ing, bless - ing,

Bless - ing, bless - ing, bless - ing, bless - ing,

ing on the Queen! A bless - ing, a

ing on the Queen! A bless - ing, a

ing on the Queen! A bless - ing, a

bless - ing, a bless - ing on the Queen!

bless - ing, a bless - ing on the Queen!

bless - ing, a bless - ing on the Queen!

Trem. *sf*

THE END

INDEX.

	Page.
OVERTURE	5
1. CHORUS. Wake with a smile, O month of May,	14
2. { RECIT. SOPRANO, - Now that the tree is drest—begone, - - -	22
{ RECIT. TENOR, - Why must I linger here alone, - - -	22
{ & AIR, TENOR. - O meadow clad in early green, - - -	24
3. CHORUS. - - - O melancholy plight, - - -	27
4. { CHORUS AND - - - With a laugh as we go round, - - -	31
{ SOLO, SOPRANO. - With the carol in the tree, - - -	33
5. { RECIT. AND - - - Yet hear me ere the dance begin, - - -	37
{ DUET--SOP. & TENOR. Can I not find thee a warrant for changing, - - -	38
6. { RECIT. - - - But enough, my people gay, - - -	46
{ BALLAD—BASS. - 'Tis jolly to hunt in the bright moonlight, - - -	46
7. { RECIT. AND - - - Methinks your song is something bold, - - -	51
{ TRIO—SOPRANO, The hawthorn in the glade, - - -	51
{ TENOR, BASS.	
8. { And now the greenwood king shall claim, - - -	58
{ Ill fated boy begone ! - - -	60
{ PAGEANT MUSIC— - - -	64
{ CHORUS. - - - Hark ! their notes the hautboys swell, - - -	67
9. { SOLOS—CONTRALTO, - - -	
{ SOPRANO & CHORUS. What mean the angry sounds we hear ? - - -	73
10. { FINALE—CHORUS AND - - -	
{ SOLOS. SOP. & TENOR. And the cloud hath passed away, - - -	78

2184

13



This book should be returned to the Library on or before the last date stamped below.
A fine of five cents a day is incurred by retaining it beyond the specified time.
Please return promptly.

